Strangers in the City:
An Assessment of the Urban Tourist Experience.

by

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DECLARATION

No portion of this thesis has been submitted in support of an Application for another comparable degree or qualification of this or any other university of institute of learning.

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DEDICATION

To my son Max, for lost time.

STRANGERS IN THE CITY:
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"Strangers in the City: an assessment of the urban tourist experience

ABSTRACT

This study centres upon Manchester and its spatial understanding as accrued by tourists. The assessment of urban tourist experience embraces three distinct concepts that discern this work from previous approaches to date. Namely, that tourist experience consists of behaviour and meaning, with either part incomplete without the other. This then, incurs the need to quantify elements of place and people whilst embracing subjectivity as both an empirical and perennial problem within qualitative analysis. Lastly, to measure such aspects by 'consensus' by assessing ways of 'doing, seeing and thinking' within a city that is unfamiliar. A central tenet of this study is the belief that the overall tourist experience is dependent upon the personal goals, values and beliefs of the tourist, evaluated from a position of self-reference.

Urban tourism unites the disciplines of physical and human geography into one occurrence, assessed as the ' tourist experience.' Graefe and Vaske (1987) explain this as the culmination of a given experience, influenced by individual, environmental, situational and personality-related factors as forms of communication. As a result, the 'tourist' interacts on two levels; initially, in a physical way as behaviour becomes enacted and assembled. Simultaneously, the stranger accumulates knowledge of somewhere different from home. Reflecting this, the study commences with a traditional behaviourist approach to define the tourist location. Secondly, a phenomenological approach explores the individual sensitivities, associations and values of tourists towards new and unfamiliar surroundings. Both perspectives are incorporated within a sequential and progressive research design conducted within the city of Manchester, U.K. The stages include: the construction of a GIS based tourist map founded upon ordnance survey co-ordinates. The completion of a tourist survey to ascertain the knowledge, mobility and visits conducted during each visit *(N=146)*. The third stage quantifies the diversity of experience through personal interviews, photo elicitation techniques and factor analysis (Q Sort). The fourth stage implements

qualitative software analysis to reveal aspects of social appreciation and cultural diversity (Nudist NVivo). Consequently, the study provides an interpretative assessment to unite both urban behaviour and tourist experience. Thus, the assessment moves beyond the traditional study of behaviour yet regards such an approach to be an essential building block to a study moving from 'maps to meaning.'

A Q methodological design of a non – probability sample includes: interviews *(N = 30)* and factor analysis techniques in seeking to understand the composition and depth of the urban tourist experience. Subsequent comparison between emergent groups explores the divergence of opinions and personal values between individuals. This triangulation of data seeks to unite quantitative and qualitative data collection methods within an interpretative framework of enquiry. An innovative research design implements the use of a varied range of contemporary software packages.

The results suggest that it is the inherent characteristics of people, and not the places they visit that provide the foundation of experience. To conclude any meaning of place as remaining enmeshed within the cultural context of origin to be individually defined and inherently valued.

STRANGERS IN THE CITY:

AN ASSESSMENT OF THE URBAN TOURIST EXPERIENCE.

INTRODUCTION

> *"Assessing, knowing and acting are the basic building blocks of an epistemology of place. Within the fields of psychology, geography, architecture and planning, scholars have begun to address how these three processes function in real world environments."*
> (Garling and Evans, 1991:v).

Cities worldwide are set to absorb unprecedented levels of tourism growth. In 1998 international tourist arrivals were 635 million and are predicted to reach 1.6 billion by the year 2020 (WTO). Such an expansion in tourism and a commensurate rise in urban tourism points to 'large cities as arguably the most important type of tourist destination in the world' (Law, 1993: 1). Indeed, he suggests cities have been described and evaluated from every aspect, 'to the apparent exception of tourism'. Cities continue to be centres of high consumer provision attaining tourist interest by their physical and social conditions. A continuous growth in the short break market and reduced cost of airfares continue to contribute to their appeal and accessibility. For example, city destinations often serve as gateways for tourist entry to a country and provide extensive accommodation, recreational activities and new forms of social interaction. The phenomenon of international tourism embraces places, people and culture, yet remains relatively unexplored (Law, 2002).

The 'strangeness' of new places is characterised through the various environmental features within new surroundings. Thus as tourism increases, cities respond to growing demand, but this is only a limited insight into the actual relationship between the tourist and the place. As urban tourism receives increasing recognition academic progress has been slow due to the complexity of cities. Indeed, Page (2000:197) describes the lack of progress in urban research to be '*bogged down by a proliferation of descriptive case studies and analytically devoid assessments of tourism in individual city environments. These studies have often contributed little to the development of theory or new conceptual frameworks'*. In particular, tourists themselves are poorly understood in theoretical and conceptual terms, as an integrated approach to the tourist visit is rarely adopted even in modern research. What is required is an assessment of the tourist within an urban location that is theoretically structured towards an analytical goal. Thus the study *"Strangers in the City: an assessment of the tourist experience"* presents an interpretative approach in seeking to understand tourists 'assessing, knowing and acting' within an unfamiliar urban environment.

A study of the relationship between tourists and a specific destination may be assessed through individual use and interpretation. The availability of high consumer choice, discretionary time and money all influence how tourists come to 'know' a place. Thus it is important that a clear and balanced insight is adopted towards the overall study. Invariably, cities possess physical and social attributes that range from the distinct to everyday in both appearance and/or function. Yet, tourists maintain greater diversity and distinction through their individual socio-psychological determinants (Ryan, 2000) to include motivations, preferences, attitudes and cultural similarities. Thus a person-environment setting provides the context within which the tourist experience may be physically represented and socially

constructed. In this way, the word 'unfamiliar' highlights aspects of place whilst 'stranger' denotes the tourist visiting the place. Consequently, it is not surprising that the notion of stranger-hood embraces some similar, yet distinct interpretations. An introduction to 'environmental newness' is said to incur a feeling of disorientation, as the 'disorientated' tourist seeks to make sense of the unfamiliar (Jokinen and Veijola, 1997). It naturally follows that, as more tourists travel from distant places and societies, the more complex the spatial dichotomy between 'home' and 'away' becomes. Even simple definitions, such as dictionary criteria for 'stranger hood' define 'stranger' as 'a person whose home is elsewhere' and 'a person in a town/city that he does not belong to.' Deeper interpretations define a stranger as 'a person unaccustomed to *some feeling, or practice, or experience.*' (Oxford English, 1999). This more profound and responsive interpretation underlies the arrangement of this study, which is to assess the total tourist experience through the staged devices of '*seeing, doing* and *knowing*' as the overall visit becomes collectively assembled and spatial familiarity accrued. To some extent this might be said to be artificial since such devices can be sequential *and* simultaneous. However, effective insight towards the total tourist experience requires accepting that reality is multiple, complex, constructed and stratified if it is to be interpreted fully.

Some earlier studies focus upon tourists and their interpretation of certain aspects of place (Relph, 1976; MacCannell, 1976; Rapoport, 1990; Pearce, 1996; Young, 1999). Notably, Ashworth (1992) regards tourism places as different from 'ordinary places,' by being 'distinct' in some form or other. Tourist cities can be seen as 'special places', made particular by their unique physical and social settings, but aspects of distinctiveness discernible in unfamiliar surroundings cannot be fully removed from the origin of the tourist. Nonetheless, many

authors still continue to focus upon the physical landscape as 'the destination' often to the exclusion of social and cultural influences (Lynch, 1960; Pearce, 1982; Law, 1993; Page, 1995; Jenson-Butler, 1999). Less frequent are studies that incorporate an environmental assessment of how tourists adapt to and interact with their surroundings. This is despite the continuous expansion of new and different environmental settings emerging throughout today's urban destinations (Jansen-Verbeke, 1991; Mullins, 1991; Golledge and Stimson, 1997). Consequently, the tourist exposure to 'seeing the city' assessed from the 'viewpoint of individuality' assumes a primary influence to reveal the various 'ways' of experiencing the same place (Urry, 2001). Despite this recognition, a composite environmental assessment remains a neglected topic of examination. As Schudson further points out *"tourism is not simply a system of attractions but also one of distractions"* (1979:1252). This implies that all space experienced by tourists is pertinent in one-way or another; all settings throughout the city are able to carry some weight towards affecting tourist behaviour and experience. In this way tourist experience reflects a personal and pervasive viewpoint gathered during the time of the visit and spatial diversity of the destination. This suggests current debate should go beyond *why* tourists visit places and do more than simply record *what* they actually *'see and do.'* Ultimately, attention must shift towards 'the tourist' as an individual with distinct views and values. This study argues that it is these intrinsic and inherent characteristics, of views and values that condition human experience. In particular, such characteristics are stimulated within unfamiliar surroundings that form 'cultural frames' to make the ordinary 'distinct.'

Urban tourism is a relatively new topic of growing academic interest. Papatheodorou (2001: 165), for example, states that two major omissions exist between tourism research and practice. He points to the evident neglect of consumer heterogeneity and the growth of cities

as desirable destinations. Both factors are predicted to increase in type and size through an increase in tourism (Ryan, 2003). Many academics recognise heterogeneity among tourists to be of crucial significance (Cohen, 1979; Young, 1999; Urry, 2001; Milne and Ateljevic, 2001). As tourist cities increase in size and scale (Clark, 1996) their physical convergence and commercial standardisation continue to instil corporate uniformity, especially between larger cities. Ironically, by contrast, tourists seek 'out of the ordinary places' (Pearce, 1996; Ashworth, 2001) and should be recognised as 'active gatherers of new experiences' (Rojek, 1997; Urry, 2001). Consequently, cities have sought to reject common likeness (Jensen-Butler, 1999) to gain a more individual representation, consisting of physical character and social appeal. Such an urban transformation incurs greater scrutiny when assessed from the viewpoint of a tourist. Indeed such an emphasis redresses the 'imbalance of attention' identified by Ashworth (1992; 2001) and others (Mullins, 1991; Pearce, 1996; Jensen-Butler, 1999; Butler, 2000; Shaw and Williams, 2002) to understand the tourist more than the place as a much needed yet persistently neglected topic of urban debate.

The purpose of this research is to ascertain how, and in what way, tourists assess their urban destination. Two lines of enquiry underpin the study. How is tourist behaviour assembled and how does this process of assembly provide meaning for the individual tourist. The initial behavioural component aims to identify the urban surroundings that may 'condition' such a process (Golledge, 1981). A deeper enquiry examines the diversity of individual experience and meaning given towards the immediate surroundings. This phenomenological insight empathises with the subjective depth of experience both between and within individuals (Husserl, 1977). In this study 'assessment' means 'a procedure for making meaningful evaluation or differentiation among human beings with respect to any characteristic or

attribute' (Kelly, 1967:1). In this way, the tangible elements of place instigate the specific responses of tourists' to construct the basis of a holistic assessment of 'the tourist experience'.

Urban Complexity, Totality and Tourism

The 'complexity of cities' is a constant deterrent, constraint or obstacle to research in urban tourism. Ashworth (2001) states this as 'a fact of an inevitable consequence of urban change and an overtly complex disposition'. This might suggest that knowledge of 'the tourist' is particularly restricted due to the city's changing form, functions and specific use impacting on the tourist's role as temporary visitors. Walmsley perceives environmental complexity as an inseparable relationship between human values and creativity on one hand, and objects in the environment on another. *'Herein lies the problem: the relationships between people and the environment are reciprocal, for whereas it is human intent and action which ascribe meaning and transform empty space into experienced place...interaction must therefore be studied in its totality'* (1988:78).

Thus the complexity and totality of cities form essential components within which to ascertain spatial understanding. Equally the 'tourist experience' consists of an amalgam of factors that shape the tourist's feelings and attitudes during the visit (Page and Hall, 2003:56). Thus complexity rests upon specific elements of place by urban form and function. In addition, it affects the particular mind-set of the individual towards new environmental surroundings; a way of thinking. The need to understand cities due to these shifting complexities attracts multidisciplinary investigators including geographers, economists, sociologists, marketers and planners. It remains important to recognise 'urban complexity' as an evident restraint to

tourism research and practice (Lynch, 1981; Rapoport, 1990). Golledge (1992) and Pearce (1996) state that this concept intensifies within cities intended for tourist appeal and use. Inextricably, tourism remains enmeshed within a multidisciplinary debate, yet most research occurs in isolation. At best, the separation of integral parts can only provide a fractured view that may or may not be valid within a holistic interpretation. Milne and Ateljevic (2001) insist that a willingness to embrace complexity is essential to reveal the true nature of the tourism developmental process. Thus, complexity of place and totality of experience underpin this study as reflected through the diversity of the settings within the total duration of the tourist stay. Nonetheless, in simple structural terms two broad factors still underpin the study of urban tourism; the *physical landscape* and the *social activities* that occur within it.

The contribution of this study is to assess the assembled experience of the tourist within the complexity of urban surroundings. Moreover the study seeks to extend the notion of urban complexity beyond the physical confines of bounded space. The emphasis upon 'urban complexity' draws from the physical interaction and personal interpretation of tourists, as assimilated within the same urban destination. Thus, the literature draws upon different yet related academic fields to incorporate the specific urban elements susceptible to tourist use and interpretation. Concepts from architectural design and planning (Lynch, 1960; Rapoport, 1977, 1982, 1990) become contextualised through location theory and use (Golledge, 1981; Law, 1993). A psychological insight into landscape assessment draws upon the studies of Kaplan (1991) and others including Relph (1987) and Tuan (1998) to focus upon how and in what ways people categorise landscapes. The assessment process underpinning this study seeks to categorise further the innate and complex differences within tourists that determine, separate and distinguish between their separate viewpoints. Notably, Golledge (1991) and

Kaplan (1991) point out that environmental research is dominated by 'scruffy approaches' (Zimring and Gross, 1991:79) and intimate that 'scruffy models' restrict understanding upon the basis of 'predictable behaviour', founded between environmental characteristics and 'observed forms' of interaction. Consequently this study seeks to systematically and progressively map the total tourist experience. Commencing with tourist actions to denote 'ways of doing' to evaluate tourist sites and sights as 'ways of seeing,' it goes on to finally address personal similarities, difference and divisions to illustrate 'ways of thinking.'

Mapping the Study

"Inevitably all maps say things about the social order of a society, and about its historical development, and whilst it may be traditional for a government or tourist map to incorporate certain features, it neglects to include things that are no doubt significant to many."
(Holloway and Hubbard, 2001:173)

As stated, this study aims to address the effects of environmental settings upon tourists or more specifically on tourist behaviour. Environmental assessment specifically relates to the impact environments make upon people and vice versa; such relationships may be assessed in physiological, psychological, or ethnological terms or a combination of the three (Kuller, 1991). The natural geographic consciousness of individuals remains a less examined phenomenon, although the concept is continually challenged within the notion of stranger-hood as tourists visit the unfamiliar scenery of unknown places. In this sense, the process of mapping place and behaviour may be seen as an ideal first step to assess the environment and its tourist interpretation.

As might be expected, traditional theories draw upon the geographical and cognitive approaches that lead to environmental interpretation and understanding. One such approach to understanding the interrelationship between place and people was proposed by Lukermann (1964) who suggests an inclusive analysis of place, revealed through six sequential stages. It is through these themes that this study is organised and presented. Firstly, the idea of location, especially location as it relates to other things and place, is fundamental to any analysis. Secondly, place involves an integration of elements, "each place has its own order, its special *ensemble*, which distinguishes it from the next place" (1964:170). Third, although every place is unique, they are interconnected by a system of spatial interactions and transfers; they are part of a framework of *circulation.* Fourth it is recognised that places are localised – they are parts of larger areas and are focuses in a system of localisation. The fifth stage recognises historical and cultural change; as new structures are added and old elements disappear places have a distinct historical component. Finally, places have meaning: they are characterised by beliefs of man *(sic)*.

KEY THEMES (Lukermann, 1964)	**KEY CONCEPTS**	**MAPPING**
CHAPTER ONE	**PLACE**	***FROM***
1. Urban location *2. Tourist Elements* *3. Tourist System* *4. Locality*	Urban Form - Landscape Primary & Secondary sites. Urban Function Public Space	MAPPING **PLACE POINTS** ON THE MAP **CONNECTING** THE MAP 'OTHER **SPACES'**
CHAPTER TWO *5. Historical & Cultural Change* *6. The Beliefs of Man (sic)*	**PEOPLE** Spatial Awareness A Personal Frame of Reference	***TO*** **UNDERSTANDING** THE MAP MAPPING **MEANING**

Figure i **:** Maps to Meaning

Figure i. attempts to show how Lukermann's approach links the key concepts of this study to an interpretative design that seeks to move from mapping behaviour to meaning. Several reasons support the decision to follow this particular six-stage assessment process. Lukermann's theoretical approach was devised nearly forty years ago yet its comprehensive account still lacks empirical investigation and analysis. This theoretical design is particularly relevant to multidisciplinary debate, through a phased and refined progression that combines, as Garling and Evans (1991) acknowledge, 'assessment, knowledge and action.' Most importantly, the final theme construes personal beliefs and rules as fundamental to human understanding. As such, Lukermann argues that it is not the complexity of place but the complexity within people that determines spatial analysis. Consequently, the theoretical argument moves from place to people to provide an interpretative assessment into 'the tourist experience'.

The study focuses upon Manchester in the North West of England, the third largest city in the U.K. and a regional capital with a population of 2.5 million people and with an annual disposable income of £43 billion and GDP of £67 billion (www.manchester.gov.uk). The city is strategically located in the centre of the North West with over twenty million of the U.K. population living within a two-hour drive time of the city itself. The city attracts 17 million visitors each year with over 4.5 million overnight stays. Consequently, Manchester represents the hub of a tourism economy that contributes £28 billion and employs 31,500 people in the tourism industry. The overall tourism spend contributes £1.5 billion, one third of which is directly spent in the city itself. These figures clearly depict tourism as a powerful contributor to the form and function of this changing city.

Since 1996 the city has undertaken a radical policy of urban renewal and place reinvention (Marketing Manchester, 1998). Continuous landscape regeneration has re-invented the urban landscape to create an assemblage of old with new settings, and traditional with contemporary forms of social/tourist use. The urban transformation is virtually complete and the city lays claim to be 'the social and cultural capital of the North' (Marketing Manchester, 1998). Manchester has become the U.K.'s most popular tourist destination after London and Edinburgh. A key aim expressed by the city is to promote Manchester as a 'cultural experience' particularly to overseas visitors coming to the U.K.

This study is structured with each of the three main sections, namely, review of literature, research methodology and analysis of results, divided into two parts. This represents a progression from theoretical to methodological and then analytical themes that lead cumulatively to an assessment of the tourist experience. As the study moves, so the elements of behaviour and experience move into aspects of personal meaning. In particular, the assessment by the tourist and the role of the researcher is conducted in a real world setting, thus illustrating actual experience in both a personal and a collated way. This experience is analysed from the viewpoint of the tourist as experience is accrued, expressed and gathered by individuals. In effect, the study aims to address the nature of tourists seeking to travel from 'maps to meaning'

Chapter One provides a discussion of urban location and its different environmental settings with the concept of landscape providing the theoretical basis upon which the study commences. Lukermann states location to be fundamental to analysis especially in relation to 'other things.' Changes in spatial structures alter not only the form of places but the function

too, so that theme one considers the significance of 'location' in a spatial context, one that is responsive to constant change. Lynch (1960) perceives location as bounded space rendered identifiable by specific features such as paths, edges. Others suggest that location simply indicates a specific position (Law, 1993; Golledge, 1991) within an overall geographical setting. Elements of central place theory (Christaller, 1933; Losch, 1954) serve to establish and organise space in a functional context (Berry, 1968). Today places are no longer defined by economic rationality or homogenous, in response to the increased flexibility and heterogeneity of a more affluent, diverse and mobile population. Thus it follows, locational aspects have become superseded by the increasingly heterogeneous market place (Golledge and Stimson, 1997).

Theme two moves the debate onwards to consider how separate tourist elements are positioned upon the landscape. The identification of tourist elements divides into primary, secondary and 'other' settings (Jansen-Verbeke, 1986; 1989). A geographical perspective is retained to highlight the position of those elements in terms of proximity and adjacency (Law, 1993). Golledge accepts the concept of unfamiliarity to clearly affect the process of accruing behaviour, with personal 'utility' of certain attractions affecting specific individuals (Walmsley and Lewis, 1993). Equally, tourist attractions act as an integral part of the definition of the tourism system (Swarbrook, 1999; Ryan, 2000) within which personal decisions are made. Ryan suggests that whilst utility is important, it is how tourists perceive and become more predisposed to visit a particular setting that differentiates an established tourism system (1995).

Thus, theme three moves the tourist attractions from 'points on the map' to assemblages of linear connections and relationships (Laws, 1991; Pearce, 1996). This interrelationship between people and place emerges as a 'network of systems' (Golledge and Stimson, 1997) to elucidate the actual tourist system. Lukermann (1964) argues that the framework of circulation remains incomplete without understanding the 'nature' of spatial interaction. This poses the essential theme of the study, raising questions of *communication* between the place and the tourist. Hall (1966) perceives any behavioural setting as being open to social interpretation whereby individuals assign personal meaning. This transpires through forms of 'non-verbal communication' to express how people attain a personal understanding of place.

With this in mind, theme four considers public space to provide a sense of 'locality' through 'Other Spaces' (Massey, 1993). In many modern cities public space is regarded as transitory space, facilitating mobility and sustaining a sense of 'openness'. However Chombart de Lauwe (1960) claims individuals perceive public space in two ways, objective and subjective. Space may reflect utility through its form and function. Such space is used as a place of recreation, somewhere to stop, rest and meet others. Zukin refers to locality as somewhere strangers can mingle (1995) to provide a wider insight towards the cultural landscape (Massey, 1993). Crouch (2000) also agrees that these spaces provide personal communication and meaning and are therefore essential to understanding spatial interaction. In doing so, 'tourist sites and sights' become interrelated in a systematic and visible way. 'Place' as an urban framework connects together the tourist elements into a definable tourist system emergent upon the total urban landscape.

The focus transfers in Chapter Two from the physical representation of urban space, to the deeper intrinsic view of the tourist seeking to know their surroundings. Behaviour manifests itself in different ways, albeit in the same place, thus it naturally follows that personal understanding is susceptible to different interpretations. It is argued that individual interpretation derives from a 'personal frame of reference', inherent within people, from which judgements are made. However, intrinsic similarities and differences in and between tourist viewpoints also naturally exist towards shared surroundings. In this way the behavioural and phenomenological approaches become inextricably linked via the views of the city and the values of those who experience it.

At this point the final two themes of the review are developed. It is argued that settings are not simply physically confined space but become culturally defined space by tourists as users (Hammersley and Atkinson, 1995). Similarly the spatial divisions of landscape must be construed as spaces where behaviour and meaning become constructed (Aitchinson, 1998). Theme five discusses aspects of spatial image and knowledge as elements that are personally devised and determined. Levels of human action and behaviour occur in both a conscious and unconscious manner towards the surroundings of the individual (Aitken, 1992). This implies behaviour to be more than overt, to be intrinsic and instinctive, so that the use of natural behaviour within 'unnatural settings' is able to illuminate cultural norms. Tourists, then, participate in activities that are both active and passive; they are symbolised by what people 'see and do'. Langer and Piper (1987) see reactionary behaviour as mechanical, conducted in a state of 'mindlessness' that is governed by personal beliefs. This is opposed to 'mindful' behaviour that is rule informing, and thus 'is engaged in creating categories and distinctions' (Ryan, 1995:54). Such analysis of behaviour with understanding must provide a fuller and

deeper assessment of the total tourist experience Thus, each tourist develops their own awareness, preference and interpretation of the new surroundings; as yet it is unknown to what extent this process is culturally influenced.

Canter (1991) points out that environmental knowing and learning are not separate processes. Knowing a place must be borne through experience, experience whereby the tourist sees knowledge as 'giving meaning' to their surroundings. In reality this organic process is accrued and increased throughout the visit, in the total destination. Kaplan (1991) refers to this as 'ways of seeing' with elements such as personal values, conditioning the system. A more robust representation of human understanding is advocated by Shariq (1999) who notes that 'knowledgescape' relates not to the place, but the interpretation of place by each individual. It is the filtering of 'selective information' by individuals that builds knowledge into experience.

The final theme invokes 'mapping meaning' to argue that people make their own sense and value of their surroundings (Crouch, 1999). Soja (1989) refers to this as people 'investing' meaning in different locations when away from home. Similarly Rojek (1997) describes experience as being 'sculptured' through exposure to different cultural influences. However, limited explanation exists to elaborate upon such internal and external influences in a practical way. Eventually the representation of landscape is replaced by the social construction of the people who use it. Of particular relevance is an exploration of the total experience to include the responses of the five human senses as sources of experience. Rodaway (1994) and others (Urry, 1990; Rojek, 1997; Ringer, 1998) all acknowledge sensory awareness towards knowing a new place, yet there are limited empirical studies.

Following the review of literature, Chapter Three commences with the philosophical debate relating theoretical propositions and the aims of the study. A contrast between old and new forms of geographies is particularly apparent in environmental studies. The former and more traditional approach adopts statistical and other mathematical techniques to impose scientific rigour. The more recent and alternative perspective moves human geography deeper into the social sciences, positioned within a theoretical, critical debate. In this way, the introduction of spatial considerations into social theory assumes part of a so-called "cultural turn" in human understanding (Robinson, 1998). As Garling and Evans (1991) indicate an emphasis upon process, as opposed to form, is especially stimulated in 'applied' cases of research analysis. Certainly, a real-world environment forms the essential overall context for this study with 'realism' as an established tradition in the philosophy of the social sciences. Cloke, Philo and Sadler (1991:135) state that realism *"allows for the existence of structures, processes and mechanisms that can be revealed at different levels of reality and that mean reality is not conceived of as closed simply around observable events and phenomena"*.

More importantly for this study realism can provide explanations that avoid positivism and relativism. To allow knowledge to be perceived as a social and historical product, as revealed through different actions and influences, specific to a particular time, culture or situation. Philosophically, then, an approach based upon a realism permits a consistency to be maintained throughout the research process. This consistency is achieved by incorporating the group and individual responses to the actual settings as experienced at the different stages of the stay. This position is supported by Miles and Huberman (1994) who advocate a structured approach to realist understanding through the ability to combine both quantitative and qualitative techniques. With this convergence of what are often portrayed as incompatible

approaches, realism permits a new integration of subjective and objective approaches within social theory. Therefore action that is purposeful and intentional reflects enacted behaviour with social significance (Robson, 1993) to allow integration and interpretation to co-exist. In this way, an 'open systems approach' accepts the causal effects of settings and structures upon the intrinsic feelings of individuals; research may explain the event after it has occurred, but not necessarily predict it. As structures and processes continually change in the real world, absolute and definitive prediction is impossible. Even so, the past can be explained, at least in part, by establishing the particular configuration of individuals within which it existed, to the extent that this can be known. This realist approach to constructing meaning incorporates a sequential progression from objective to subjective science. Thus, in the subjective arena behaviourism (Golledge, 1981) and phenomenology (Husserl, 1977) emerge as predominant philosophical considerations within an interpretative study.

The research methodology in Chapter Three is in keeping with the thematic content of the literature review: a behavioural approach and an experiential perspective. Appropriate to the realist tradition all data gathering is conducted at the site of the research context, namely, the city itself, while data were gathered at different stages during the tourist stay. Part One provides an objective analysis of place by creating a tourist map of the city centre using scaled co-ordinates (HMSO, 2000). Onto this map is plotted the results of a tourist survey *(n=146)* describing levels of tourist awareness, use and evaluation of the particular visit. Part Two moves the analysis forward from this initial focus on the behavioural aspects of place and in so doing represents one of the more pivotal and inventive contributions of this study. Subjective analysis extends the debate from tourist behaviour to seek an understanding of how tourists make sense of an unfamiliar setting. The study thus moves from mapping behaviour to

deal directly with the meaning tourists derive from their visit. Only this approach – 'maps to meaning', can provide an adequate assessment of the tourist experience. A combination of distinct yet related interpretative techniques form the research design. This is done through a series of in depth interviews *(n=30)* of tourists at the end of their stay. The analytical tool particular to this stage is the Q design methodology that evaluates personal opinion and is an approach now widely accepted within psychology and political science and one that continues to grow in recognition. The aim of Q mode analysis is to provide a natural yet interpretive insight into human behaviour and understanding via factor analytical techniques. In brief, Q mode analysis provides a systematic insight into subjectivity through the symmetrical allocation of items (in this case photographs) across a weighted distribution scale.

The numerical interpretation of results provides a structured basis upon which further analysis can be tested. Q mode analysis is part of the larger family of multivariate models that includes the more familiar Principal Components and Factor Analysis techniques; Q mode analysis simply rotates the more familiar Principal Components correlation matrix through 90 degrees prior to the extraction of factor structures. In recognition of the complementarity of Q mode analysis to Principal Component Analysis (PCA) in the traditional sense, both R (Spearman) analysis and Q (Stephenson, 1953; Brown, 1980; 1998) analysis were conducted within the data collection. This phase of the research was conducted through a series of personal interviews ranging between 50 and 90 minutes. Each respondent (Q-sorter) completed a brief demographic survey, a Q-method photographic distribution (Q-sort) and answered a series of questions in a post Q sort interview, which was audio-recorded. This interpretive approach provided written, visual and verbal data within which to code, classify and interpret

experience and analyse. All of these different types of data were subject to contemporary forms of specific quantitative and qualitative software analysis.

Chapter Four provides the analysis of results, following the two processes by which the data were gathered. Part one consists of the completed map of the tourist city to illustrate the various tourist routes, conceptualised as 'ways of doing.' Upon this, the survey provides descriptive and analytical data from which to assess the city from the tourist perspective. R factor analysis reveals different forms of behaviour. Part two interprets the data from the tourist interviews in terms of the personal preference, opinion and values of each tourist as an individual. Q factor analysis reaffirms the results of the R analysis and extends the range of analysis further.

The combination of approaches utilised in data collection requires a multi-method analytical approach involving compatible and complementary techniques and associated software. These included a Geographical Information Systems (GIS) package (Microsoft MapInfo) to create a digital map of the city with co-ordinates (HMSO, 2000). SPSS (Version 10) was used to analyse the demographic data, and principal component analysis (R factor analysis). Specific specialist software QPCA (Version 2.09) was used to conduct Q factor analysis to 'correlate' people instead of items (Stephenson, 1953) by the grouping of similar and shared views. Qualitative content analysis was conducted upon the shared views and values of respondents within and between each factor group using Nudist NVivo (Version 2). This progressive, sequential mapping of empirical data allowed analysis to be consistently co-ordinated and cross-referenced throughout the design. This parallel distributive process allows the triangulation of physical elements, spatial settings and their use to create a knowledge base of

what we *do* know. *"The world is too complex for us to comprehend without sets of culture-specific concepts that serve to categorise, order, and manage environmental information"* (Golledge, 1991: 56). It is the extent to which these segments order the experience, and the salience between such data sets that extends the concept of analysis.

This study contributes to the advancement of knowledge in a number of ways through an innovative research design that seeks to combine various methodologies in an effective manner. Urban tourism has always been a significant part of national visitor products, even in the early days of the European Grand Tour. Today, cities are accessible and affordable all season venues, offering a maze-like range of products, encounters and experiences to a growing number of tourists. This study provides an insight into the contemporary tourist experience of Manchester, one of Britain's pre-eminent urban tourism destinations. Especially, the results provide an insight of the tourist experience of Manchester as a destination that has not been elucidated previously in any equivalent way. The methodology that has allowed this is not place specific, but can be transferred to a whole range of situations and context, far removed from tourism itself, although it is suggested that there are, in fact, many tourist circumstances that could be illuminated by this approach.

The methodology that has been employed is not new, in the sense that no new individual procedures have been invented. It is innovative in that it combines approaches from across a broad spectrum of methodologies and techniques to combine them in such a way that, not only are they complementary, but the whole allows for a greater depth of analysis than each technique will individually allow. This enables the study to move through a theoretical and empirical analysis from *'Maps to Meanings'*.

CHAPTER ONE

1. THE PHYSICAL REPRESENTATION OF THE URBAN PLACE: Structures and Settings.

'When cities are considered as settings in which tourism develops, this complexity is inextricably melted into the structure and nature of urban tourism, giving it characteristics which set it apart from other forms of environments'

(Ashworth, 2001:927).

1.1 PART ONE - INTRODUCTION

The built environment represents an established area of academic interest and debate. Today, urban places that attract and sustain growing numbers of people into the constrained space in which they are located present a newer and varied challenge. Harvey asserts the significance of the city, *'The city is the high point of human achievement, objectifying the most sophisticated knowledge in a physical landscape of extraordinary complexity'* (Harvey, 1985: 250). He, amongst others, identifies the strangeness of the landscape as an intricate yet distinct place for focused use. Following this, the purpose of this chapter is to examine the literature relating to tourist behaviour and the city, wherein the city represents a physical dimension providing a tangible framework available for tourist use. The review is developed around the six specific themes advocated by Luckermann (1964). Four themes are incorporated into the physical representation of place as; location, tourist elements, tourist system and locality.

The aim of this chapter is twofold: firstly, to differentiate the spatial settings contained within the city centre and secondly, to associate specific settings with the relevant activities as determined by tourists use. Such activities as entertainment, sightseeing, shopping, for example connects a specific tourist activity to a particular urban setting. In this way the range of tourist activities and various sites serve to organise behaviour within a clearly defined landscape. It is this differentiation of individual setting and use that informs the selection and accumulation of tourist behaviour. The route through the city created by any individual tourist is subject to a number of influences such as time, money and level of choice. On a more intrinsic level, the individual decision-making process is structured around innate variables such as knowledge, expectation and preference (Golledge, 1990). It is by the combination of these attributes that actual behaviour and tourist experience occur.

1.2 A STRUCTURAL-BEHAVIOURIST APPROACH: Tourists actions and place.

The emerging pervasiveness of the phenomenon of urbanisation has generated a physical network that connects people and places around the globe. The close of the twentieth century acknowledged more than half of the worlds' population as 'more urban than rural' in origin (Clark, 1996). This emergence of an increasingly urban world raises questions relating to the nature and character of cities today (Holloway, 1992; Clark, 1996; Jensen-Butler, 1999). As Clark (1996) points out, sustained growth rates in both number and size clearly indicate cities as 'very attractive' urban forms to an increasing number of people. The changing nature of physical and social transition has received growing attention, often solely from a consumer perspective (Miller, 1995; Meethan, 1996; Ateljevic, 2000). However, less research attention has been devoted to the aspects of 'physical transformation' associated

with social practice and use. No-where is this more pertinent than within cities that appeal to, and successfully attract, people from outside their boundaries, in other words, from 'other' places. Cities emerge as a distinct and predominant type of destination by their ability to invite, accommodate and entertain growing numbers of tourists. Mullins comments *"Tourist cities represent a new and extraordinary form of urbanisation because they are built solely for consumption"* (1991:326). Yet many of the largest and most successful tourist cities simply add a tourist dimension that supports an existing historical and cultural product. Cities such as London, Paris and Venice were built for entirely different purposes. Thus, it is appropriate to assess a 'real' urban environment and evaluate what is being consumed by tourists and why. In this way, the nature of 'extraordinary' is considered in two ways; as being 'physically distinct' and 'socially significant' to people visiting from elsewhere, a fundamental theme of this study. An appropriate paradigm for assessing the people-environment aspects as a structural - behaviourist framework is illustrated [Figure 1.1].

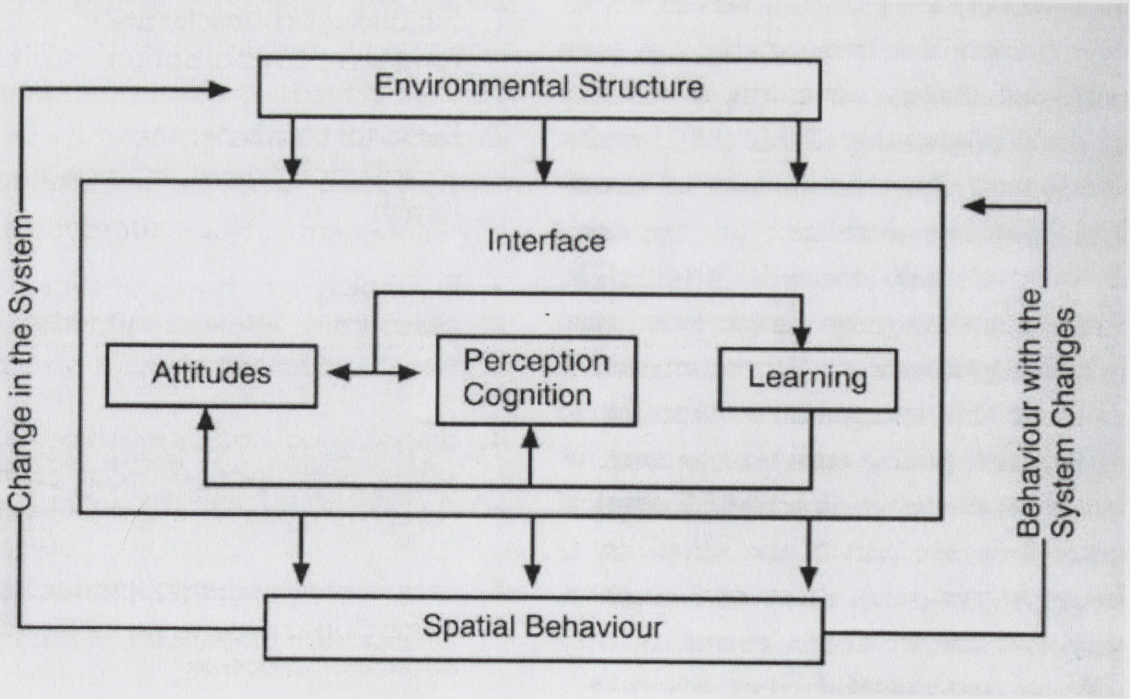


Figure 1.1 The People-Environment Interface (Golledge and Stimson, 1997).

space, with the assertion that definite structure is needed to overcome ambiguity, if meaning is to be ascertained.

Urban centres remain complex, and sometimes chaotic (McKercher, 1999), places that encompass a range of built and open spaces in which leisure behaviour occurs. Chombart de Lauwe (1960) suggests a hierarchy of urban social space exists in which groups and individuals move and interact. Buttimer (1972: 285) extends the approach into various 'levels' in an attempt to integrate objective and subjective social use of urban space. Two of these levels relate directly to the use of unfamiliar space by people. These are a behavioural level based upon activity and circulation patterns, in other words interaction space, and a symbolic level evaluating image, cognition and the mental map of the area.

In seeking to understand the use of urban space and facilities, decision-making and choice represent two of the most influential human behavioural processes. Pile (1993) asserts that for every person, at any given time, there is an existing knowledge base. Within established groups, accepted behavioural knowledge is often called culture – that is, the shared habits and rules of a society (Golledge and Stimson, 1997: 31). Within individuals this knowledge structure may be referred to as a 'cognitive map' by which they outline their perceived surroundings. Appropriate components of the cognitive map may be transferred to working memory when individuals are trying to identify dimensions and attributes of space. In this sense, how people might or should act is commonly generalised by normative assumptions of behaviour.

In tourist behaviour particularly, two factors influence the process: the perceived attractiveness at the end point and the nature of the connecting route. For example, place-learning theories support the view that individuals learn the location of paths or places rather than the order of movement (Golledge and Stimson, 1997). This suggests that learning is a cognitive process more informed by spatial relationships, than by the movement of continuous sequences. For example, Lowrey (1973) notes that the distance to facilities perceived as desirable is often underestimated, whereas the distance to undesirable facilities is often exaggerated. Subsequent research has confirmed the accuracy of estimating distance increases with the 'pleasingness' of a place (Smith, 1984 in Walmsley and Lewis, 1993). Such findings indicate the notion of 'pleasingness' to be actively sought by tourists. Even so, it remains susceptible to numerous interpretations (Urry, 1994).

Garling et al (1985) state that individuals 'build up plans' between their actions and movement within their new physical and social environment. Plans are part of the thought processes construed by the visitor in creating a cognitive map of the unfamiliar surroundings. They identify three interrelated elements to their construction; places (names, characteristics and function), relationship between places (proximity) and travel plans (mobility and orientation). Yet, all human activities occur coincidentally in time and space (Golledge & Stimson, 1997).

As previously identified, Lukermann (1964) provides a broad and appropriate analytical insight to gather cumulative layers within a place. To date, many of these layers develop from one perspective only. However, the significance of location, physical elements, interaction and locality assume increased knowledge and meaning when combined. Two

final layers remain to complete the analysis; historical/cultural aspects of change and personal meaning within places. Lukermann interprets meaning to be 'characterised by the beliefs of people'. Similarly Tuan (1998) recognises individual beliefs as personally defined, yet more importantly, culturally determined. The holistic study of a tourist visit allows these spatial 'layers' to be assembled into a total tourist experience. Dietvorst (1995) equally argues that an aggregate approach to understanding tourist behaviour naturally occurs on a variety of spatial levels. However, comparatively little is known in a systematic way about the space-time patterns of tourists in particular places. Furthermore, he points out that tourists do not use the various possibilities of interaction in any given area simply at random, but connect a coherent manner. Consequently, the criteria for 'cohesion' must be derived from the interrelationship between the various, and spatially distinct, attractions and facilities brought together by the visitor him/herself (1995: 164). The assembly process remains a product of the duration of the visit whether it be one day, three days, or a week. A time-space analysis incorporates all data from respondents in a specified group, for example, what they do, or where they go. Dietvorst (1995) states a comprehensive approach to data gathering within specific places provides an optimum knowledge base; one from which spatial differentiation and analysis can meaningfully emerge

1.3 CONCLUSION

The chapter has discussed the significance of the physical dimension of the urban landscape as a series of settings, structures and elements available for tourist use. Importantly, attention has been directed towards acknowledging all aspects of urban space to include both built and

the open/outdoor spaces. It is important that action-space and activity-spaces are equally represented as part of the total location. This is based on the premise, that tourists may use whatever space they choose from the overall action-spaces available in the city. Yet often they simply visit part of the location and utilise the aspects of a smaller activity space instead. Thus, the surrounding environment serves to be continually selected and mediated by those within it, particularly by tourists. Similarly, the function of urban space provides an immediate utility value to people, however the interpretation of the surroundings must depend upon those within it. Having discussed the extrinsic elements of urban provision it has become necessary to move the discussion onwards. Greater consideration towards the intrinsic nature of the individuals who use those elements is now appropriate. Thus, the latter two points of Lukermann's (1964) approach will be addressed, namely, the commodification of place to combine heritage and cultural changes and where and how meaning is derived from the place by the visitor. Therefore, the existence of environmental cues must now be related to both the intangible and the sensate interpretative abilities of individuals seeking to know their new surroundings.

CHAPTER TWO

2. THE SOCIAL CONSTRUCTION OF SPACE: Tourist Sensitivities to Unfamiliar Space

"Settings are not naturally occurring phenomena, they are constituted and maintained through cultural definition and social strategies. Their boundaries are not fixed, but shift across occasion, to one degree or another, through processes of redefinition and negotiation" (Hammersley and Atkinson, 1995: 41).

2.1 PART TWO - INTRODUCTION

The study to date has presented the built surroundings as a physically complex and challenging location. Discussion has drawn upon the time-honored theoretical perspectives implicit within a spatial approach to urban geography. In simple terms, a physical representation of place accurately maps the area into an objective framework for tourist behaviour. However, greater knowledge from the viewpoint of the tourist adds to a deeper understanding. Hammersley and Atkinson (1995) perceive settings not as physically confined, but culturally defined space. Thus, at this point, the discussion needs to move on from the physical considerations of the study to progress towards the social appropriation of space by tourists. In particular, unfamiliar space that is unknown to those tourists in its urban form and related structures. In this way, if settings do provide the receptacle for behaviour, then how may this affect tourist interaction, use and subsequent experience?

Thus, the aim of this second chapter is to consider how, and in what ways spatial structures influence the experience of the tourist. Behaviourist considerations as discussed in the previous chapter, cannot on their own provide an assessment of tourist experience. This makes it necessary to take into account the tourist as a unique individual with his/her own discerning characteristics. Chapter Two presents Lukermann's the final two themes within an analysis between place and person, namely, gaining understanding and knowledge of a place. Thus the perspective now shifts away from settings and structures as providers of place meaning to tourists. Such elements and features remain important within an urban study upon tourist experience. However, such physical representations remain socially constructed into essentially descriptions of what occurs in their world (Eyles, 1989). To acquire such insight, a social phenomenological perspective provides balance, relevance and advancement towards the overall aim of the study.

2.2 A SOCIAL – PHENOMENOLOGICAL APPROACH: Tourist meaning towards 'other' space.

Discussion to date has emphasised the form of the city a physical representation of place. Within this place, space is used by its sense of location and personal utility by those within the surroundings. It is this social interpretation of 'form and function,' and its unfamiliar characteristics, that are able to differentiate personal significance and meaning. As previously presented, Hall (1959, 1966) emphasises the process of communication from place and its surroundings as occurring in either verbal or non-verbal forms. As previously shown, Figure 1.3 illustrates the typical structures and features within the separate

communication channels. By accepting the city as the object of the study, the subjectivity of people and their personal responses to such characteristics becomes enhanced.

An emphasis towards non-verbal forms of analysis embraces the 'map in the head' metaphor (Lakoff, 1990) to question the process of acquiring information rather than urban form. Notably, communication refers to verbal or non-verbal communication *between people*. In particular, Rapoport (1982) discerns 'meaning' as the sole conveyor of non-verbal communication to emerge between the environment and people. In this way, the unifying topic between the final two themes explores the 'difference' between spatial understanding and its personal meaning to individuals. This social-phenomenological view builds upon the approach of landscapes and tourist use to focus upon the 'scapes' of the individual. Typically assessed as 'knowledgescapes' (Nonaka and Konno, 1998) and 'sensoryscapes' (Rodaway, 1994; Crang, 1999) the construction of social knowledge is as much a process of interpretation as understanding. Pickles (1988) directly links this with behavioural geography, to acknowledge that much experience is shared by all people. Thus, to engage in a mixture of social relations between place and meaning, reference to culture comes to the fore. This has been described as 'immaterial modes of thinking' (Cloke, Philo and Sadler, 1991) in an attempt to fuse social and cultural geography in some meaningful way. It is to what extent such ways can be identified and discussed, that levels of personal awareness, familiarity and importance assume greater validity within a defined behavioural setting.

Each premise is directly related to how the tourist gains understanding from the place. Theme five develops upon the physical aspects of place, to move towards their spatial significance to people. For example, places are continuously emerging or becoming different

settings evoked by historical and cultural change as new components are added and old elements disappear. As Lukermann advocates, 'places have a distinct historical component', however to what extent is this valued by its users?

This spatial assessment culminates with theme six shifting further emphasis towards the tourist. As such, spatial references to place is superseded by the individual interpretation and understanding of people. This wholly social perspective is underpinned by the premise 'places have meaning: they are characterised by the beliefs of man *(sic).*' It is this central tenet that considers the overall tourist experience as dependent upon the personal goals, values and beliefs of the tourist, evaluated from a position of self-reference.

Thus the 'personal frame of reference' provides an inherent structure from which human decisions are made, and therefore asks what physical features appeal to particular tourists and in what way are they interpreted. Finally, it asks to what extent the nature of experience differs between individuals.

2.3 THEME FIVE: A SPATIAL FRAME OF REFERENCE -'Understanding the Map; spatial knowing'

Crouch (2000) asserts that places represent a powerful and pervasive component in tourism by involving tourists in encounters with other people and material things. Moreover, Kaplan (1991: 20) expresses the complexity of the surrounding landscape as *'a far fuzzier concept than first appears.'* It is within the blurring of spatial 'fuzziness' that environmental interpretation resides, so it is argued that spatial relations inform people about certain

'things' associated with form and function. Kaplan (1985:162) argues that humans respond not only to the elements of spatial form but also to their arrangement, and more importantly the inference that such an arrangement makes to people. Individuals inspect new surroundings with the ability to recognise the familiar, and a tendency to accentuate the distinct (Tuan, 1998). Crouch affirms further that tourists actively do so to familiarise themselves and attempt to 'personify' the place. Such a human 'embodiment' typifies the way in which each individual is able to '*grasp the world around and make sense of it'* (1999: 1). This view differs from that of Lynch (1960; 1972) who sees people as extracting meaning solely from their external surroundings. Nonetheless, familiarity with the environment is seen as an important factor towards positive assessment and so Kaplan and Kaplan (1982) argue that familiar environments are preferred to unfamiliar ones because they facilitate meaningful predictions. Also, familiarity represents mental associations influenced by the degree of congruence with the surrounding schemata (Axia, Peron and Baroni, 1991). Such views indicate that an internally driven process provides an accurate way to decipher surroundings.

Queries relating to the physical structures and the significance they carry for people are maintained as a constant theme throughout environmental critique (Rapoport, 1982, 1990; Pearce, 1977, 1996; Golledge, 1991, Werlen, 1993) and a personal understanding of the actual place is assembled through the surrounding space and its connected settings. In maintaining an individual viewpoint, Crouch provides a useful spatial description, showing that *'Space can be a background, a context, a 'given' objective component of leisure and tourism'* (2000: 64). It remains to the tourist to construct a subjective assessment of the associated components of urban space.

The analysis of the perception of environmental settings draws from various fields of academic study, such as environmental psychology (Ittelson, 1973), geography (Tuan, 1974), sociology (Urry, 1990; Dann, 1995) and urban studies (Rapoport, 1982). In addition, seminal works by Lynch (1960), Britton (1979) and Pearce (1977) have all explored the application of environmental cognition and experience specifically within urban settings. Lynch (1972) and Downs and Stea (1977) highlight the interrelationship between tourism with the cognitive mapping of specific sites demonstrating that all forms of travel involve some kind of environmental cognition as people need to self-orientate and locate attractions. Kaplan and Kaplan (1982) suggest that preference is a dual factor of one's ability to make sense out of a scene and one's involvement or interest in the setting. This 'making sense' is facilitated by the coherence, or underlying thematic structure of elements in a setting, plus the ease with which comprehension can be achieved (Axia et al, 1991).

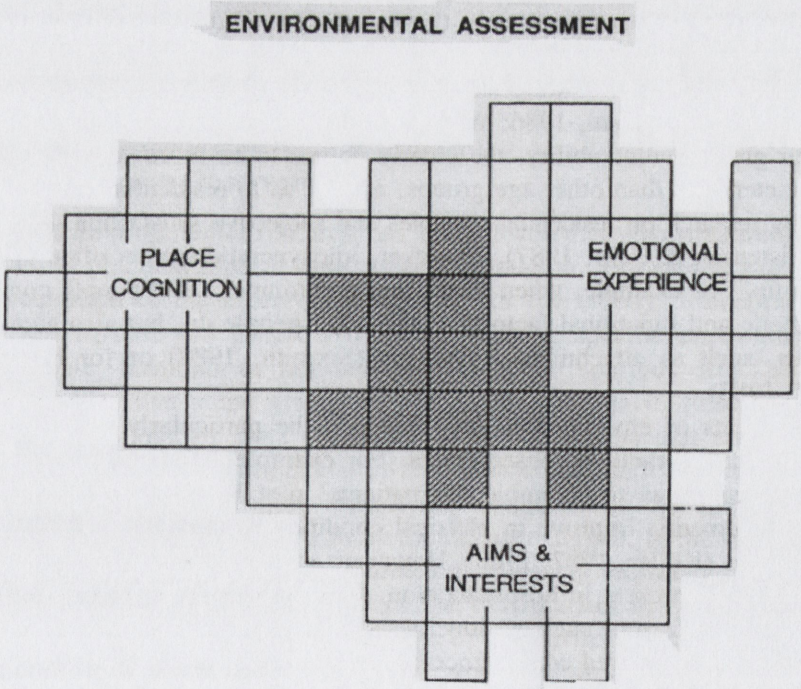


Figure 2.1. A dynamic model for environmental assessment (Axia, Peron and Baroni, 1991).

experience itself is profoundly unique yet maintains criteria that may be measured by similarity or by contrasting viewpoints. Therefore, an emphasis upon individuality serves to enrich and deepen insight to tourist experience.

Golledge & Stimson (1997: 395) note *'Both tangible and intangible relationships are assumed to be critically involved in the perceptual interaction process.'* Landscape symbolises the 'dynamic relationship' between a society or culture, and its environment, as 'the process of human activity in both time and area' (Dickinson, cited in Rose, 1993:86). In particular, when associated with cultural geography, it is said to characterize a way of seeing the world (Cosgrove, 1984; Relph, 1976; Mullins, 1991, Tuan, 1998). To this extent, Cosgrove constrains individual landscapes within the economy and society within which they are set. *"Landscape.... that has its own techniques of expression, but techniques which it shares with other forms of cultural practice'* (1984: 1). He cautions that to deny the cultural significance of landscape, is to see it in a 'vacuum'. Geographers are thus increasingly aware that the relationship between societies and their environment is as much a product of consciousness, as of material realities. It may be, though, that geographical reality is easier to accept because of its tangible and visible properties.

Rose (1993) suggests that 'good' geography simply begins with the visual, by looking. She explains that seeing and knowing too often become conflated, yet are not necessarily the same. For tourists, both aspects become activated by the intensity of difference between their everyday and new surroundings. In this way, landscape particularly adopts forms of cultural significance in the way that land is appropriated and used, leading Cosgrove to state that landscape symbolises an *'ideologically-charged and very complex cultural product'*

(1984:11). Crouch suggests that tourists symbolise ways of making 'new knowledge' as the individual comes to know about the world in new, more complex ways (2000:65). Rodaway (1994) agrees, suggesting that the human senses actively interpret this new information about environments in an effort to overcome such complexity. As yet, however, sensory associations remain continuously overlooked in influencing how people assess and come to know different places.

'Place' and 'locality' form two crucial variables in evaluating human insight into their surroundings (Lukermann, 1964). Walmsley (1988) indicates 'place' to denote a location, with the overall integration of space reflecting nature and culture. For example, resident behaviour often reflects a sense of belonging to a place that has developed through time and knowledge. Tuan (1974) distinguishes this type of affective bond as 'topophilia', literally the love of place. Typically, topophilic sentiments range in their variety and intensity to incorporate separate personal responses to the aesthetic and emotional associations to a place. He also notes, however, the 'disconnectedness' and 'indifference' of people towards others and their surroundings (Tuan, 1998). In this sense, Tuan interprets culture as activity, something to be shared *"An isolated individual is vulnerable, and we can understand why it seeks the strength of the group. A human individual, however, is highly distinctive, even unique'* (1998:82). Thus, social significance may illuminate differences between separate groups and individuals. Environmental interaction allows us to question the elements that facilitate an ability to 'place-bond' between people and place (Gans, 1968). Datel and Dingemans recognise a 'sense of space' as being *'the complex bundle of meanings, symbols and qualities that a person or group associates (consciously or unconsciously) with a particular locality or region.'* (1984, cited in Pearce, 1988: 89) As such, an unconscious response forms

an intrinsic reaction to the external surroundings, one that if measurable offers particular significance towards assessing experience.

Lukermann argues that, to accurately achieve an understanding of place, it is essential to comprehend the historical basis of the landscape as a conveyor of meaning (1964). Tuan, who has described the landscape as 'a repository of human striving', (1974, 1977) and Lynch (1960; 1981) have explored a number of concepts involving space and place. They agree that environments are composed of 'imageable' elements such as architectural beauty, historical significance and the awareness of differing characteristics within new surroundings. Places assume an environmental identity that encompasses the heritage, architecture and cultural mix of the locality. Relph (1976) then considers the identity of a place from three interrelated components; physical features or appearance, observable activities and functions, and meaning or symbols. As Kaplan (1991) argues, to 'see and do' form fundamental functions of human experience.

2.3.1 SPATIAL IMAGE: Awareness

Ashworth & Voogd (1990:79) classify image as knowledge of *'how individuals perceive and react to their external environment and the way social behaviour is influenced by, and in turn itself influences, attitudes towards places'*. Image and culture remain intrinsic in determining people's attitudes to their surroundings (Appleton, 1975) or are influential in the union between people and places (Tuan, 1974). The understanding of environmental imagery is further complicated by the use of the signs and symbols that may be present within the setting. Culler (1981:127) regards tourism and tourists as an 'exemplary case' which can

guide and illuminate the understanding of semiotics; *"The tourist is not interested in the alibis a society uses to refunctionlise its practices. The tourist is interested in everything as a sign itself."*

Accordingly, environmental stimuli are distributed throughout the place to be interpreted by the visitor and so directly condition experience. Through interaction, tourists acquire, interpret and retain information about the city (Golledge and Stimson, 1997; Bechtel, 1997). The question of how people perceive cities has been approached in numerous ways. Lynch (1960) distinguished between physical structures and features of the city to establish how people formed a 'mental map' of the environment. Lynch (1960:157) states: *"If cities are to be used by many groups of people, then it is important to understand how the major groups tend to image their surroundings."*, but his emphasis did not focus upon the major groups but centred on the major urban features instead. Five cues were considered as significant features to visitors in a city. The basic framework was based on five features: *paths* signifying the lines of movement around the around the area, *nodes* symbolic or focal points of condensed public activity, *landmarks* as notable points of reference, *districts* as composite areas of activity and *edges* signifying the margins of the districts. These findings relate to the 'anchor point hypothesis' (Golledge, 1978) that suggests that any one of these cues can act as the main organiser to orientate tourist movement. However, such behaviourism constructs the mental map by memory and the recollection of a cue from the surroundings. Subsequent, phenomenological considerations builds upon 'ways of seeing' to explore 'ways of thinking' between people and places.

As such, any map serves as a basis for interpreting new information about the environment and as a spatial frame of reference for organising activities. Lynch required participants to complete a written questionnaire in order to complement the mental sketch map drawn to outline their movement. In evaluating the research data Lynch comments upon each respondent's initial reaction to the significance of each question and made formal records indicating the individual's level of understanding, interpretation, knowledge and awareness attached to each answer. Differences in sensory awareness by the specific responses of tourists, particularly to distinct and unfamiliar features were cited and the psychophysical dimension acknowledged.

"To become completely lost is perhaps a rather rare experience for most people...But let the mishap of disorientation occur, and the sense of anxiety, and even terror that accompanies it, reveals to us how closely it is linked to our sense of balance and well-being" (Lynch, 1960:4)

The citation illustrates two influential aspects prevalent to the intrinsic interpretation of the surroundings. An individual needs to acquire some spatial familiarity to provide external points of relevance. These external points become internally deciphered to render personal experience and meaning. Interestingly, the traditional view of Lynch highlights the intimacy between place, feelings and the senses, yet limits further development. Later, he acknowledged evident potential in further examination between peoples' emotive reactions, the environment and personal experience, to confer such explorations as 'future research topics'.

In an approach similar to that used by Lynch (1960), Siegal and White (1975) produced a model to indicate urban knowledge, with landmark recognition and the emergence of paths

between landmarks producing sets and, with such sets to be organised into clusters, so the geographical understanding of urban locations remains continuously embedded within physical determinants. It assumes that an external environment that is complex does become organised into hierarchical structures that are represented by salient locations and the various configurations that result. Further 'connectivity' may be made to link elements and patterns amongst associated discrete locations. Knowledge hierarchies thereby focus upon the relative significance of specific points to the individual

2.3.2 SPATIAL KNOWLEDGE: Familiarity.

Many authors have portrayed the tourist as an active gatherer of experiences (Urry, 1990; Rojek, 1997; Crouch, 2000). As Golledge (1992) explains, action is the result of purposeful and directed behaviour. Canter (1991) points to the ascription of meaning within the context of such active, goal-directedness of any individual, which serves to illustrate areas of knowledge. Thus it is possible to deduce that knowledge of where something is within a physical location becomes an important influence on knowledge of what it actually might be. Canter further argues that environmental knowledge and learning should not be perceived as separate entities. To discover the individuals' rules of 'knowing' a place, the role of each individual provides a unique insight into personal practice and knowledge.

Knowledge of one's surrounding, that is, spatial knowledge, is conceptualised within three components (Golledge and Stimson, 1997). Each of these builds upon the increasing level of spatial knowledge of the user. The initial, or 'declarative', component includes knowledge of objects and places together with any meanings and any significance attached to them. This is

usually referred to as 'landmark' or 'cue' knowledge of the surrounding environment. Subsequently, a 'relational' component follows to highlight the spatial relationship of 'proximity and sequence' that develops by orientation towards a specific landmark or cue. The third is 'procedural' knowledge and consists of linking the declarative nodes (landmarks / cues) to develop a procedure of wayfinding and route learning throughout the total used environment (Golledge and Stimson, 1997). Such an approach extends upon Lynch (1981) by maintaining the significance of the built surroundings, but moving towards the inherent responses of individuals. With the accrual of declarative knowledge, the recognition and significance of environmental cues present within the setting allow individual significance and meaning to become derived by the user.

Thus, spatial knowledge sustains a 'map-like component' in two ways. Procedural knowledge embraces those aspects of knowledge that allow us modify our interactions with the surroundings; declarative knowledge is that aspect of place experience that informs us of what a place is. This associative network has been summarised as the 'meaning' of a place (Golledge, 1991; Canter, 1991). Canter (1991) believes 'purposeful action' provides the link to understanding spatial interaction and distinctions between different people. Many links remain underdeveloped within the use of declarative and procedural rules of environmental learning and suggests that,..... [further research] *would also open the way to understanding how these two aspects of internal representations of the physical surroundings connect with the patterns of physical space use and the rules of place which govern those patterns* (Canter, 1991: 201). As Canter states, an improved understanding of how people spatially interpret such internal representations of space serves to construct social meaning. In this sense, cognition denotes meaning as 'given to' the surroundings by

the sensitivities of those who visit them. Such place phenomena therefore encourage individuals to adopt an 'environmental role' towards the self- position and the location of specific settings.

Kaplan (1991) states that the patterns that emerge from the different points of interaction between the visitor and landscape illustrate a 'way of seeing.' Such categories and preferences, expressed within a designated place, reveal a differentiation between the various patterns of use. Golledge & Stimson (1997) identify these distinct nodes/paths as constituting knowledge that becomes organised into a hierarchy of primary, secondary, tertiary and lower-order nodes. These physical structures and spatial entities are said to 'condition' the experience (Page, 1994; Law, 1993, 2002). Nevertheless, such extrinsic differences within places must be subject to the intrinsic cultural conditioning of the user. This must in some sense serve to temper or enhance the spatial interplay in the behavioural practice illustrated by tourists. The psychophysical environment highlights physical attributes and features within places, yet commonly excludes many that are less visible, yet psychologically pertinent. Kaplan notes the omission to suggest 'what seems [*to me*] to be a major gap between what is often assessed and what is important and valued in human functioning' (1996:31, cited in Golledge and Stimson, 1997).

Environmental learning by the integration of routes/paths within unfamiliar environments has shown that subjects have great difficulty in co-ordinating movement and knowledge, in a situation of increasing amounts of new information (Golledge and Timmermans, 1990). Previous studies have focused upon residents and their responses to external stimuli. Milgram (1970) deduced that urban stimuli are so intense and varied that residents suffer

from 'information overload'. Indeed, he suggests, individuals shut out some stimuli and extract only the information that is needed.

> *"The extent of our information about a system, the perception of barriers to movement in the system, the specific needs and values of the individuals and groups located therein will influence our cognition's of the spatial properties of such a system, distorting it in some places through illusion or incomplete information, and perceiving the structure very close to a scale model of physical reality in other places..... Recognition that different needs sets spawn different action spaces and that these action spaces are related to different elements of the objective world, has led to a search for an understanding of the processes that form the images of spatial reality that are retained in the human mind."* (Amedeo and Golledge, 1975: 381)

These assertions suggest that environmental cues derived empirically from a specific setting are able to identify implicit criteria. In the same way that residents overcome the 'information overload hypothesis' (Milgram, 1970), tourists are subject to excessive environmental stimuli. Similarly, tourists discern and evaluate such information from a personal frame of reference. As Kaplan notes (1985) physical attributes associated with familiarity, distinction, uniqueness and relevance are judged from the viewpoint of the individual. In spite of this, little relevant data has emerged to date beyond the work on place-image already described. Rapoport (1982) and Golledge & Stimson (1997) explain that this neglect is due to the complexity of subjective, interpretative forms of research. Most agree that any shift away from the tangible, objective and collective assessment concerning the intangible and subjective views of individuals must require adaptable forms of measurement. Thus, interpretative analysis needs to achieve a synergy between all of the relevant data within a structured and valid research design. Kaplan (1991) advocates the simple application of two major forms of environmental descriptors, content and spatial configuration; of which the latter may be further across a range from open and free spaces to more heavy and densely built space. Nevertheless, the physical configuration of space within

cities remains visibly dense and complex. Less evident is the social interpretation of such unknown space by either its temporary use or personal significance to individual tourists.

The understanding of how knowledge is transferred forms an essential element to explaining the relationship between physical and social networks. A transformation of knowledge is characterised as a;

> *'heavy interaction of internal and external structure suggest[ing] that the boundary between inside and outside, or between individual and context, should be softened.[and we should] look for processes of entrainment, co-ordination and resonance among elements of a system that includes a person and person's surroundings'* (Hutchins, 1995: 280).

Thus, more recently the debate has shifted away from the physical dimension of tourism to recognize the social intrinsic characteristics of tourists as individuals. Shariq (1999) questions how and in what way, knowledge becomes transformed as it is transferred. He concurs with Crang (1996) that a more complete understanding requires a humanly determined process that, in his view, is long overdue. This acknowledgement points to the need for a more robust representation of human cognition to be situated in the broader context of the dynamic interactions taking place. As Shariq points out, cognition and knowledge act as interplay between the internal and external forces that combine to form a 'knowledgescape' for each individual (1999:244).

A temporal 'knowedgescape' (Shariq, 1999) is created in a form comparable to the Japanese concept of "Ba," which is equivalent to 'place' in English. This represents the shared physical, virtual and mental spaces for knowledge interchange, with knowledge being inseparable from context. To support the process of knowledge creation a foundation of 'Ba'

is essential (Nonaka and Konno, 1998). Thus, a knowledgescape aids the understanding of the knowledge transfer process by recognising three characteristics; temporality, absorption and value. These three aspects have direct bearing upon an holistic tourist experience. The individual is temporarily located in new surroundings, becomes keen to assimilate the different and distinct whilst allocating personal time in a valued way. In doing so, knowledge of the place, and meaning by the individual develops. *'Cognition is conceived of as an interactive process involving the internal dynamics of the individual mind and the physical and cultural resources found in the social context* '(Knight and North, 1997 in Shariq, 1999). To ascribe meaning upon unfamiliar space is to evoke reference from the habitual and familiar.

It is argued that the processing and evaluation of environmental information do not influence the actions of individuals directly, or in the same manner. Rather, it is these processes that affect how the mind construes the environment. In turn, the 'social construction' of place is dependent upon the mental interpretation of place by the user. Gould (1973:183) affirms that 'the manner in which men *[sic]* view their spatial matrix impinges upon and affects their judgments to *some degree*.' In what manner and to what extent individual opinion is affected remains in question. These assertions have recently been explored not within the urban environment as such, but within the rural setting of the Daintree and Cape Tribulation area in Queensland, Australia. Young (1999) considers the relationship between image, place and visitor, and suggests '*Ordinary places become tourist places when they are attributed particular meanings and values which appeal to, and attract tourists'* (1999:373). His study focused upon the promotional material used to attract people to the place and subsequently questioned visitors about their experience. It was found that some place meanings are

promoted yet remain redundant, whilst visitors negotiate their own understanding of place meaning independently of promotion. Young summarises by advocating a greater empirical focus upon the tourist to investigate place conceptions. He states that *'There exists a convincing case supporting the combination of elements of geographic thought to develop a more powerful, eclectic approach, where the research methods are determined by the spatial problem at hand.'* (1999:387).

The hierarchical order of space is explored further by Holdings (1994, cited in Golledge and Stimson, 1997), who suggests individuals 'prime' knowledge between settings through environmental cues. Priming occurs when the existence of one cue leads to the recollection of another. This technique requires both cues to be linked in some way within the memory system of the respondent. Also, if there is a hierarchical organisation embedded in the memory structure, then the distances between pairs of cues in the same cluster should be less than the distances between pairs of cues in different clusters. In other words, intra-group variation should always be less than inter-group variability. The priming process encourages a personal activation between place, spatial elements and people. A previous study conducted by Merrill and Baird (1987) recognised that priming is significantly more effective when the environmental features noted were both functionally and spatially related. Their research concluded that locations sited in close proximity to each other often assumed a greater physical and personal significance.

The urban environment is as complex and diverse as the people that use it. According to Relph (1976) three interrelated elements exist: the specific landscape setting of the place, the activities associated with the place and the meaning of the place. Tourism is described as a

spatial 'semiosis' that marks out places and objects for special attention by tourists themselves (Crang, 1999) and in this sense, the urban landscape and city systems upon it, are not determined by a 'homogenous plain' of product-based systems (Golledge and Stimson, 1997). The tangible issue of physical heterogeneity may be explored further by the study of the diverse elements within the city from the viewpoint of individual tourists. It is this heterogeneity of place that constitutes the total receptacle for tourist awareness and use, while the concept of heterogeneity equally applies to incoming tourists, as they too differ in origin and character.

2.4 THEME SIX: A PERSONAL FRAME OF REFERENCE -'Mapping Meaning: Placing of the Self'

"People may consume, but they make their own sense and value, their own knowledge, albeit negotiated with a myriad of influences"

(Crouch, 1999: 6)

As might be expected, the relationship between spatial and social structures depends upon the context within which they are set. Soja (1989) acknowledges that geography and society are both dependent upon each other, and invariably defined by people. However a distinction exists between place itself, space as a given context, and socially based spatiality and the created space of social organisation and production. Soja argues for a spatiality that is socially constructed to incorporate the way in which meaning is 'invested' in particular geographical locations. '*Once it becomes accepted that the organisation of space is a social product – that it arises from purposeful social practice – then there is no longer a question of its being a separate structure with rules of construction and transformation that are independent from the wider social framework*' (1989:80).

The need to consider the meaning of recreational activity has been recognised by many, including Kelly (1974), MacCannell, (1976), Pearce, (1982) and Urry, (1990). Kelly asserts that 'the same activity may have differing social meanings and role relations at different times' (1974: 192). Hart and Conn (1991) state that some people simply see space as but one characteristic of objects within a given environment and in this sense, the term place, is more appropriate than space, as it infers action and meaning. That is to say, place is seen as the focus of human intentions embracing affective components within a spatial domain. Attributes such as thinking, feeling and acting contribute towards an action-orientated approach to analysis (Golledge and Stimson, 1997). Amedeo (1993) identifies two paradigms of human activity; experience and environment. He positions experience as occurring within an environmental location, to assume that individuals are capable of interpreting and evaluating information from the environment around them. Assessment between people and place incurs *'significance to be attached to the brute facts of physical existence'* (1993: 54). Yet, how people relate to a spatial setting evokes a variety of emotional responses. Amedeo suggests that emotion is reflective of an individual's assessment of a setting and that not only people, but also places *and* spaces evoke emotional responses. Thus, categories such as like/dislike, boring/interesting, good/bad can emerge from settings and the individual preferences attached to them. Accordingly, it is the range of affective responses that influences the individual's experience of different physical environments. Cognitive responses include thinking, information processing and representation of the environment, whereas affective responses encompass responses that influence verbal and non-verbal relationships within environmental settings.

An understanding of 'unfamiliarity' defines the reaction to new places and situations. According to Rojek, it is this speculation about the unknown that ignites the imagination. Expressed in spatial terms '*travel experience involves mobility through an internal landscape which is sculptured by personal experience and cultural influences as well as a journey through space*' (1997: 53). The role of perception becomes tempered by the new surroundings but Rojek (1997) contends that differentiation between everyday experiences and the extraordinary are not removed from each other. Tuan states that culture is driven by imagination and that landscape is congenial to our spirit "*that once it is pointed out to us, we nod not only in recognition but feel better, healthier, empowered*' (1998:preface). He elaborates upon landscape as a 'culturally derived meaning' whereby people seek to understand what they see. In essence, individuals maintain mental terms of reference that act as a catalyst to experience. Rojek refers this mental process as 'indexing' and 'dragging'. Indexing ascribes a set of visual, textual and symbolic representations to the original object, remembering that tourist activity and the assimilation of the tourist experience are susceptible and emotive human processes. Dragging, as identified by Rojek, is the means by which certain elements can be pulled out of the 'files' of representation and associated with each other. Thus dragging refers to the combination of elements from separate files of representation to create a new value. Such concepts suggest that differences and pluralities in meaning must be continually inherent. What is significant to spatial understanding is that dragging operates on both conscious and unconscious levels and, indeed, Tuan (1998) states that visual perception remains only an initial part of conscious awareness.

In light of this, it might well be said that the primary goal of any tourist is experiential, yet the experiential dimension of tourism visits has not been extensively studied. Certainly, there

are various models in existence that are based on the type of tourist (Cohen, 1979) or type of tourist visit (Clawson & Knetsch, 1966). Cohen's model introduces 'modes of tourist experience' and seeks to understand experiences in a phenomenological way. However, very little research has occurred afterwards with regard to his 'modes', especially in any empirical way (Langkeek, 2001:173). Law (1993:350) suggests there are almost as many city typologies as there are questions that can be asked about cities, while Cohen (1979) commented upon the 'roles tourists play' to illustrate their temporal and diversionary character. More recently, Ryan (2000) revisits this idea by stating that 'tourists play roles' and as such, valuable insight into real tourist knowledge and inherent values becomes shrouded in fragmented behaviour. Nonetheless emphasis has shifted from role-playing as an activity, towards the more consistent and passive character of tourists as people. In the light of all of this, it is clear that it is not just the continued creation of recognizable groups that is needed, but deeper investigation into the inherent characteristics of the tourist, as an individual.

Tourism has been defined as "*the set of ideas, the theories or ideologies, for being a tourist, and it is the behaviour of people in touristic roles when the ideas are put into practice*" (Leiper, 1990:17). Thus, the nature of the tourist experience is dependent upon individual principles, assumptions and motives. Canter (1991) believes it is the 'role' of the individual that should provide the framework for understanding each environmental evaluation but the appropriateness of this has been questioned. Ryan (2002) states that there exists 'ample evidence' to show that tourists change interests and participate in multiple role-playing throughout the stay and Tuan (1998: 135) argues that people are able to skip boundaries into new roles because as functioning individuals they are able to 'disconnect'. This extends the

debate away from the extrinsic behaviour of tourists by asserting that tourists are able to internalise the new experience by elements of attachment and detachment but asks to what extent meaning emanates from the place or is ascribed by the person?

The organisation of the environment into four discernible elements: space, time, communication and meaning (Rapoport, 1977; 1982) complements the framework of Lukermann (1964). These elements reflect connections and interaction between people and place by a variety of *environmental cues*. Communication correlates individual environmental awareness with the physical surroundings with a process of moderation and reflection. Thus, the meaning that is constructed between the environment and people is achieved through interaction. Rapoport (1982; 1990) reminds us that the city represents a distinct spatial entity of which the spatial organisation is more distinct and fundamental than shape. Thus, the organisation of meaning can be separated from the organisation of space by individual use and interpretation. The visitor acts as a 'sensory filter' seeking to 'know' the city by contrast, difference and extraordinariness.

Wang (1999) states that authenticity involves two separate issues: that of tourist *experiences* and that of *toured objects.* Both issues are commonly confused as one and he points to the emergence of 'existential authenticity'. Instead of questioning whether and how the toured objects are authentic, existential experience involves the freeing of personal feelings. These feelings become activated by the liminal 'process of tourist activities' enacted by the tourist in a different and unconstrained setting. Thus individuals are able to more freely self-express than in everyday life, not because they find the toured objects are authentic but

simply because they are engaging in non-ordinary activities, free from the constraints of daily routine (Wang, 1999:352). '*Existential authenticity as an activity-related situation, is germane to the explanation of a greater variety of tourist experiences* (Wang, 1999:349). He believes that tourists seek their own authentic selves and intersubjective authenticity, with the issue of whether the objects are authentic as irrelevant. Wang advocates the use of further efforts to empirically evaluate how authenticities are exposed and distributed among tourists to ascertain why preferences occur. The issue of intersubjectivity is frequently acknowledged but less addressed. Tuan (1998) suggests that behaviours and actions can be too rigidly compartmentalised, as though they were different realities. This is despite the implication that 'tourists switch roles' (Ryan, 2002). The reason for this, suggests Tuan, is because at a deeper level the human consciousness is not a whole but 'a multitude' (1998:138). This leads Tuan to acknowledge awareness, as the 'new reality' in a world that is schematic with ways bearing different meanings, from literal to figurative.

Tuan suggests that an aesthetic landscape satisfies a human need for harmony. More importantly '*people find deep satisfaction in being both attached and detached*' (1998: 175). He concludes 'As one tries to understand the system of cities, the cities themselves become abstract points and circles'. However, Kelly (1955) stresses that the individual cannot vacate their own psychological space, which in turn serves to influence events in the new physical space of the destination. Golledge and Stimson (1997) state that explanation relating to different forms of spatial behaviour needs to specify any rules of operation, and to assess separately the behaviour-directing effects of the surrounding structures. They ascribe the 'temporal unfolding' of a behavioural system as being distinct between *sensate* and other types of behaviour. This assertion is suggested as a basis to distinguish between the types of

processes that are relevant to the search for subsequent explanations (1997). The human behavioural process results in a *temporal sequence of directed acts* by individuals and groups in a society and so a complete sequence of tourist movement distributed throughout the complete stay illustrates a form of tourist behaviour. This approach provides the opportunity to unravel individual episodes of tourist movements, activities and experiences conducted within a shared, finite location.

Tuan states that '*A landscape, is above all, a composition .....Only from a distance can an overall structure be discerned and a unique type of relationship, emotional yet somewhat cool, be established between a human individual and reality*' (1998: 110). The comprehension of a landscape as socially constructed explicates the subjective attachment made by people as users. This reveals the composite destination as an attraction and '*the degree to which that space is individually humanized through direct experience and intimacy*' (Ringer, 1998: 6). It is these place attachments that signify the values and ideologies between differing individuals and social groups to specific locations and places (Rodaway, 1994). Indicative social groups commonly consist of residents and tourists, both reflecting a disparity of comprehension relating to the landscape surrounding them. Of the two, the tourist is referred to in various ways, as visitor, viewer, transient, outsider. These emphasise the richness and range of meaning whilst blurring the distinction of individuals in a physical setting that is unfamiliar. As Langkeek argues, even if tourists all look the same, they experience their vacations and places in different ways.

'The paradox of de-dedifferentiation is that there is a simultaneous movement coming into being that consciously espouses differentiation as a value to be preserved as a source of promotional identity. Specific, unique, local characteristics prove themselves suitable for this task, as do the specific characteristics of groups of people' (2001: 174).

Rodaway (1994: 26) states 'a sense is a kind of message' that selectively filters environmental information. Thus, the senses function as feedback mechanisms between the human system and the surrounding environment. It is believed that nothing is more fundamental to gaining knowledge about the spatial character of an environment than sensory distinctions (Peacocke, 1983). Tourists in particular, are depicted as active information seekers eager to explore and experience their new surroundings (Walmsley and Lewis, 1993). However, the senses record only those stimuli that have a bearing on the needs of each individual and ignore the rest (Golledge & Stimson, 1997). As a result, information is recorded as only part of the overall stimuli present whilst contributing towards the difference between individuals, settings and sensory experience. The question, then, is what are the needs of different groups and how do they become stimulated?

Golledge (1991) believes senses emanate from the existing knowledge base that controls the rules for attaching meaning to an experience. As such, knowledge must be individual in nature and personally constructed, yet some components of knowledge are commonly agreed upon. In this context, consensus can be symbolized by culture through the sharing of meanings, images and habits of a recognisable group. In this way, the use of physical settings provides common ground upon which the shared views of tourists can be gathered. Such rules, also referred to as beliefs (Lukermann, 1964) or frame of reference (Werlen, 1993), are demonstrated through language and contain rationalisations for recognising, categorising, connecting, associating and remembering experiential data. Golledge (1991) refers to this structure as a knowledge system that becomes enhanced within a 'net of meaning.' More recently, this view has been described as a 'nexus of meaning' (Ateljevic, 2000). The recognition of individual values from shared viewpoints actively connects

meaning through their consensus; it is the unique way in which the 'net of meaning' relates to experience, and is dependent on what meanings are consequently attached to information as it is becomes individually filtered (1991: 42). Thus, consensus between individuals provides parameters upon which similarity and disparity are able to reveal salience. Ateljevic (2000), meanwhile, reminds us that new and different ways of understanding will continue to emerge, to further inform the process.

Sight forms an effective tool upon which '*human imagination can mould the city into a coherent drama'* (Cullen, 1971:9). Thus the measure of visual responses indicates the level of consciousness by the ability to reveal multiple experiences within a finite location. The spatial area becomes examined through the physical fabric of urban settings, by their colour, texture, size and scale. Cullen argues that these spatial aspects form the character, personality and uniqueness that differentiate meaning between different people and a place. It is their juxtaposition that creates the interplay of individuality. To this Cullen adds, '*Only when the dialogue commences will people stop to listen'* (1971: 15). Canter (1991: 241) emphasizes it is the diverse ways of seeing the surroundings that will identify the temporal, spatial and social influences that shape experience....*'it is this interplay between cognitions and actions that become transactions between the person and place'.*

This concept is shared by Rojek and Urry "*Spatially speaking, travel experience involves mobility through an internal landscape which is sculptured by personal experience as well as a journey through space."* (1997: 53). Landscape remains a complex term to embrace and reflect constant changes in meaning and connotation. This is further demonstrated by the

current terminology that is reflected to unite understanding and knowledge. Appadurai (1997) refers to the adaptation of 'scapes' for beyond the physical landscape. Numerous settings and perspectives utilize the term to demonstrate the size and breadth of the topic area, including 'ethnoscapes', 'mediascapes' and 'ideoscapes.' They act '*as the building blocks of what I would like to call the imagined world, that is, the multiple worlds that are constituted by the historically situated imaginations of persons and groups spread around the globe*' (Appadurai, 1997:33). The dynamics of change are particularly apposite to urban places. This has led to the 'cityscape' image that outlines the horizon of Manhattan, London or Sydney. As suggested earlier, there has been a tendency to adapt the terminology to incorporate related meanings, including 'smellscape' (Porteous, 1985) 'soundscape' (Shafer and Brush, 1977) and 'townscape' (Cullen, 1966). In these representations, the term '-scape' implies that there is a relationship between the person and the environment (Houston, 1982 in Rodaway, 1994: 64). Nonetheless it serves to illustrate the importance of the visual within person-environment encounters, and the way in which cultural practices define the visual (Rodaway, 1994: 127).

Ricoeur (1994) believes that the use of metaphors creates a vision of the world that can simplify the temporary vacation context. Any metaphorical utterance can be related to the infusion of meaning, concepts and sensory observation, so as to bind these aspects together. Lakoff (1990) refers to the 'map in the head' way of traveling around a new place. Similarly, Ricoeur expresses the 'map as a metaphor' to affect human behaviour in a deeper and more sensitive manner. The perceptions of the senses are again placed in a specific situation and concepts are provided with new contexts and meaning (Langkeek, 2001: 179). To

acknowledge the distinctive cultural landscape with the realisation of a 'sense of place' is to recognise a bond formed by conditions of human experience at a variety of spatial scales, both physical and emotive (Hirsch, 1995; Hirsch and O'Hanlon, 1995). Rojek and Urry claim that the cultural analysis of 'tourist' social practices necessitates analysis of all the senses, but emphasis remains with the power of the visual (1997: 5). This argues that sight is the noblest and most distinct sense by intuitively linking people with their surroundings (Urry, 1990, 1995; Walmsley and Lewis, 1993). To some extent this is contested by Rodaway, who stresses sight as simply one sense, with the others commanding greater attention by their evident neglect. All agree that the senses attach the physical and social dimension as *'each sense is not only physically grounded, but its use is also culturally defined'* (Rodaway, 1994: 22).

These views are extended by Kracauer, who argues that tourism evokes the 'organised bombardment' of the senses (1995:65). Urry and Rojek refer to multiple sights as 'staging points on a journey' (1997: 6) that would otherwise be shapeless. Indeed it has been argued that individuals do not have to travel to go on a journey – a journey can be the revelation of experience (Robinson, 2000). Continuous development and exposure to the urban landscape embraces a multitude of 'sites and sights'. In turn, these reflect the past into the present, and the active into the passive forms of involvement that interact between people and the city. The increasing onset of uniform commercialisation throughout cities, it is argued, will nullify the intensity of experience (Relph, 1987; Rapoport, 1990; Pearce, 1982; Kracauer 1995). Kracauer reasons that it is the pleasure of changing things and acting against routine that impels the tourist to travel. This compulsion is diluted if the increased uniformity of sights lessens the feeling of sensation.

"More and more travel is becoming the incomparable occasion to be somewhere other than the place where one habitually is. It fulfills its decisive function as spatial transformation, as a temporary change of location.... Travel has been reduced to the pure experience of space." (1995: 66).

Uniformity may impinge upon the visual appreciation of a landscape that is familiar. However, in turn, it may sharpen the responses of the remaining senses seeking to know the unfamiliar and different.

Tuan (1993) believes that it is the directness and immediate nature of smell that profoundly affects humans. It constitutes a sharp contrast with the abstract and compositional characteristics of sight. The undulating nature of smells and their contrasts combine to create what Urry (1999: 41) refers to as 'smellscapes'. Lefebvre agrees that the production of space is crucially tied to that of smell. *'Where an intimacy occurs between 'subject' and 'object', it must surely be in the world of smell and the places where they reside'* (1991: 197). Rodaway (1994: 68) characterises the geography of smell as: *"the perception of an odour in or across a given space, perhaps with varying intensities, which will linger for a while and fade, and a differentiation of one smell to another and the association of odours with particular things, organisms, situations and emotions which all contribute to a sense of place and the character to places."*

2.4.2 KNOWING SPACE: individual beliefs and goals in environmental experience

Rojek identifies the individual frame of reference as important for tourists physically leaving the known space to enter new and unfamiliar space. The act of 'sight-framing' involves the

interpretation of factual and fictional elements to support individual tourist orientations towards their surroundings. The majority of tourist sites involve the conscious and unconscious 'dragging' and 'conventions' of known elements associated with signifying a sight. If sights are socially constructed then in turn, cultures must travel too (Urry, 1990, 1994; Rojek, 1997; Young, 1999; Ryan, 2002). Urry (1990) argues that tourist sights are predicted in a binary opposition between the everyday and the extraordinary with this opposition being culturally constructed. This tourist combination of people and place becomes enriched through growing diversity yet blurred in any deeper interpretation. The opinions and attitudes of individuals unite to form belief systems able to explain 'ways of thinking' and the different views that exist towards the surroundings. Brown (1993) refers to these belief systems as 'mentalities' enmeshed in personal values, expressions and meaning.

Golledge and Stimson argue that, since the information that individuals obtain about an environment is filtered through human sensors, what is being apprehended has little meaning, until it is related to the purposes of sensing individuals. *"Often landscapes are interpreted not just in terms of the mix of physical resources that occur within a setting but in terms of the way that cultures symbolically interpret, rearrange, or otherwise impress themselves on the arrangement of landscape features."* (1997: 392).

Consequently, the physical environment assumes personal meaning towards those who use it. Yet, it is still not understood what place aspects are most likely to awaken attachment (Hidalgo and Hernandez, 2001). In general, place attachment is defined as an affective bond or link between people and place. Place attachment (Gerson et al, 1977) has been viewed as a component of place identity, to associate feelings towards a location. Low (1992: 165)

defines it as 'an individual's cognitive or emotional connection to a particular setting or milieu'. As a result, this has led place attachment to become part of the social relationships uniting people and place, yet commonly omitted from tourism analysis.

Insight into environmental analysis is effectively informed by seeking tourists' responses to a number of verbal and visual stimuli. Dann (1996) emphasises the discourse of tourists as being 'highly significant' to gauging individual levels of satisfaction and experience. He further suggests that it is the verbal accounts of visitors that form the very language of tourism itself. Golledge and Stimson (1997) state that language, touch and hearing are important in ascertaining the nature of objects, relationships, structures, patterns behaviours and meanings. Indeed they emphasis that, like vision, all the senses filter information between people and a place. Couclelis (1991) contends that language provides a 'higher faculty' than perception, while Lakoff (1990) implies that imagery is the connection between language and visual perception. Landau and Jackendoff (1993) agree that people are distinguished by their ability to express spatial experience by means of language. Language can illustrate objects and places by evoking a range of nouns, and adjectives and spatial prepositions as description. They argue that when objects are named as objects, the nouns incorporate a geometric property to be related, such as shape, colour or size. Thus language forms a means by which various categories of space can be identified and grouped. They argue further that this approach works well with objective data but remains 'loose and fuzzy' within a subjective setting. They perceive language as designed to clarify the understanding of features, objects and spatial relationships as imprecise unless further qualified. Golledge and Stimson (1997) suggest that if the spatial language used to identify place is instrumental in the encoding of sensed information, it sustains the imprecision that is evident within

cognitive maps. However, it does provide objective data with the ability to be categorised and spatially related. The relating of individual experience to a variety of settings has the ability to generate a range of meanings derived from the personal reference of each respondent.

2.5 CONCLUSION:

The question of the interrelationship between the physical forms and the meanings they carry for people remains problematic. As Canter (1991: 201) advocates, the link between meaning seen as declarative rules, and meaning seen as procedural rules, indicates that both rule systems are likely to interact. This is reflected in the title 'Strangers in the City: an assessment of the tourist experience', to indicate a cohesive perspective to a complex topic. The extensive scope of the tourist city is rendered manageable by a refined and selective synthesis of tourist use by the individual. Such aspects of tourist use have been presented in a thematic structure ranging from the tangible objectivity of place, to the intangible and subjective enrichment of experience. Thus, place, process and people become interconnected, mapped through spatial and social networks.

The literature reviewed has addressed geographical and environmental perspectives relating to the urban landscape as a place of spatial and temporal change (Lynch, 1964; Rapoport, 1977; Pearce, 1995). One specific group of people as users are tourists, and a tourism-system has been considered and discussed (Page, 1995). It is from this system that, 'a bundle of things to see and do' (Jansen-Verbeke, 1986) is assembled into the selected 'sites and sights'

(Urry, 1995) to complete the total tourist trip. It is claimed that cities have shifted from 'centres of production' to become 'centres of consumption' with tourists representing visible and forceful contributors to the process. Traditional approaches have focused upon the city as a physical product (Law, 1993), as a tourism resource (Jansen-Verbeke, 1986, Page, 1995), and as a spatially structured entity (Gollege and Stimson, 1997). Surprisingly, less attention has been paid to tourists as active participants in what Urry (1995) describes as 'an indelibly social activity,' and the individuality of tourists remains untested, with tourists almost always simply grouped into segments and typologies.

Chapter One presented an objective argument about tourist space and use. The physical determinants of place, tourist elements/system and locality mapped a production base of measurable attributes. Within this framework tourist mobility and use sustained a behaviourist approach to 'knowing' the place. However, important aspects remained excluded from a physical/behavioural assessment. Subsequently, spatial proximities and relations between their 'sites and sights' require more than tourist action. It is the elements of communication and their overall interpretation by tourists as users that matters.

With this in mind, Chapter Two aimed to identify and debate the more intangible characteristics of the individual tourist experience. It is not so much to types of people, as *types of experiences* that attention is drawn. Thus, the total visit serves to expose the tourist to a variety of settings and an extensive choice of opportunities. A location that is unfamiliar seeks to sharpen the awareness and responses of tourists to new settings. Research questions relating to the environment as a 'shaper' of experience need to be addressed. In addition, as physical entities condition the external environment, what intangible factors condition the

CHAPTER THREE

3. RESEARCH METHODOLOGY

'Many geographers doubt that philosophical issues are actually relevant to geographic research. However, no research takes place in a philosophical vacuum. Even if it is not explicitly articulated all research is guided by a set of philosophical beliefs.'
(Hill, 1981: 38)

3.1 INTRODUCTION

The positivist paradigm involving large probability samples, quantitative analysis and application through the scientific method, has dominated research in geography, tourism and cognate areas, almost to the total exclusion of qualitative approaches (Ryan, 1995; Jamal and Hollinshead, 2001; Hennings, 2001), at least until recent times. However, the research undertaken in this study does not propose formal hypotheses and is not within the positivist tradition. It differs from the traditional positivist paradigm in seeking to assess individual experience from a range of theoretical and methodological approaches that are designed to combine various 'ways' of interpreting the same physical place or location.

Qualitative forms of research are becoming increasingly established within the social and behavioural sciences, but few research projects have reached the point of seeking to embody both qualitative and quantitative techniques within the same study. Indeed, most research studies exclusively employ one tradition or the other. Cosgrove (1989) identifies one

investigation that are 'applied' remain limited in size and scale (Law, 1993; Brown, 2002). However, understanding has reached the point where, an enquiry into a 'real world' environment is able to combine time-honoured theory with innovative models of systems analysis. To achieve such an integration, a clear conceptual and methodological framework is required from the outset. Just such a framework was developed for this study; it aims to embody a real life setting with actual tourist use and in so doing to build upon established academic theories in an innovative and progressive way whilst making both practical and theoretical contributions to contemporary tourism.

The research aims to combine a representation of specific external surroundings with their interpretation by the individual. This permits a reality that is socially constructed to provide a 'naturalistic' (Guba and Lincoln, 1989) and 'interpretative' (Schwandt, 1994) viewpoint of the external world. Data that emerges in a 'naturally occurring way' to be 'seen through the eyes of' respondents, demonstrates meaning rather than behaviour (Hakim, 1987). Such 'people-led' operations indicate that multiple social constructions of meaning can exist simultaneously. In addition, the real world is increasingly complex and sometimes chaotic (McKercher, 1999), conditions that are compounded by environmental change and newness. Nonetheless, at some conceptual level we all inhabit the same world. It may be that we have different ways of 'seeing' our world but essentially we are all experiencing the same things. The question is can we come to some consensus about the nature of our immediate surroundings that informs how place affects personal experience? To be able to identify the conditions that affect our ways of 'doing' and 'seeing,' might enable us to understand ways of 'thinking.' Such 'reasoned explanations' (Harré, 1986) are explicated by place diversity and are particular to each individual, to social groups and to wider social and cultural

interpretations. In this way of thinking, shared consensus and difference serve to acknowledge the similarities and distinctions that naturally exist between and within people.

A phenomenological approach acknowledges *gestalt* as a holistic procedure that starts from a collective viewpoint to be reduced to individual parts (Lewin, 1951). The surrounding environment contains the basis of geographical knowledge through which we gain personal experience and direct consciousness of the world around us (Relph, 1987; Rapoport, 1982, 1990; Golledge, 1981; Crouch, 2000). This phenomenological consideration is aptly reflected within the geographical work of Paassen, who explains that

> *'Geographical science has in fact a phenomenological basis; that is to say it derives from the geographical consciousness. On one hand the geographer develops this consciousness and makes society more aware of geography, but on the other hand the rise of geographical science is dependent upon the existence of a pre-scientific and natural geographical consciousness'. (*1957: 21).

The current blurring of the boundaries between physical, social and cultural geographies raises fundamental issues within any geographical approach to tourism. Physical geography forms an appropriate antecedent to a social construction by people within environmental settings. Pile explains phenomenology as a *'people-centred form of knowledge based in human awareness, experience and understanding'* (1993: 24). In contrast to scientific approaches, phenomenology explicitly recognises human subjectivity. Relph (1981) considers the ability to reflect upon the human consciousness of personal experience as providing a deeper, more profound understanding of the world. However, phenomenology is criticised for its dependence upon the subject being able to communicate, and the ability of the researcher to then interpret such communication. Discussion reveals that geography is

An inductive qualitative approach to the research design seeks to interpret the behaviour and construction of the tourist experience, as given meaning by individuals visiting the one place. This research does not propose any formal hypothesis. Instead, the design enfolds a multi-method approach into an holistic assessment of the tourist experience. The primary research begins by gathering a range of physical data to map the city space as a defined research setting. How this space is used *during* the visit is measured by a tourist survey and the assessment concludes with a series of in depth interviews at the *end* of the stay. Through the use of complementary software data is quantified and tests of validity and reliability are applied to each stage of the data collection. Further qualitative analysis interweaves sequential stages to ascertain 'meaning via behaviour', 'meaning via visual stimuli and reflection' and 'meaning via association' of the tourist visiting somewhere unfamiliar. These become assessable parameters of doing, seeing and thinking. It is within this framework for analysis that the tourist destination is revealed as assuming a hybrid of selected meanings specific to tourists (Ryan, 2000).

In sum, therefore, the methodology commences in the idiographic tradition as it defines and describes the individual place and its associated tourist activities. From this standpoint, actual tourist behaviour becomes accumulated into experience to produce a balanced nomothetic explanation between people and place. This problem requires an ability to measure and assess separate segments of human subjectivity. Subjectivity that is calculated by a shared view of consensus within tourists opinions and attitudes towards their immediate surroundings.

It has been argued in Chapter Two that place forms the receptacle in which behaviour is assembled and experience assessed. The central aim of the study is to assess the experience of tourists in Manchester. Earlier discussion has concluded that the nature of this experience must include tourist behaviour – what tourists do, where they go, what they see and how they organise their time in the city, but that mapping behaviour alone will not provide a detailed enough assessment. Knowing how tourists behave is a valuable starting point but what this study seeks to do is to develop from what might be termed a behavioural approach to consider the ways in which experiencing the city adds meaning for the stranger. The following sections explain the different yet related stages of research with the techniques used to achieve the research aims.

3.3 RESEARCH AIMS:

1 (a) To construct a 'tourist map' of the city-centre depicting the tourist attractions and major settings located within the city-centre. The map shows the tourist resources of the city by specific location, adjacency and total urban proximity.

Geographical Information System (the Microsoft MapInfo software package) and co-ordinates from HMSO Ordnance Survey (1:50,000) maps (2000). 1cm = half kilometre.

1 (b) To measure the 'prior awareness' of tourists to the surroundings: by levels of personal preference, type of activities and allocation of time during the overall trip. This assembled behaviour ranks the individual sites and the total number of visits conducted during separate time frames such as 'one day', '2-3 days etc.

Compile a survey *(N=146)* upon incoming tourists to the city. Questions 1,2 and 3 address this aim / *SPSS - Descriptive statistics*

1 (c) To appraise a range of physical-social attributes to the city, as provision towards the tourist experience.

Questions 4, 5 and 6 address this aim/ *SPSS and R factor analysis*

"*Social scientists have borrowed the term triangulation.... to help describe how the use of multiple approaches to a research question can enable the researcher to 'zero in' on the answers, or information sought*" (Singleton et al, 1993: 391). Triangulation is starting to emerge in tourism research as a 'new' approach to counteract and overcome previous criticism of empirical neglect (Seaton, 1997). Oppermann (2000) believes that the triangulation approach is particularly attractive to the discipline as it seeks to bridge the present divide between the established and largely predominant quantitative pieces of work and a recently emerging number of qualitative studies. Robson (2002) describes the research approach as employing more than one perspective, theory, method or analysis with the aim of ascertaining a better 'grip' of the situation. Essentially, the aim of triangulation is to demonstrate linkages between the various data collection methods inherent within the research concept, process and application (Ryan, 1995). As such, any interrelation within the overall process forms a determining force in the methodological design.

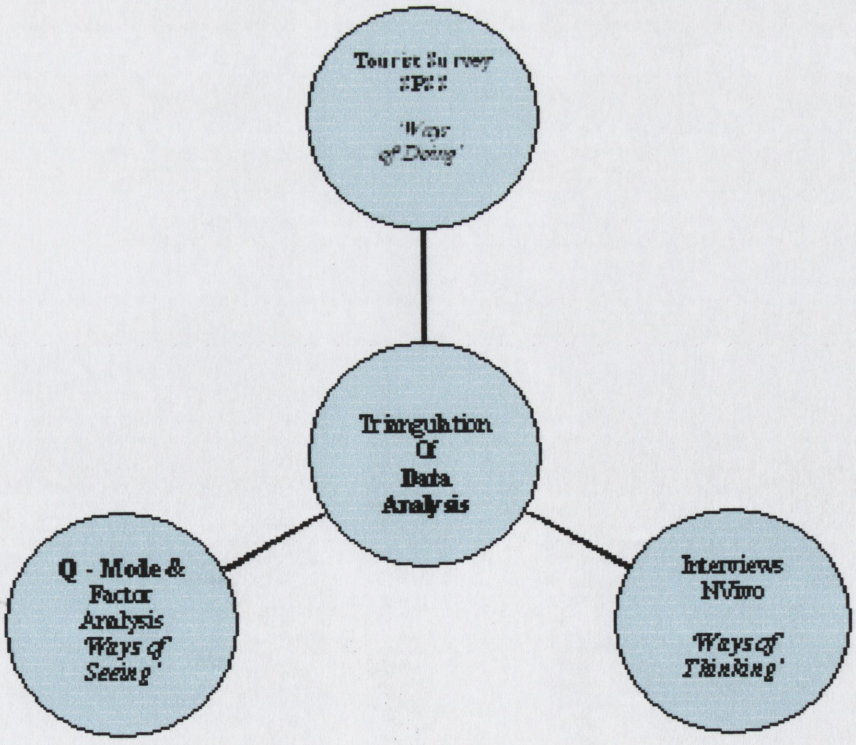


Figure 3.3: Triangulation of Techniques and Analysis.

In addition to the triangulation of methods, a complementary data triangulation provides the opportunity to cross-reference and code accordingly. The concept of triangulation further integrates the combined application of a quantitative and qualitative design to research. As Blaikie (1991: 115) observed, '*the common theme in discussions of triangulation has been the desire to overcome problems of bias and validity. It has been argued that combining methods and thus capitalising on their individual strengths can overcome the deficiencies of any one method.*' It is important then that, as Denzin and Lincoln (1994: 2) conclude '*Triangulation is not a tool or strategy of validation, but an alternative to validation'*. In addition, the utilisation of complementary methods incorporates specific visual, oral and other sensory associations as medium of communication. The commensurate ways of 'doing', 'seeing' and 'knowing' embrace the psycho-social environment of interpretative design and analysis.

3.4 PART ONE: CONSTRUCTING THE MAP – a tourist evaluation of the external surroundings

It follows from the discussion in the previous chapters that it is first necessary to build a knowledge structure upon which decisions by urban tourists can be mapped. It was decided that the physical landscape of the city centre needed to be spatially represented to produce a real and objective starting point. This would identify the location and overall proximity of urban attractions and recreational settings available for tourist use. As previously stated, Golledge (1991) argues that the building of a knowledge structure based upon environmental information is a first and necessary antecedent to assess human spatial behaviour. Similarly,

according to Mullins (1991), Page (1995) and Pearce (2001) it is essential to first understand the organisation of space, in terms of the production of tourism amenities to accurately identify subsequent tourist behaviour. Spatial representation of the environment that is digitally constructed provides an accurate and effective data management tool.

3.4.1 GEOGRAPHICAL INFORMATION SYSTEMS (G.I.S)

Given that the fundamental premise of the study is to move from a quantification of objective data towards a qualification of personal experience; the first requirement is the physical measurement of space to represent the urban place. The digitally based representational power of a computer generated G.I.S provides a physical representation of the 'real world' to form an objective, manipulable and manageable digital model. As Haggett and Chorley (1967) remark, is able to 'get to grips' with systems whose spatial scale or complexity might otherwise put them beyond our mental grasp', a view endorsed by (Hardistry, Taylor and Metcalfe, 1993). This visual representation of place deploys '*a set of tools for collecting, storing, retrieving at will, transforming, and displaying visual data from the real world for a particular set of purposes.*' (Burrough, 1986:6). Goodchild (1995: 49) describes its utility as the '*most significant event in spatial data handling since the invention of the map*'. Thus, the analysis of a GIS derived database reduces ambiguity by implementing a rigorous quantitative basis for further analysis. Such capabilities allow G.I.S to become more than a 'mere tool' and to be used as a means of provoking 'profound geographical thoughts' (Couclelis, 1991) within a real world setting. As such, G.I.S informs a realist perspective within the world of scientific enquiry by its ability to transform physical data into more meaningful structures. It represents an objective platform between a

conceptual model, data management and the construction of a 'tourist map'. More importantly, it depicts an accurate spatial structure able to accommodate 'layers' of physical settings, attractions and use as enacted by tourists during their stay to provide the best possible objective measurement.

3.4.2 GIS in Practice

G.I.S provides an exploratory spatial data analysis (ESDA) to divide the spatial forms in to four types; points, lines, areas and volumes. All data is descriptive in nature to provide a clear depiction of 'what is where' within a defined physical location. This study primarily requires the visual utilities of GIS to draw the place-map as a spatial cartographic model. A secondary yet imperative function sought to build a 'series of layers' to overcome the complex representation of city settings, tourist attractions and tourist mobility. As such, it enabled desktop mapping to identify and connect 'layers of structures' (Martin, 1996) to model the assembly process.

3.4.3 Previous Applications

Many disciplines have contributed to the development of Geographical Information Systems and similarly G.I.S has been used by numerous disciplines as a research tool (Kliskey and Kearsley, 1993; Pickles, 1995; Goodchild, 1995; Martin, 1996, Heywood, Cornelius & Carver, 1998). The application generates a new interest in space and spatial thinking especially within the built environment where it once was lacking (Pickles, 1995; Goodchild, 1995; 1997). The adoption of landscape assessment techniques presents a logical and natural extension to into urban management. Examples of recent initiatives include town centre

management schemes (Thurstain-Goodwin and Batty, 1999), monitoring of crime rates (Tomalin, 1999) and the varying functions and use of densely built space (Kelle, 1995). In most instances, the use of postcode data identifies a physical point of origin and relates this to a type of 'social factor'. Similarly, GIS has been used extensively to depict, interpret and aggregate tourist imagery in natural and wilderness settings (Kliskey and Kearsley, 1993; Kearsley, Kliskey, Higham and Higham, 1997). In this way relationships between people and their surroundings become apparent. However, no examples have been located of the use of G.I.S in research studies relating the city environment and its transitory use by incoming tourists.

3.4.4 Preparation and pilot of the database

Idrisi and *MapInfo* are the two most common proprietory GIS software packages. Of the two, *Idrisi* remains the most established and preferred analytical tool within environmental studies and particularly landscape management, where ARC INFO has also been used. Using *Idrisi* in the first instance, urban co-ordinates derived from Ordnance Survey grids (HMSO, 2000) depicting the size and scale of the city centre are plotted into the database. Added to this template was a layer of city settings, followed by a layer of tourist attractions. The pilot testing of *Idrisi* to construct the tourist map revealed several unexpected limitations when applied to the built environment. The inability to illustrate dense space and manage data related to spatial mobility of individuals became apparent. A further anomaly was associated with the production of appropriate and flexible visual data. A detailed study of the urban environment requires less spatial capacity, and more detailed precision within the developed location than *Idrisi* provides. Also, it is essential that the database can be updated to

incorporate emerging developments in and around the city (Martin, 1996). Idrisi proved difficult remodelling and amending spatial change. It became apparent that, Idrisi is more appropriate to a wide and static assessment of landscape, whereas urban tourism involves more dynamic relations between the place and the tourist. Upon completion of the test trial it was decided that Idrisi was unsuitable, due to its evident limitations, requiring an evaluation of *Microsoft MapInfo*, which had become available at that point.

Using *Microsoft MapInfo* the same spatial data from the initial pilot was entered and re-evaluated. The pilot required entering separate and specific co-ordinates from the HMSO (2000) map of Manchester to utilise visual representations. Testing involves size and scale assessment, the ability to add and update sites into the map-model and the addition of 'layers' over the map to build upon data collection. *MapInfo* proved ideal for the built environment and produced appropriate and detailed visual data. In addition the system is compatible with other Microsoft products such as SPSS, which was used within the subsequent data gathering stage. Upon completion of all testing it was decided to select MapInfo to construct the basis of the design.

3.4.5 Practical application of G.I.S within the study

Upon the final selection of MapInfo a series of procedures had to be completed to create the spatial database of Manchester. A staged accumulation of overlays provides the most accurate database if the physical features involved differ from one another (Robinson et al, 1995). The process followed seeks to identify the relationship between different landscape features and the level of tourist interaction. The practical elements of the process entail

establishing the *purpose* of the map as reflecting a tourist representation of the real world. First the spatial co-ordinates of the HMSO Ordnance Survey map (2000) formed a digital grid as the basis for the model. The graphical *scale* was set at 'kilometres per centimetre' *(1:50,000)*, with the ability to alter spatial detail. The physical *features* selected for the map were the predominant fifteen city locations and eleven tourist attractions of the city, as defined by *Marketing Manchester*. The first overlay consisted of locating the major city settings around the central periphery, for example, Albert Square. Many of these areas represent sites of economic, historical and social significance within post-industrial cities, which may themselves be of interest to tourists. The second layer on the map highlighted the geographical position of the overt tourist attractions around the city such as the Museum of Science and Industry. These spatial entities, positioned within a spatial scale, provide the *representation* upon the map and are clearly differentiated by a key. Stars denote tourist attractions; shaded zones indicate locations of a specific size. Lines were used to connect the spatial data to illustrate tourist routes by both use and preference (Map 4 Pg. 156 and Map 5 Pg. 157). These sites represent the newer and often privately owned buildings and attractions available for tourist use. These stages, of base construction and overlay, served to construct a detailed map of the urban destination on which to plot tourist behaviour.

The availability of a variety of city settings and tourist services combine to identify the tourist production base of the city, with the cartographic representation of space representing the different elements of place available for tourist use. This provides a framework by which to understand the tourist 'stock of knowledge' (Golledge, 1991) that forms the range of options available when visiting a new destination.

3.5 THE SURVEY OF TOURIST BEHAVIOUR

3.5.1 Rationale

It was decided that information relating to the decisions made by visitors should be gathered by questionnaire survey. It was necessary that the second stage of the tourist research utilised with the geographical data contained within the model from the first stage, the city-centre map. Having identified the major urban sites attractive to tourists, the survey was designed so as to ascertain levels of individual awareness and use. Thus the questionnaire provided behavioural data to inform the map and provide a collective experiential analysis into the city as a tourist destination. This second stage of analysis aims to connect the various sites upon the tourist map. This is achieved by identifying what tourists 'know and do' during their stay. In addition, if actions are dependent upon this knowledge base then it is important to consider the environmental stimuli that affect the process further, and it is essential to extend the enquiry beyond the purposeful action of tourists. Canter (1991) argues that purposeful action provides the necessary link to understanding differences in spatial interaction and those distinctions made between people. To capture this, the survey needs to contain variables related to such things as prior awareness, visits and activities undertaken. All of the sites and attractions depicted in the map were incorporated into the survey. The response scales used include multiple answer, ranking and Likert scales so as to enable a wide and detailed choice. The survey form is attached as Appendix 1.

3.5.2 SURVEY DESIGN

The questionnaire sought to extend the description of tourist knowledge and movement between individual sites into an assessment of enacted experience. Behaviourists such as Golledge (1991) advocate research based upon human action as a means to explain the mediation process between the tourist and the place. Equally, spatial behaviour that is enacted serves to explicitly measure and evaluate specific geographic resources in a valid way.

From the literature review it became apparent that it is the tourist attractions, mobility, transport type, number of activities undertaken and personal attitudes that combine to assemble the behavioural aspects of tourist experience (Jansen-Verbeke, 1986; Page, 1995). Jansen-Verbeke (1991) typifies seven major forms of tourist activities prevalent in cities including shopping and sightseeing. Law (1993) defines nine variables as the major contributors to place experience. These range from transport and accommodation to civic design and regeneration. Indeed most typologies characterise observed forms of behaviour to predict and label the preferences of tourists. Yet as Golledge (1991) argues in Chapter One and Rodaway (1994) and Wang (1999) in Chapter Two, it is the manner in which behaviour is filtered that enriches the diversity of experience. Thus the innate qualities of tourists remain paramount to the assessment process. Haywood and Muller (1988) produce a methodology aimed at identifying the quality of the urban tourist experience. This produced a list of fourteen variables to characterise a deeper tourist viewpoint. Examples of these include 'ambience', 'cleanliness', 'helpfulness' and 'sense of safety and security.'

The locational data of the fifteen city settings and eleven attractions identified by the G.I.S formed the initial basis of the survey. Consistent with Lynch (1960) and Golledge (1991) tourist awareness and spatial preference remain fundamental to undertaking action. It was considered important to collect such data to build a clear assessment between tourist knowledge and behaviour. Furthermore this defined the tourist route as actually conducted by tourists. Whilst it was not feasible to ascertain the total build up of knowledge gathered over multiple visits, the survey focused upon 'this trip' only. This specifically aimed to identify spatial use in relation to personal time and awareness as actually conducted during that visit. Accessibility and mobility in and around the city formed an essential variable therefore all modes of transport used within the location were assessed.

Thus, it was decided to construct a semi-structured survey appropriate to any tourist, irrelevant of length of stay. The survey sought to provide behavioural data relating to awareness, visit and mobility of each tourist. A second requirement was to provide the 'initial' assessment of the city as a tourist destination. The survey needed to be compatible with *MapInfo* and *SPSS* so that such information could be added to the tourist map already completed. The survey was designed so as not be onerous in either size, or time necessary for completion. The questionnaire folded into a pamphlet sized A5 and intended to appeal solely to visitors and not residents, into the city (see Appendix).

Table 3.1: The Survey Design

Questions	ITEMS OF CONTENT	ASSESSMENT	ANALYSIS
1	LOCATIONS	AWARENESS & VISITS	MAPS
2	ATTRACTIONS		
3	TRANSPORT	MOBILITY	DESCRIPTION
4	TIME & ACTIVITIES	INTERACTION	PRINCIPAL COMPONENT
5	PLACE ELEMENTS	SIGNIFICANCE	PRINCIPAL COMPONENT
6	TOURIST ASSESSMENT	EXPERIENCE	

The structure commenced with three 'paired' questions. Questions 1 and 2 sought to identify awareness levels between two groups of origin either within, or outside of Greater Manchester. As is typical for tourists visiting major cities, the majority of visitors originate within a short travelling time (Law, 1993; Page, 1995) and this was confirmed by the pilot survey. Evidently, this established and stable segment of visitors represents a valuable market for urban tourism. Because of this, levels of awareness and visits were differentiated solely between two groups of visitors from either 'Greater Manchester' or 'Elsewhere' during their city visit.

The second pair of Questions 3 and 4 considered the use of transport and typical tourist activities undertaken. Tourists were asked to indicate all modes of transport used during their stay so as to reveal personal preference with mobility. Also, respondents specified how time was allocated to typical activities during their visit. A standard four-point response scale, ranged from 'A lot' to 'None' of the time, formed a simple framework to illustrate chosen activities and amount of time involved. These data sought to supplement the prime geographical data from the previous questions.

In particular, the final pair of interrelated Questions 5 and 6 asked respondents to appraise a range of specific physical characteristics and social features of the city. These data aimed to shape a more meaningful socio-psychological insight to tourist behaviour and the immediate surroundings. The questions incorporated the specific attributes judged to affect the quality of tourist experience particularly within an urban environment, such as 'civic design', 'crowding/congestion' and 'personal safety', into the process (Page, 1995; Law, 1993; 2002) as discussed in Chapter Two. A multi-attribute scale was provided on both questions to

broaden responses and to lessen constraint on the respondent. In addition this served to extend and enrich the overall depth from objective to subjective data. Thus, Question 5 connected individual physical resources, such as historic buildings, as separate yet specific contributors to the gathering of place experience. Question 6 associated such use within the deeper social-psychological perspective of experience, as in for example 'pleasure of shopping' and 'attractiveness.' The assessment ranged on a five point rating scale of 'Very Good, Good, Neither, Poor to Very Poor.' An additional response of 'No experience' was offered to exclude possible forced responses. These results sought to associate the 'internal' responses of tourists towards the 'external' attributes of the new surroundings. The identification of specific tourist actions and activities progressed the behavioural analysis from maps to differentiate place and personal use.

3.5.3 Survey Implementation

As previously stated, a respondent could be any incoming visitor seeking information about the place. These visitors were identified with the help of *Marketing Manchester*. Support from the *Manchester Visitor Centre* was two fold. Initially it provides access to potential respondents seeking information about the city. Secondly, the staff assisted whenever required in the administration of a self-completion questionnaire. In return, the MVIC requested access to the final results.

3.5.4 Initial Sampling and data collection

A small scale survey comprising of a non-probability sample was conducted. The questionnaire underwent a pilot survey during July/August, 2000. Testing consisted of *(N=25)* questionnaires being successfully completed by visitors entering two sites: Manchester Visitor Information Centre (MVIC) and Salford Information Centre (SIC). These were completed with the assistance of the researcher with comments noted immediately post-completion. MVIC acts as a major resource base for residents and visitors alike. Initially, an exit survey had appeared to be an appropriate point to approach potential participants. This proved difficult due to the high number of people who were simply seeking travel information or booking tickets for events. Secondly, people were clearly concerned about the amount of time completion would take or, alternatively, were reluctant to stop in the first place. MVIC is a large publicly owned building that incorporates a 'walk-through system' of information provision. Theatre and accommodation bookings, promotional displays, a media centre, city renovation and restoration models and a souvenir shop are all situated within the centre itself. Salford Visitor Centre is a much smaller and more recent site. It received too few visitors to establish an adequate sample and so was considered not viable and excluded from the study.

The pilot questionnaire consisted of a total of sixteen questions. The first eight related to the city with others providing personal data relating to each respondent. This was then analysed to identify inherent strengths and weaknesses. The pilot study refined the questionnaire to consist of fifteen questions in total. Questions 1 to 6 relate directly to the city and questions

7 to 15 gather personal/objective data from each respondent. The origin of the tourist simply indicated either 'Gtr Manchester' or 'Elsewhere' with the postcode data of the respondent. Responses were concise and required either a tick or a number only.

It was decided that the questionnaire was too time consuming and complex. Also, respondents were reluctant to provide their postcode data. Some presumed they would be contacted at a later date and many simply declined to give it. This refined questionnaire was then piloted in the same location. Completion time was now reduced to approximately ten minutes. The process of completion had become simplified. It was agreed with MIVC that the tourist questionnaire would be completed in the centre with the presence/support of an Information Centre Assistant.

3.5.5 Data collection in the study

All questionnaires were completed inside Manchester Visitor Information Centre (MVIC). MVIC is a particularly busy centre and visitor figures indicate that it deals with approximately 900 (2001) enquiries per day

It was decided after the pilot, to offer the questionnaire solely to visitors who requested the Tourist Civic Guide to the city. The guide presents a comprehensive brochure that is published each year. It aims to appeal specifically to those unfamiliar with the physical surroundings of the city. A map is contained outlining routes in and around the city-centre and an index provides assistance in locating specific areas. The guide is the same size as the questionnaire, A5.

A total of 146 questionnaires were successfully completed relating to the behaviour and evaluation of the tourist visit. This figure is deemed adequate to answer the six questions, namely, to identify the most visited attractions and urban settings; to indicate the allocation of activities and to evaluate the tourist city. The number of respondents was in excess of the suggested minimum of 100, to meet the recommended specification of at least 5 respondents per variable (Foster, 2001). This sustains an 'idealised approximation' of the truth to create a valuable contribution for subsequent investigation (Everitt and Dunn, 1991: 255).

Also, it was not the intention of this study to produce inferential statistics from the survey; the aim was to ascertain levels of prior awareness, visits made and city appraisal upon which to build further analysis. The questionnaires were completed on weekday and weekends with many urban tourists being approached but frequently declining to provide the time. Page and Hall (2003) and Shaw and Williams (1994) refer to this distinct trait as particularly evident within urban tourists. It is impossible to determine whether or not this introduced significant bias, a consideration common to all such studies.

3.5.6 Descriptive and Statistical Analysis:

Using the methods described above, a range of tourist data was gathered to identify the stock of knowledge (Golledge, 1991) and behaviour of tourists during the urban visit. The data was added to form geographical overlays of tourist use of the sites upon the tourist map. However, a greater insight into the dimensions within the tourist experience was required. A statistical explanation of the variation and co-variation between the measures further inform the nature of such experience. The variables, as defined by Jansen-Verbeke (1991), Law

(1993) and Page (1995), utilised multivariate response scales to facilitate statistical analysis. The scales ranged from 'A lot of time to None of the time'; 'Very little to Very much'; 'Very good' to 'Very poor' with a further option of 'No experience' and value coded as nil. This made it appropriate to use factor analysis to reveal similarities and difference. To this end, it was decided to conduct R-mode Principal Component Analysis. This technique optimizes the multivariate observations made from the total sample of the survey *(N=146)*. In this way, the relationship between activities and time, the place as a 'provider' of place-experience and the tourist as the 'receiver' of personal experience could be interrelated and explored. Upon completion of the survey collection in Part One, a range of descriptive and statistical data was collated and processed using *SPSS* software. Analysis of these findings includes values, reliability factor and factor analysis.

3.6 **PART TWO: MAPPING EXPERIENCE**: a tourist appraisal from a point of self-reference.

This final phase sought to take understanding further in shifting from an aggregate tourism analysis of place, towards the individual assessment of the tourist experience. In particular, this phase seeks to explore the innate responses of the individual to their tourist stay in unfamiliar surroundings. This stage utilises a variety of complementary methods based on in-depth interviews and with the specific implementation of Q methodology (Stephenson, 1953) as a constructive bridge between a quantitative and qualitative design (Brown, 1993).

The aim of this stage of the analysis is to 'interweave' the series of multiple parts to the triangulated approach aimed at addressing the problem of assessing experience. Previously Part One focused upon an aggregate analysis of behaviour. This second part centres upon each individual respondent completing an in-depth personal interview session. The session comprised of:

i. Concise socio-demographic questionnaire
ii. Q sort procedure of photographic items
iii. Interview outlining the justification of the photographic selection process
iv. The identification of a range of personal associations between the tourist, city and home.

Notably, in each session the individual's own subjectivity becomes the object of the study through the opportunity to describe, explain and recount actual responses and associations specific to themselves (Relph, 1981; Pile, 1993).

3.6.1 The Interview Process

Each interview session was pre-arranged and followed a structured format with the participant. The initial action required the completion of a brief survey refined from that used in stage two. This provided socio-demographic data, type and number of visits and a brief appraisal of the city. The second objective of the interview was to distribute a set of city photographs so as to systemise a means of examining human subjectivity from a position of self-reference, using the established technique of Q-sort analysis. Photographs act as visual stimuli to assess 'meaning' by personal selection and reflection. The third part of the interview consisted of the justification of the photographic selection process by each respondent, and a discussion of the tourist stay. Finally, the session concluded by gathering a range of personal associations constructed during the total tourist stay. This aimed to assess 'meaning' via personal association and significance. Thus, the presentation commences with an elaboration upon Q and later concludes by addressing the associations in the latter stages.

Elements of credibility and 'confirmability' were kept in mind, so that interviews were audio recorded with respondents' actual use of words retained. The use of a variety of methods, as described here, is consistent with Lincoln and Guba's (1989) view that reliability and validity is significantly increased within an integrated approach to data gathering procedures.

3.6.2 The Q – Sort Technique

As previously presented, it is the quantitative measurement of individual opinions and attitudes that gets to the heart of subjectivity, and it is in this sense that Q methodology has a

critical role to play. In essence, Q methodology seeks to examine and compare 'how people think' about a particular topic. Developed by William Stephenson (1953) it has become increasingly utilised as a means to examine subjective behaviour and has become an established research technique of over fifty years standing, especially within psychology and political science. Although central to qualitative understanding, it is often associated solely with quantitative approaches due to its involvement with factor analysis, of which it is a variant. As such the method provides a numerical perspective on subjectivity, providing a means of measuring quantitative and qualitative understandings. The unique and distinctive characteristic of Q is the ability to statistically measure the responses of the individual. A necessary distinction is made between facts (information) and opinion (communication), the latter being subjective and requiring self –reference, the former objective and without self-reference (Stephenson, 1969).

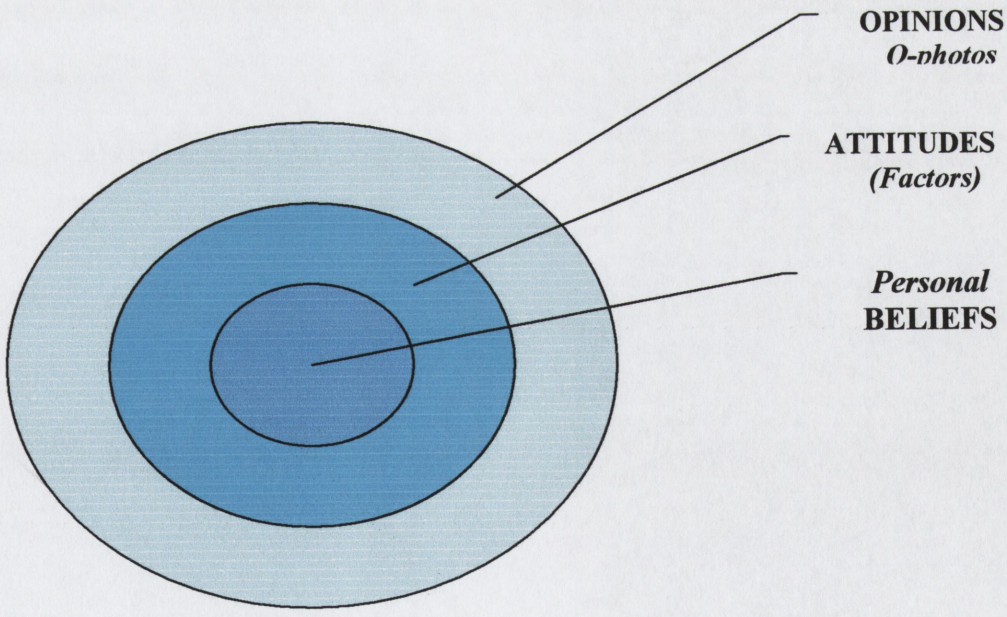


Figure 3.4 Opinions, attitudes and beliefs.

The decision to use Q analysis derived from several reasons, including its appropriateness to the study, the benefits versus limitations and its potential for uncovering new insights into tourist behaviour. It characterised the ability to 'see through the eyes of tourists' to reveal structures and sensitivities. Thus, the Q sorting task, described below, serves as a projective device (Kerlinger, 1986) through which participants are able to express the *relative importance* of various factors, in this case explaining tourist orientation, something impossible with a standard measurement scale. The Q technique further seeks to achieve greater social relevance by introducing the idea of *social validity* (Wolf, 1978), enabling social values to be numerically assigned and assessed. Participants are allowed to reveal combinations of items that most accurately describe their own personal attitude or meaning towards the object of study in a unique and insightful manner.

Q-sort methods have a substantial validity, as Stephenson (1978) remarks, '*Q sorts don't just put ideas into empty heads. The factors are vectors of existence*' The Q-sorting technique encompasses a distinctive set of psychometric and operational principles that, applied with specialised statistical analysis, provide a systematic and rigorously quantitative means for examining human subjectivity (McKeown and Thomas, 1988). The individual's level of comprehension and subjective interpretation is retained and assessed within the analysis, including the person's point of view, opinion or attitude towards any matter of personal or social significance. Central to this proposition is that any subjective viewpoint has the ability to be communicated and is personally determined from a stance of 'self-reference' (Golledge, 1991). As discussed within previous chapters the individual 'beliefs' (Lukermann, 1964), 'stock of knowledge' (Golledge, 1991) and 'goals and values' (Tuan, 1998) remain paramount to experience. Rojek (1997) refers to this as 'indexing and

referencing' new experience from what we already believe to be true. Thus, an intrinsic insight that exceeds the boundaries of how we think, to interpret why we think the way we do must take the debate further in a substantive way.

Such a technique offers several attractive elements to the current research. As a methodology, Q sort allows a distinctive orientation toward the systematic study of human behaviour, and applications of the Q method are considered to have a number of advantages. Firstly, there is the significant amount of quantitative data that can be gathered, while secondly, there is the potential to substitute written forms for visual forms of text. These include the ability to encompass a wide variety of settings, to focus on subjects (Amadeo et al, 1989), and to do so in ways that allow sensitivity to individual responses and, in so doing, give richness to the data (Pitt & Zube, 1979; Palmer, 1997). Brown (1993) states that any subjective issue can be approached in 'virtually any form of text.' Written, visual, oral or audio items, or a combination of any, can be utilised. In the widest sense, written statements on cards form the most common set of items. These were excluded from this study because of the possible misinterpretation of individual words and meanings. Instead, this study utilises visual forms of communication to identify preference and consensus. Instead of words, the visual text of photographs provided a universal means of communication and assessment. In addition, the scaled photographic items then provided the means to stimulate discussion during the interview and further add language with narrative and context, into the data sets.

3.6.3 The application of the Q method in this study

The way in which the Q-sort method was operationalised in this study had each respondent complete a "Q sort" of a set of 30 photographs; the reasons for this number are described

more fully below. Respondents were given a set of 30 photographs and were asked to sort them literally into physical piles of 'dislike', 'like' and 'indifferent'. In this exercise, the Q sort distribution consisted of nine piles of photographs with the number of photographs in each pile running in the following sequence, which approximates a normal distribution:

Q – SORT:

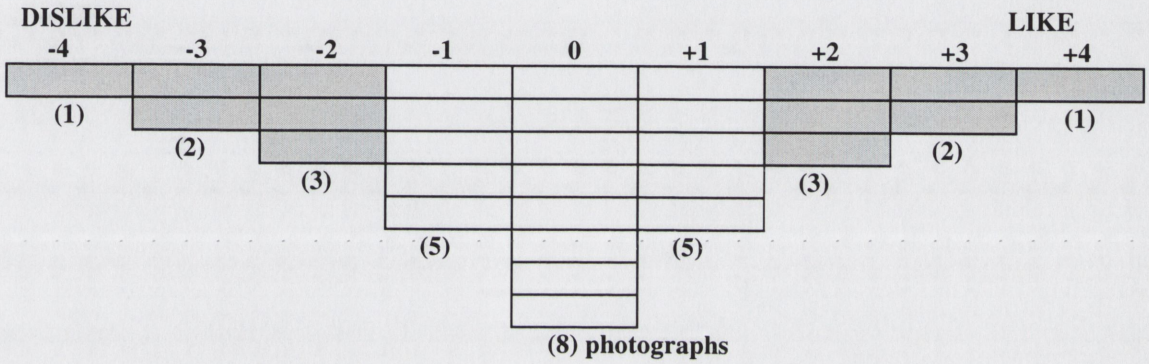


Figure 3.5: Q-sort distribution *(N*=30)

The pattern presents participants with a forced sorting procedure that limits the number of items that may be placed at the extremes and requires a specified number of items to be placed in each column. This is a requirement of the mode of analysis so that the participant is forced to make explicit choices about the ranking of each item, relative to other items, along the entire continuum. The right-hand of the distribution contained photographs that people liked, and these were allocated a positive score. The left-hand contained photographs that people disliked and therefore allocated a negative score. The piles in the middle contained photographs that had not evoked any strength of feeling. Respondents were asked to take their time and look at all of the photographs prior to starting the selection procedure. When each respondent had completed their Q sort individuals were asked to justify and discuss their reasons for selecting the six top and the six bottom-ranked photographs. The procedure

tourists form one group out of a wider population being surveyed for landscape preferences (Nasar, 1987; Daniel, Brown, King, Richards & Stewart, 1989), although occasionally, and usually more recently, the general landscape preferences of tourists have been the primary focus of investigation (Eleftheriadis, Tslikidis & Manos, 1990; Chadee & Mattsson, 1996; Philip, 1998). However, the majority of these have depended upon the sole use of questionnaire surveys, an approach that has been extraordinarily limited.

Photographs, far more than written text, contain a range of environmental cues, as discussed within the previous chapters (Hall, 1966, Rapoport, 1982). Even at the simplest level, an individual has knowledge of what is in an environment. This declarative knowledge consists of lists of objects, people, things, events and places (Golledge, 1991). In the case of a photograph, all of these components can be integrated in a holistic representation that is *'a silent language'* (Hall, 1959; 1966) communicated through space and assigned meaning by people. As discussed in Chapter One non-verbal communication denotes the actual meaning to the individual. It is colloquially said that 'a photograph says more than a thousand words' and thus represents a well-tested visual medium for analysis (Emmison and Smith, 2000). The photograph encapsulates a hierarchy of meaning that must range from an objective to a subjective human viewpoint. As depicted in a photograph, the positioning of elements around us may have varying levels of meaning and significance that may be susceptible to socio-cultural interpretation. It is in this light that this study has sought to lessen such the constrained approach to accruing behavioural and experiential data imposed by non-visual forms of communication. By focusing on a specific and discrete destination for analysis, it was possible to utilise the written, visual and oral forms of communication between tourists



No. 1 -Metrolink



No. 2 - Basketball



No. 3 – Salford Quays



No No 4 – City Skywalk



No. 5 – Deansgate Locks



No 6 – Midland Hotel









No. 7 - VELODROME



No: 8 – DUKES 92



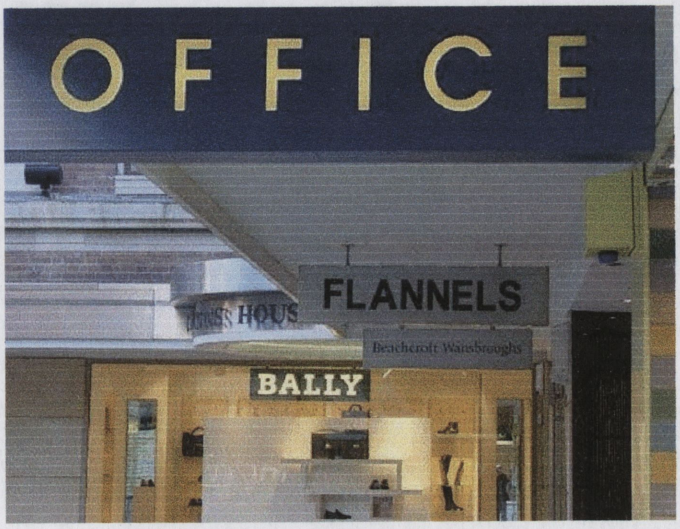
No. 9 – VICTORIAN ARCHITECTURE



No 10 – MANCHESTER UTD SUPERSTORE



No. 11 – MANCHESTER UTD. F. C



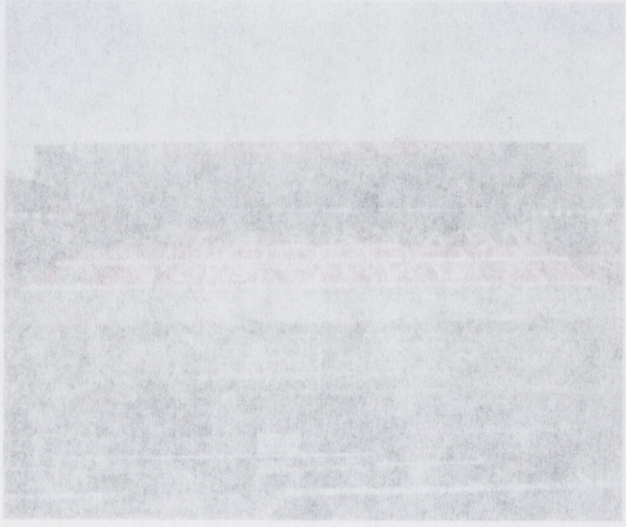
No 12 – RETAIL DEVELOPMENT



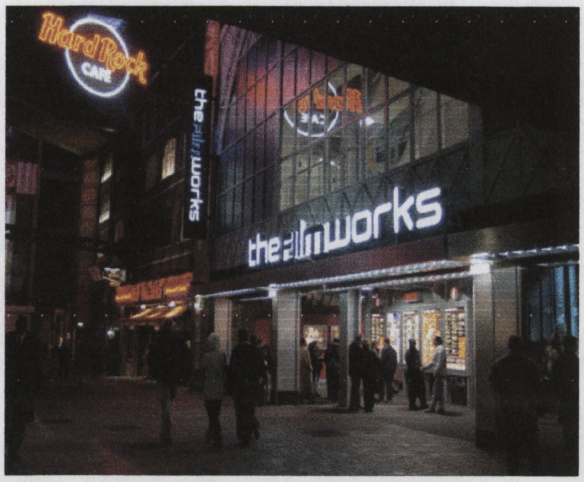









OFFICE



No. 13 - PRINTWORKS



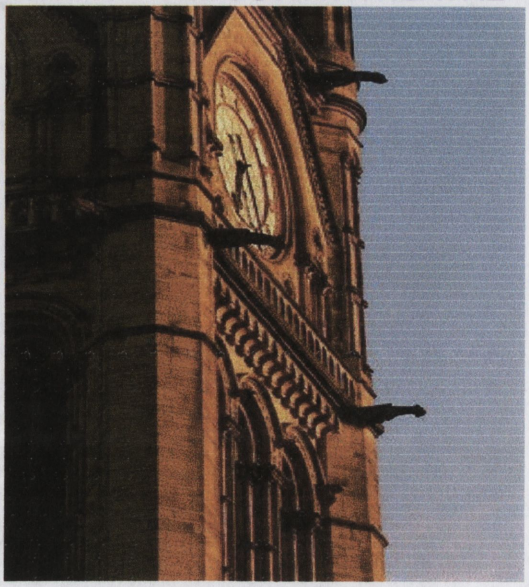
No. 14 – TRAFFORD CENTRE



No. 15 – THE LOWRY THEATRE



No 16 – CASTLEFIELD URBAN HERITAGE



No. 17 - CLOCKTOWER



No 18 – AIRPORT WALKWAY



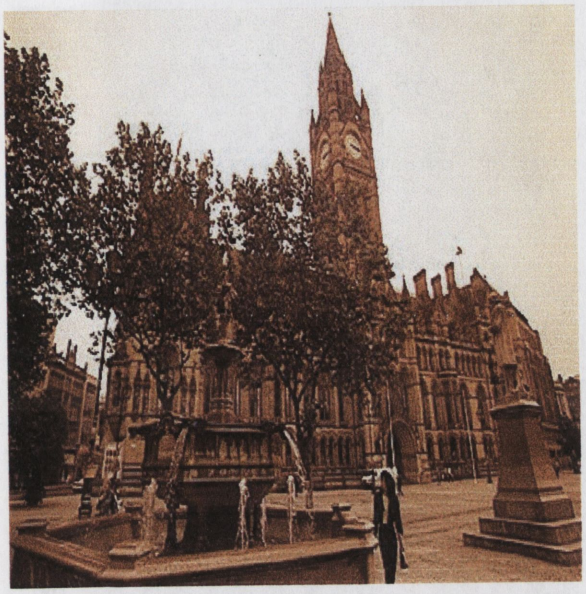




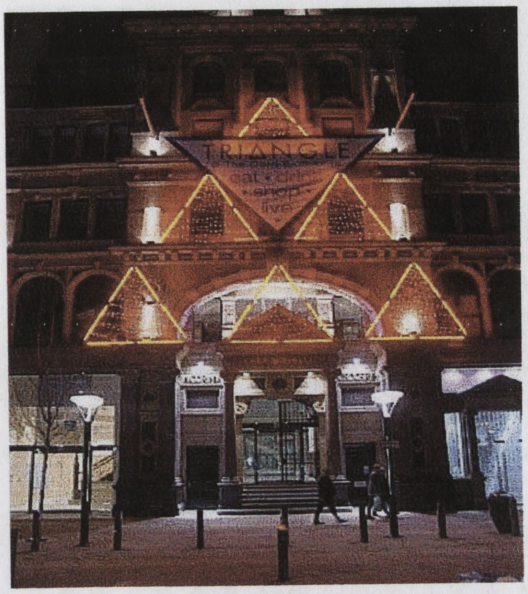








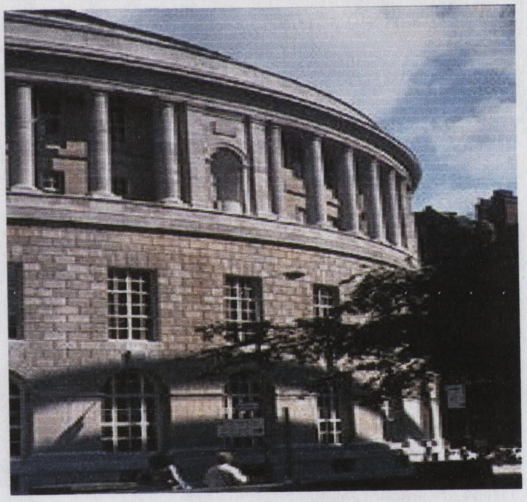
No. 19 –TOWN HALL



No: 20 - TRIANGLE



No. 21 – CANAL STREET



No 22 – CENTRAL LIBRARY



No. 23 – URBIS BUILDING WORK

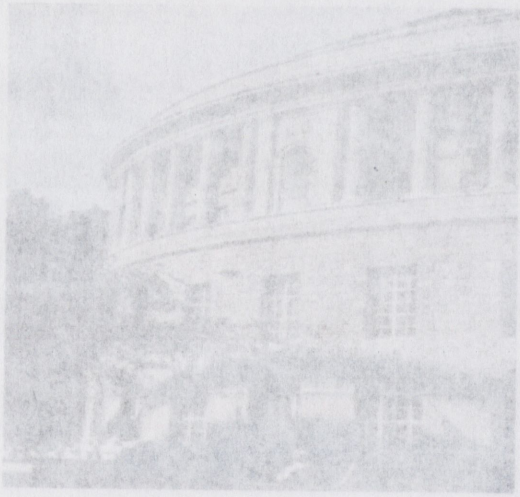


No 24 – MANCHESTER UNIVERSITY















No. 25 – GMEX / BRIDGEWATER HALL



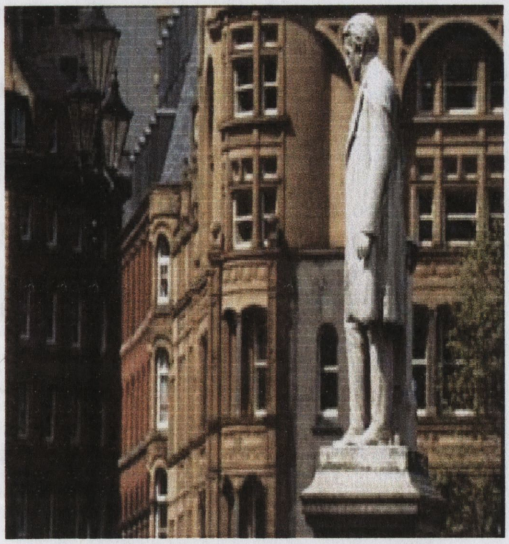
No: 26 – HIGH STREET



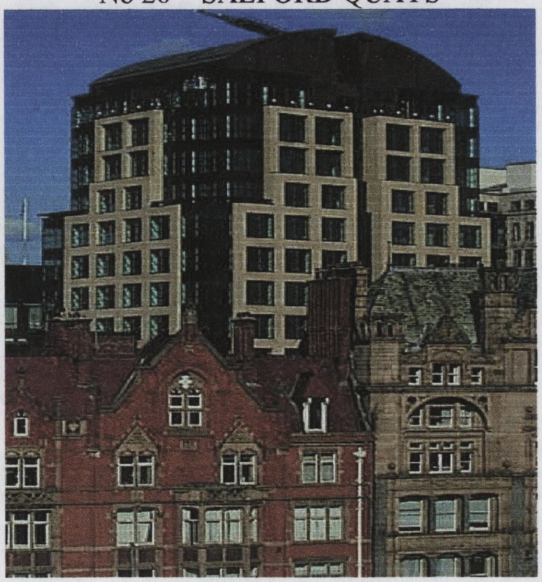
No. 27 – THE WELLINGTON PUB



No 28 – SALFORD QUAYS



No. 29 – ST. PETERS SQUARE



No 30 – JOHN DALTON BUILDING













3.6.6 Further Methodological Considerations of Q Mode Analysis

One of the first methodological considerations required for the establishment of a successful analysis is the question of sample size. As previously discussed, one of the requirements of this study is the evaluation of the thought 'processes' (Glaster and Strauss, 2000 cited in Hennings, 2001) revealed by Q. Morse (1994: 224) clearly states this is an ideal approach for determining experience over time and/or situational changes. Q-technique studies typically employ small numbers of cases, in the range of 1 to 30. A sample size of 30 to 50 interviews is an optimum figure for the validation of a data set according to Morse (1994). Brown (1980) concurs and argues that larger samples are 'needless' as they simply replicate the shared viewpoints. Indeed substantial emphasis has been placed upon the merits of even a single case (Skinner, 1969). One case would be inappropriate for this study as its whole rationale seeks varied social and cultural interpretations.

In this regard, one issue to arise is that of 'generalisation' from the sample to the wider population, the intrinsic aim of most sample surveys, and certainly those based upon probability statistics. Generalisations in Q, unlike those in probability based surveys, should not be thought of as sample and universe, but in terms of *specimen* and *type*. Brown (1980; 1993) argues vehemently that we are confronted with the fact that most advances in our knowledge about behaviour have resulted from the careful observation of only a few cases. Thus, Q illuminates what is of concern to factor *types*, the factor being a generalised abstraction based on communalities of a particular outlook or value orientation. Generalisations are said to be valid for other persons of the same type, those whose views would lead them to load highly on the factor. Brown (1980) argues that factor loadings

directly produce factor scores and, therefore '*increasing the number of people on a factor simply fills up factor space, but has little impact on the scores*' (Brown, 1980: 67). Thus, in order to be consistent with Q methodological philosophy and in order to attain interview sampling validity, a total of thirty Q-sort operations and supporting interviews were undertaken.

Two further fundamental issues are raised within the operation of Q-sort analysis, namely the question of how many piles or columns of items should be used and whether any limits should be placed on the distribution of the sorted items amongst the piles and that being so, what the most desirable structure of that distribution should be. Pitt and Zube (1979: 229) acknowledge that, normally, none of the human senses can discriminate sensory perceptions into more than five to nine categories. Yet, as the number of piles increases so does the potential for greater discrimination amongst the photographic items. This suggests nine columns to be a maximum, and thus preferred, distribution for statistical analysis (Miller, 1956).

A further area of consideration is the number of items to be placed in each of the piles and the extent to which respondents should be required to place a specific number of items in every pile. This 'forced distribution', referred to above, has been criticised as an unnecessary and unnatural constraint upon decision-making (Bakan, 1969). Block (1961) clearly argues that forced distribution reflects significant advantages over any free, uncontrolled alternative form of distribution and reiterates that the exact form of distribution is not critical to the analysis. It is important to recognise that a continuum of the type modelled above works well, as it forces more decisions at each extreme of the concept under investigation (Block,

1961: 79). It is at the extremes where depth of feeling is 'operationalised,' with the middle of the continuum reflecting nominal reaction only. This activity of distribution, the manual placement of photographs into actual piles, that produces the operational and statistical data outcomes from the 'sorting' process. The desired subjective emphasis is reflected by the importance of each individual who contributes 'their own thoughts and actions' according to Stephenson (1953) who sees this as the underlying strength of the technique. It is through the results of these thoughts and actions that the personal frame of reference of each individual is maintained.

3.6.7 Sampling And Data Collection.

The overall interview session adopted a variety of techniques to achieve greater discussion and depth; each respondent completed a brief questionnaire, photographic elicitation and sensory association (Appendices). Each interview was pre-arranged with those willing participants through the Manchester Visitor Information Centre *(MVIC).* Criteria for eligibility included that participants live outside of Greater Manchester i.e. 'Elsewhere', be unfamiliar with the city and have the ability to converse adequately in English.

As decided, the sample was constructed to consist of 30 participants, of whom seven were men and twenty-three were women. Within this total, 28 participants originated from overseas and 2 lived within the United Kingdom. The length of any visit ranged from a whole day excursion (13%) to a full '14 day+' stay (20%). A third of the sample completed a stay between 5-8 days in total. Respondents were visiting the city for a variety of purposes, but usually with a principal reason. Over a third citied 'Pleasure' as the primary motive for

visiting, while other reasons ranged from 'Business' (30%) to 'Education' (20%) and 'Visiting Friends and Relatives' (10%) respectively.

The main aim of the sampling of visitors was to obtain a diverse, non-probability sample but ensuring that there were men and women who had *completed* a tourist stay in the city. Interviews were undertaken from July to October 2001. All interviews were conducted at the end of each tourist's stay in one of three locations, the hotel where the respondent was staying, the Manchester Visitor Centre or the University of Manchester, located on Oxford Road, within the heart of the city. The nature of the research was explained beforehand to each respondent and the Q-sort process explained in detail. Permission to audio record the interview was requested to enable a transcript to be produced. The time required for each interview was a minimum of approximately forty-five minutes; however some interviews lasted up to 90 minutes.

The selection of photographs chosen for the Q-sort process included a sampling frame of landscape categories prevalent in urban destinations. All of the photographs within the selection are derived from promotional literature (© *Marketing Manchester*) and are practically used within tourist promotional material. They illustrate the diversity of settings and change within the historical and social fabric of the city today. Four broad categories emerged; these were differentiated by day and night and included indoor and outdoor scenes. Furthermore, to encompass the numerous settings of the city, various activities were also represented. Photographs were selected to encompass a range of categories of experience, namely tourist attractions, sport, the arts, architecture, recreation (principally eating & drinking) and shopping. The 30 photographs chosen are itemised in the List of plates.

3.6.8 Data Analysis within the Q-sort process

The Q sort procedure operates by taking data related to each of the photographic 'sorts' carried out by respondents. These data are correlated and rotated using Q – Principal Component Analysis (*QPCA- version 2.09*). Factors based on variables and/or groups of variables are then extracted. Each person in the study is associated with the resultant factors through factor loadings that reflect their position in the multi-dimensional space constructed by the factor solution. The correlation matrix, factor loadings and factor scores are numerically presented for interpretation.

In processing the data deriving from the Q-sort process, significant issues concern the reliability of the factor structure and the choice of model for the rotation and extraction of factors. Reliability is a natural and primary concern for any numerical calculation. In this regard, the application of Kaiser's criterion is implicit within Q analysis and selects only those factors that have an eigenvalue greater than one, as is normal with the more familiar R modes of factor and principal components analysis. For Q sorts with 30 photographs, the standard error of a factor loading is $1./n=0.18$, and at the 0.01 probability level a loading has to be at least 0.18 x 2.58=0.47. Only loadings that are 'pure', that is, for which there is a significant loading on **only one factor,** are used to define the factors.

In this study, all eight of the derived factors are higher than one prior to rotation, raising the question as to how many of the lower factors need to be effectively retained. It was decided to rotate and extract four components for factor analysis. This decision was based upon the explained cumulative degree of variance amounting to 74% of the total sample. The

correlation matrix was subject to the Varimax orthogonal rotation of factors. This maximised the interpretability of the factors and enabled greater clarification between the different items. The utilisation of the Varimax rotation produced factors that are independent and distinct of one another; the fact that the factors in a Varimax rotation retain orthogonality means that no assumptions about factor relationships are imposed.

What is equally significant is that the number of factors is purely empirical and wholly dependent upon how the Q sorters actually performed. Brown (1993) refers to this as a rigorous yet naturalistic approach to defining operant factors within subjective study. The mechanical phase of Q methodology thus combines scientific judgment with statistical analysis. The former includes the proper framing of the problem, the collection and theoretical structuring of the Q sample and participant set, the specification of condition of instruction and the completion of the post-sort interview, and the subsequent rotation of factors and their interpretation. The instrumental component includes the scoring, coding, and data entry, and both correlation and factor analysis, including the computation of factor scores.

At this stage it may be advisable to review what has been achieved to date. The data collection process initially assembled a tourist map of the city-centre. The map reveals the behaviour system as used by tourists illustrated by tourist attractions and also the major urban settings. In addition, the survey provides an exploratory analysis of different types of behaviour. The implementation of a Q design provides a systematic and statistical assessment of the different views and values reflected by tourists. The audio transcripts of the sample further inform such visual evidence by oral description and accounts justifying

3.7.2 Coding

Unlike most quantitative data analysis, that aims to reduce and typify sets, the coding system in this qualitative data organises and preserves all of the original data. Codes are *added* to the data, rather than data being condensed into a series of more general codes. Language represents the most common form of meaningful expression used to convey personal understanding and meaning. In this sense, language contains the concepts, categories and beliefs that describe and constitute the real world. *NVivo* represents one of the latest and most versatile tools based upon analysis and an interpretative philosophy. The proper understanding or interpretation of people's words and actions can only be achieved if these are related to the wider context in which they have been used, or happened. Thus, *NVivo* formed the optimum tool within which to interpret a holistic assessment of personal experience.

A major distinction within *NVivo* is the ability to code and create categories solely on the narrative expressed as a 'live voice' by respondents. The organisation of an emergent coding paradigm formed a pivotal mechanism in the data analysis, although no one coding system was selected in preference over others. Strauss and Corbin (1997) argue that optimisation of analysis is achieved from multiple coding wherever possible. It was decided, therefore, to retain and code respondent's *own words* through an overlapped coding system. This would maintain consistency whilst illuminating a diversity of personal dimensions within the sets of data. Thus, the coding of data commences with an 'open-coding' system. Categories were derived from the individual questions to form text headings. Then, after this initial open coding of transcript data the process of 'axial-coding' was used identify the central

Thus, a generic model was constructed comprising of the actual words simply categorised by indicative concepts. As discussed in the literature review, forms of non-verbal communication (Hall, 1966) and Relph (1987) and Rapoport (1982) amongst others define the analytical framework, namely 'Objects and Objects', 'People and Objects', 'People and People'. To maintain simplicity and lessen ambiguity of language, Objects and Objects consisted of one node only, 'architecture'. Equally 'People and People' utilised one node only, 'people commentary'. As might be expected within an environmental study, the largest and most complex semantic tree resulted in 'People and Objects.' A total of eleven primary nodes emerged to represent a *thematic structure* within the narrative data. The validity of naturalistic expression remained an important consideration within the analysis of those from different cultures, so as to retain meaning and maintain consistency. (The thematic structure is presented in Appendix x)

3.7.4 Environmental Associations

One omission in previous research has been any form of sensory assessment of the experiential process. Individuals are said to remain more perceptive and receptive to their surroundings when they are unfamiliar in character (Walmsley and Jenkins, 1992), thus evoking the use of a wider sensory perception. Therefore the final stage of the research seeks to address the psychological characteristics of the visitor experience. Rodaway (1994) argues that, to fully comprehend the environment by physical and social interaction, all of our senses must be employed, namely sight, hearing, smell, taste and touch. Each sense offers characteristic ways of capturing environmental information, so that taste, touch and smell represent intimate senses while hearing and sight are distant senses (Holloway and Hubbard,

2001). Each of the five senses is differentiated in two ways as defined by Rodaway (1994) to clarify the intrinsic responses of the individual. (Appendix). For example, the category of 'Sight' is divided into 'Structure', a specific tangible element or 'Image' denoting a general description of a view. Rodaway argues that such distinction defines the surroundings as interpreted by people.

Three environmental associations were incorporated into the assessment. In particular, a linguistic, sensory and interpersonal description of environmental stimuli and personal responses generated a high amount of data. Three types of personal association were sought, namely;

- Linguistic: "What three words you would use to describe Manchester as a tourist destination?"
- Sensory: the receptive links of the five senses connected to Manchester and Home.
- Interpersonal: *"What well known person(s) or setting do you associate with Manchester?"*

In the analysis, the same coding system as used in the earlier stage formed categories of responses. However, in this case, data were explored according to two complementary and testing themes. All data sets were systematically analysed from the perspective of each factor to identify any commonality in view or value. The same data were then evaluated from the viewpoint of the respondent's place of origin. The sample contained five cultural origins, enabling a comparative data analysis of factoral and international traits to be statistically produced.

It is important to note that behavioural perspectives are not solely concerned with behaviour itself, or its geographical positioning; instead patterns of human activity are best understood by examining the perceptions that influence these activities (Gold, 1980). Photographs acted as a stimulus to discussion and as a catalyst to structure what was effectively a conversation between two strangers.

3.7.5 Characteristics And Traits

The identification of personal attitudes, characteristics and traits build upon the Q analysis and the sensory association techniques to assess 'the tourist experience'. As previously discussed, in this study 'assessment' means 'a procedure for making meaningful evaluation or differentiation among human beings with respect to any characteristic or attribute' (Kelly, 1967:1). The consequent issues of heterogeneity equally relate to the place as a destination as well as to the group as incoming tourists. Guildford (1959) defines a trait as any distinguishable, relatively enduring way in which one individual differs from another. In this sense a trait may be as general as the tendency actively to participate, or not participate, in a variety of social situations, or as narrow as distinct personal preference and taste. 'All behaviour is presumably a function of both the person and the situation to which he *[sic]* is responding' (Kelly, 1967: 25). The notion of exchange between two parts and the responses that emerge provide an insight towards the process of assessment. Thus, Kelly maintains that if a standardised situation is assumed, it is reasonable to infer that differences in behaviour reflect differences in the trait structures of the individuals being observed. In this way, 'assessment' involves the examination of peoples' behaviour, in defined situations, with the influence of individual traits and characteristics as part of a natural process. It is the

ordinary process in communication that appears as 'naturally existing' that is able to reveal salient elements by personal interaction and knowing (Brown, 1980; 1993).

The Q-sort technique itself has its origins in personality assessment and reflects a similar approach to attitudinal analysis. This research specifically addresses the sensory associations between two places, 'Home' and 'Manchester.' Each stage of the research design has been careful to identify the place of origin of respondents and this has produced data rich in cultural and social significance.

The overall research design seeks to reflect a progression over three consecutive stages of research. Each is sequential and dependent upon the range of variables produced in the preceding section. Nonetheless, many questions remain unanswered within aspects of environmental learning, assessment and decision-making. Some of the answers to these questions can only result from greater development and implementation of computerised forms of information processing. The integration of such systems into one overall design instrument is thus believed to incorporate intrinsic research creativity with innovative techniques of analysis.

3.8 CONCLUSION

The sequential stages of primary research have been described and a multi-method design explained. The methodology draws upon theoretical perspectives from urban and urban-tourism studies, behaviourism and phenomenology. The mapping concepts of Lynch (1960) and research techniques of Stephenson (1953) have particularly influenced the design. A coherent research structure has been facilitated by the complementary nature of the software

employed, which has ensured consistency between each of the stages. In addition reliability measures have been met and data progressively refined.

The interpretive design fulfils the requirements of graphical representation on the one hand and the process of accruing urban behaviour on the other. The data articulates the tourist destination as realised by tourists and multiple correlations permitted R and Q techniques of factor analysis to be conducted within both a written and a visual data framework. This dual statistical analysis provided extremely rich data, thereby exposing meaningful factors for identification, testing and confirmation. At each stage, established criteria for reliability were statistically tested. Equally within the qualitative techniques validity formed an integral concern. A real world setting provided the basis in which to interpret multiple realities of experience, as they occurred. The Q sort reveals factors as operant thus 'naturally existing' produced by the respondents themselves. In addition to the visual stimuli, language contributes to the verbal analysis through the 'actual words' of the participants. Expressions of personal understanding stated in the same space and time wherein the actual experience is accrued. Nonetheless, considerations of validity and the concept of meaning are maintained within measurable variables. The giving of meaning by individuals towards the immediate surroundings is gathered through *'meaning via behaviour'*, *'meaning via visual stimuli and reflection'* and *'meaning via association'*. In particular, the tourist experience is assessed within the overall destination with sensory associations relating to the city and 'home'. As Marshall and Rossman emphasis naturalism is at its best when focus remains upon the meanings the participants themselves attribute to these interactions (1999:2). As such, parameters of meaning from the new to the familiar, serve to sustain individual experience in a real and assessable way.

between the city as a place and individual tourists as users was made apparent. Spatial components of the city were first measured by specific location and type. Each resource was further defined by the tourists' level of awareness and visitation during the time of the trip. This allowed the city, as represented to tourists, to be defined by actual knowledge and use within a physical-social context.

The results integrate quantitative and qualitative procedures to draw attention to elements as being 'measurable' throughout the analysis. The identification of tourist behaviour accrued within the destination provides a building block to advance a deeper exploration into experience. The common theme in each stage of analysis is the ability to quantify dimensions that move from an aggregate to individual understanding of place. In particular, the final stage of analysis interprets these dimensions of tourist experience using emergent criteria derived between the city, the individual tourist and their personal utilisation of the human senses. This evaluative process combines to construct a composite assessment of the urban tourist experience.

The integration of both quantitative and qualitative methodologies into one integrated research design is reflected in the format whereby results are analysed and discussed. Both the literature review and the discussion of research methods were presented in a two-part format, reflecting the physical and social approaches to the overall study. This separation is maintained in Chapter 4. As described previously, data were collected in four separate, but linked, stages and a multi-technique approach utilised within the data analysis. Since each stages builds cumulatively upon the previous, it was decided that it would be most

appropriate to present both the analysis of results and the consequent discussion in a sequential manner, stage by stage, rather than separating them in the more conventional format of a results chapter followed by a chapter of discussion. In other words, the meaning and implications of any stage's results is a necessary precursor to the presentation and understanding of the following stage. At each point, though, cumulative summaries set the scene for the next set of results.

The immediate advantage of this arrangement is that it reflects two major features as integral and concurrent to the analysis. The first relates to the separate quantification of specific elements by numerical calculations, as was commonly conducted at each stage. This measured the different, yet related, components throughout the place-person relationship. Secondly, in seeking to unite tourist behaviour with individual experience, the design required a consistent yet parallel approach to interpretation and understanding. In this way, the decision to quantify and interpret within every stage of the analysis provided a clear progression upon which to build an assessment of total tourist experience and to reflect the progression from maps to meaning that is the underlying structural concept of this study.

As discussed in the methodology, the research incorporates several procedures for mapping characteristics between space, place and people. As recommended by Golledge (1992) the measurement of tourist awareness and behaviour within new physical surroundings is presented as an essential starting block to the total examination. The analysis commences with the construction of the tourist map.

4.2 TOURIST BEHAVIOUR.

4.2.1 Characteristics of the Sample

The characteristics of the sample provide the initial basis of the overall study. Data such as place of origin and frequency of visit are pertinent in examining the character of the behaviour of tourists within an unfamiliar place. The sample consists of 146 participants, of whom 82 (56%) are men and 64 (44%) women. One group of participants live within the Greater Manchester (N = 53/36%) area, with all other respondents originating from elsewhere in the UK, or from overseas (N = 93/64%). Within this second group, 23 came either from Europe or North America. The length of any visit ranged from a full day excursion (66%) to a '10 day+' stay (4%). Respondents were visiting the city for a variety of purposes with over half citing 'Pleasure' (52%) as the primary motive. Other reasons ranged from 'Business' (21%) to 'Education' (17%) and 'Visiting Friends and Relatives' (7%). Individual determinants such as type of accommodation used, group size and age were also categorised.

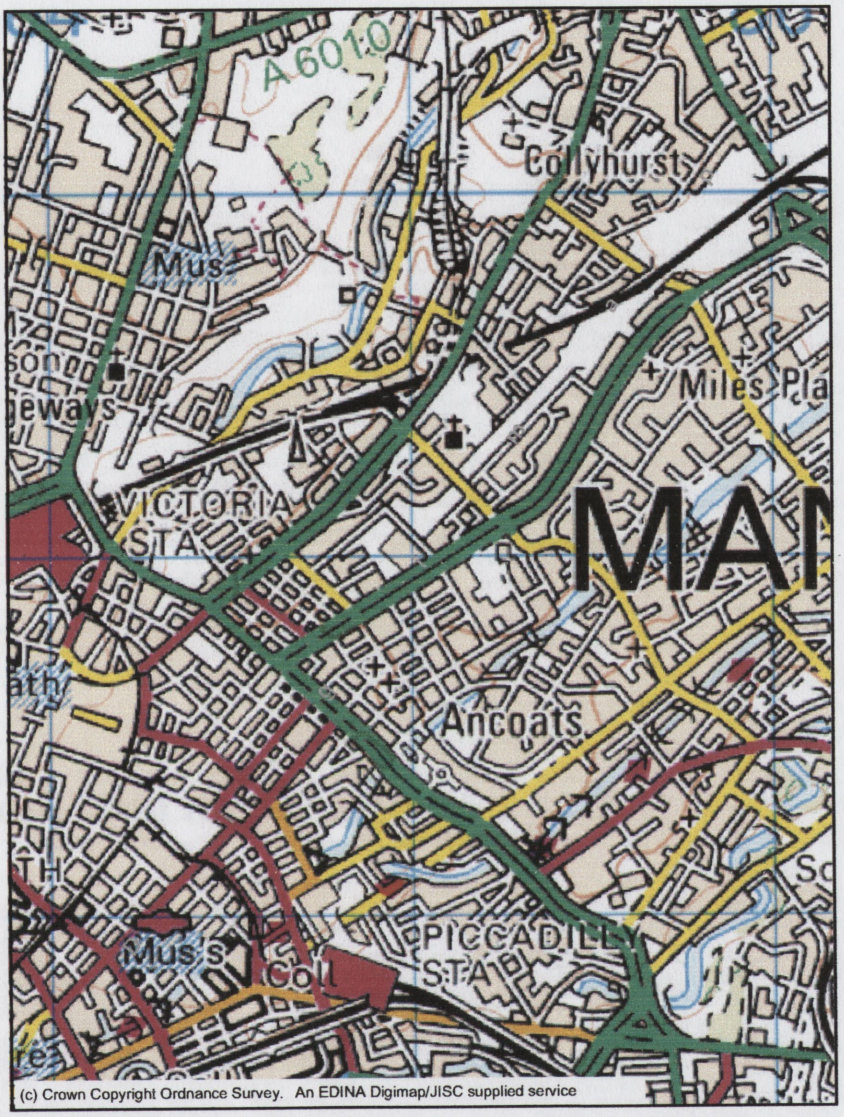
As discussed in Chapter Two, people living closer towards the city have a higher propensity to visit, a simple distance decay function. Consequently the 'frequency of visit' and 'origin of visitors' formed the two major determinants in organising the results from the survey. The most significant categories in the data proved to be either the 'one-day' or the '2-4 day' stay.

The initial pair of Questions 1 and 2, from the survey identifies the aggregate levels of tourist awareness with actual visitation. Question 1 identifies the major urban settings located in and around the city centre. These urban locations differ from tourist attractions in that they represent 'primary' physical settings such as Chinatown or St. Anne's Square and generally incur no cost to visit. A total of fifteen locations are mapped as the first layer. The map shows all of these to illustrate their relative adjacency and overall proximity within the city centre.

Name CITY LOCATIONS	Grid Reference	Area
Chethams School of Music	383910 398850	
Chinatown		0.64829
The Gay / Lesbian Village		2.95202
St. Peters Square	383910 397940	
Albert Square / Town Hall	383860 398090	
Northern Quarter		0.712671
Millennium Quarter		5.99487
Arndale Centre		5.81791
Printworks	384150 398800	
Royal Exchange	383870 398460	
St. Annes Square	383800 398400	
The Gt. Western Warehouse		2.50998
Manchester Cathedral	383890 398740	
Salford Quays Development		56.2054
Bridgewater Hall	383550 397640	

Map 1 - Co-ordinates of city locations.

M60 2JT



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Scale 1:20000

0 500 1000 1500 2000 2500 m

This map is drawn on the GB National Grid

Heights (if given) are in metres above Newlyn datum. The representation of a road, track or path is no evidence of a right of way. The alignment of tunnels is approximate.

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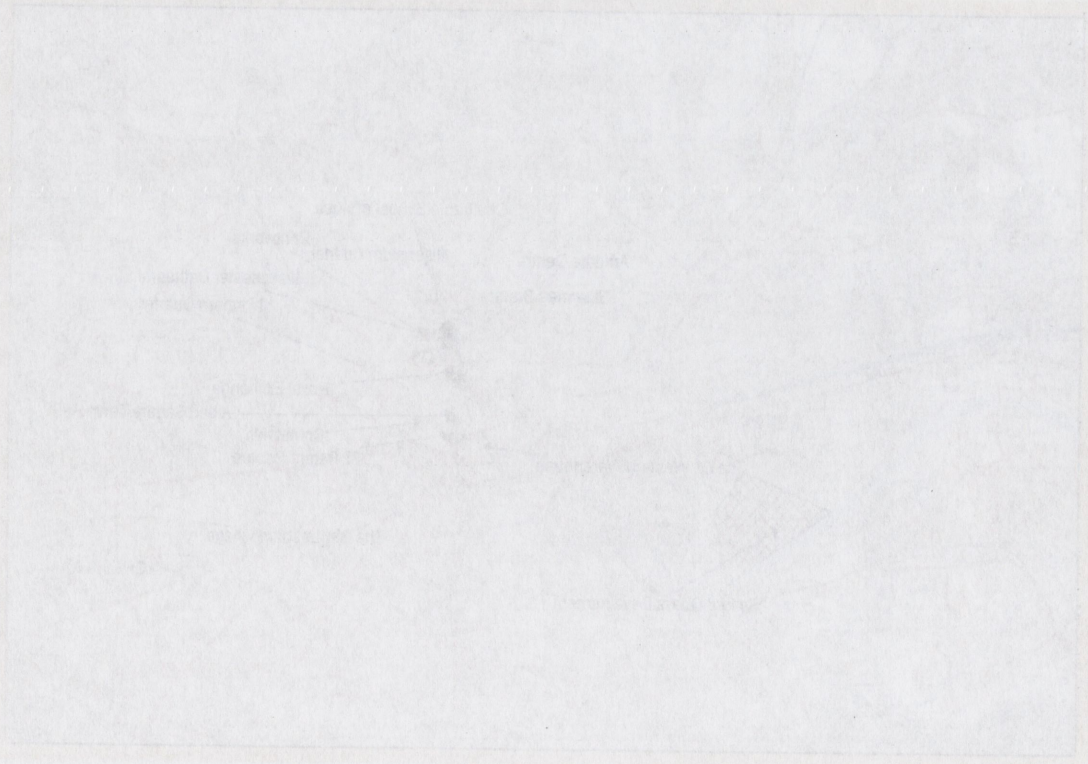
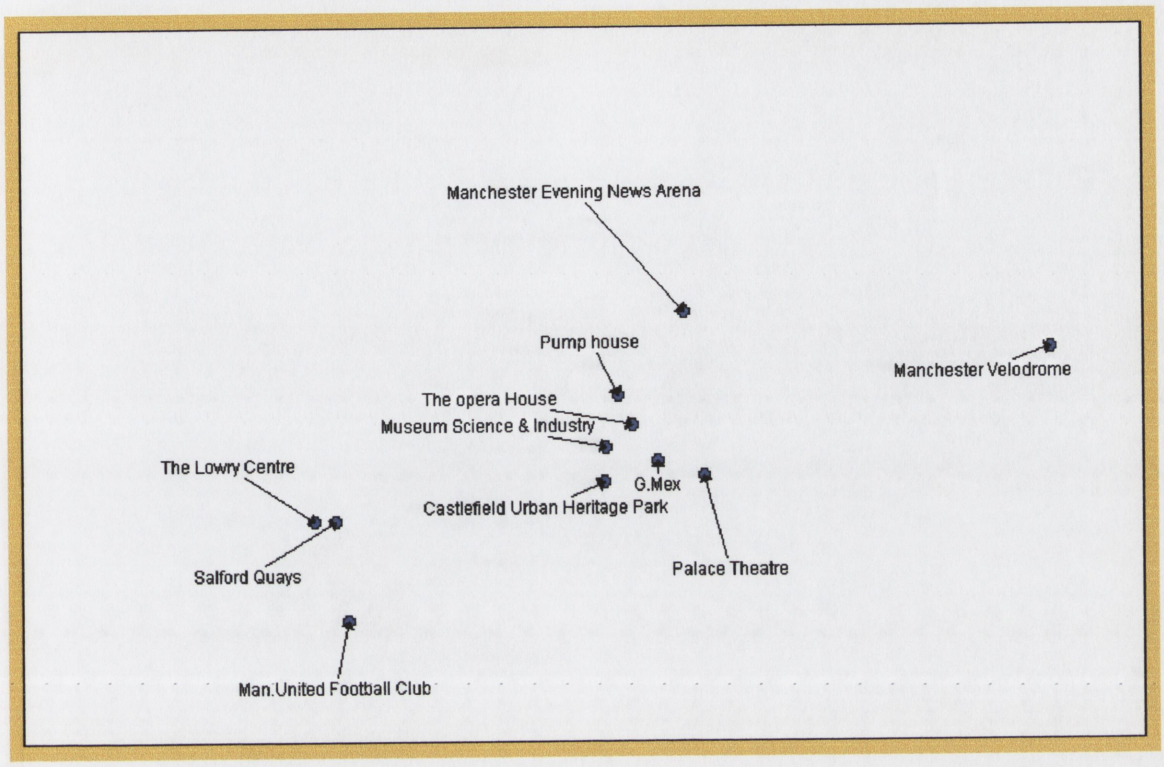
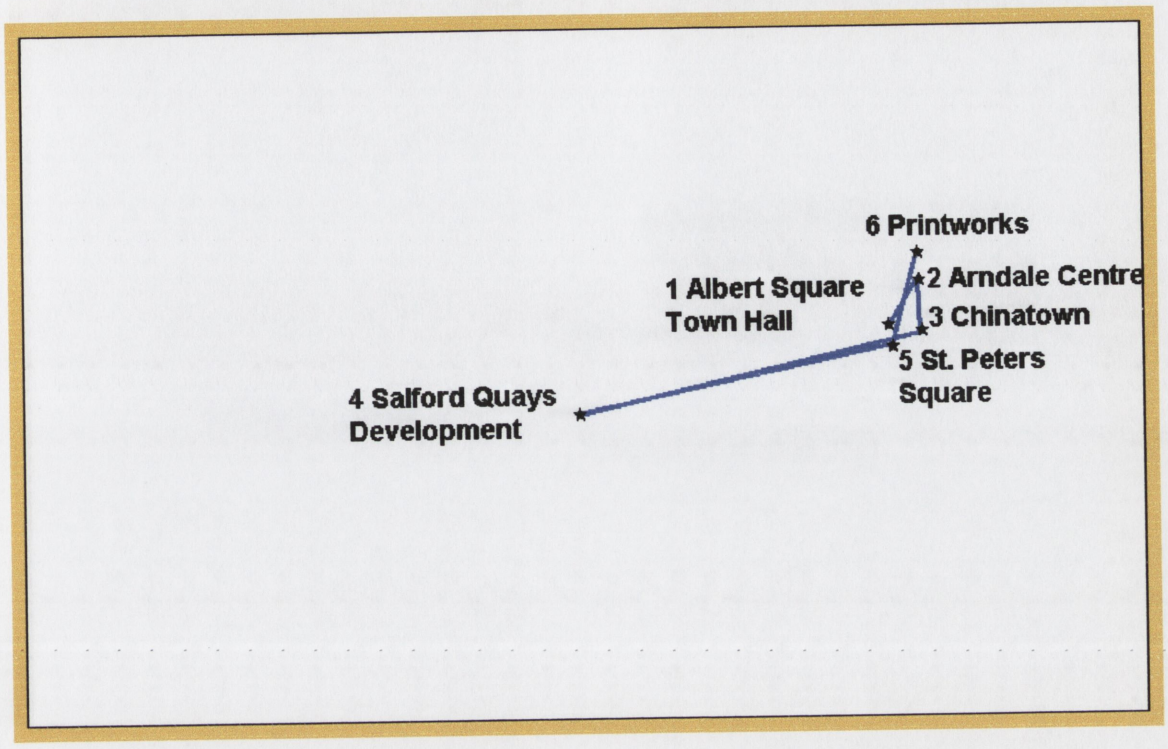




MAP TWO:
Question 2 – ALL TOURIST ATTRACTIONS





MAP FOUR:
Question 1: LOCATIONS RANKED IN ORDER OF VISIT BY INCOMING TOURISTS



Questions 1 and 2: Prior awareness and visits made during the trip



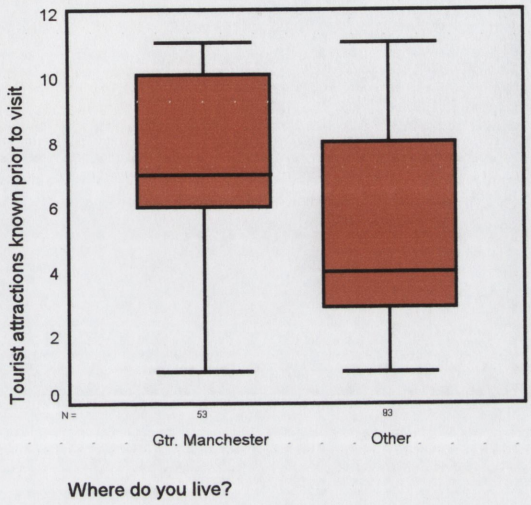


Figure 4.1: No. of locations known prior to visit **Figure 4.2**: No. of attractions known prior to visit

Figures 4.1 and 4.2 indicate the number of sites known to tourists prior to arriving in the city. In these diagrams, the box encompasses the range of values expressed, while the internal bar represents the mean value recorded. As might be expected tourists from the Greater Manchester region recognised 8 of the 15 cited locations (66%) and 7 of the 11 tourist attractions (58%). The second group of tourists, the 'Others', reflected considerably lower averages of 5 (36%) locations and 4 (33%) attractions respectively. The overall figures show that incoming tourists know more locations than attractions. This is unexpected insofar as various locations are recent additions to the urban development with specific attractions depicting a more established, staple market. However the overall results reveal greater significance when evaluated as individual sites that are located across the city *(Appendix 1)*. From this list the range of prior awareness held by visitors entering the city is indicated in the table below. All sites are combined to show the most and least known of all of the sites prior to the tourist visiting the city.

CITY SITES AWARENESS 'PRIOR TO VISIT' BY ORIGIN OF VISITORS	Greater Manchester (N=53) %	OTHER (N=93) %
MUSEUM SCIENCE & INDUSTRY	83	53
MANCHESTER UNITED FOOTBALL CLUB	79	80
TRAFFORD CENTRE	79	62
MANCHESTER CATHEDRAL	24	47
NORTHERN QUARTER	22	25
GREAT WESTERN WAREHOUSE	19	15
MILLENNIUM QUARTER	9	12

Table 4.2: Highest & Lowest Levels of Tourist Awareness

Manchester Utd. F.C. proves to be the most well known across the total sample. Least known to both groups are the newly developed retail sites such as the Northern, Great Western and Millennium Quarters. One clear anomaly was Manchester Cathedral, which proved to be twice as well known to tourists from 'Elsewhere' than to those from 'Greater Manchester.'

VISITATION

The total number of tourist visits made during the stay to all city settings is set out in Tables 4.3 and 4.4. The data show the top six sites for both locations and attractions differentiated between the two groups of incoming tourists 'Greater Manchester' and 'Other'.

Visits conducted during the overall tourist visit

CITY LOCATIONS	VISITED ON THIS TRIP: G. MCr % (N=53)	VISITED ON THIS TRIP: Other % (N=93)
Chinatown	45	59
St. Peters Square	20	51
The Gay Village	15	37
Albert Square/Town Hall	47	49
Salford Quays Development	15	46
Arndale Centre	47	62

Table 4.3 Visits made to locations

CITY ATTRACTIONS	VISITED ON THIS TRIP: G. MCr % (N=53)	VISITED ON THIS TRIP: Other % (N=93
Museum of Science and Industry	15	30
Trafford Centre	18	43
Manchester United	9	18
Lowry Centre	22	33
The Palace Theatre	13	14
Castlefield Urban Heritage Park	2	22

Table 4.4 Visits to attractions.

The table shows the percentage of tourists who actually visited these locations during their visit. In each instance, the number of visits is higher for those tourists from outside of the region. In particular significant differences are evident in five of the six locations shown. As might be expected because of its location adjacent to the TIC, the Town Hall attracts comparable figures from both groups, whereas Salford Quays attracts three times as many of those tourists visiting from Elsewhere than Greater Manchester. In a similar manner to the city locations, tourists from outside Greater Manchester continue to make the highest number of visits to attractions. However, the overall visitation figures are considerably lower in number for both groups. The greatest difference is found in the case of Castlefield Urban Heritage Park, which attracted over

ten times more visits from 'Other' tourists, than from those from within the Manchester borough. In addition, the Museum of Science and Industry and the Trafford Centre attract more than twice the number of tourist visits from those outside the Manchester region itself. The most balanced situation proves to be the Palace Theatre, which attracts equal numbers.

The behaviour of tourists is mapped upon the template and differentiated by visits to city locations and tourist attractions. This provides a representation of tourist space initially by awareness and then by actual visits conducted during the visit. The process of mapping behaviour within unfamiliar surroundings is most evident from the viewpoint of the 'first time visitor'. As Page (1995) and Law (1994) acknowledge, this group is commonly the smallest when compared with the 'Occasional' and 'Regular' incoming visitor, clearly a function of ease of access, perhaps combined with extensive leisure choice in the wider environment. This fundamental premise is affirmed in the results and simply illustrated in the table below.

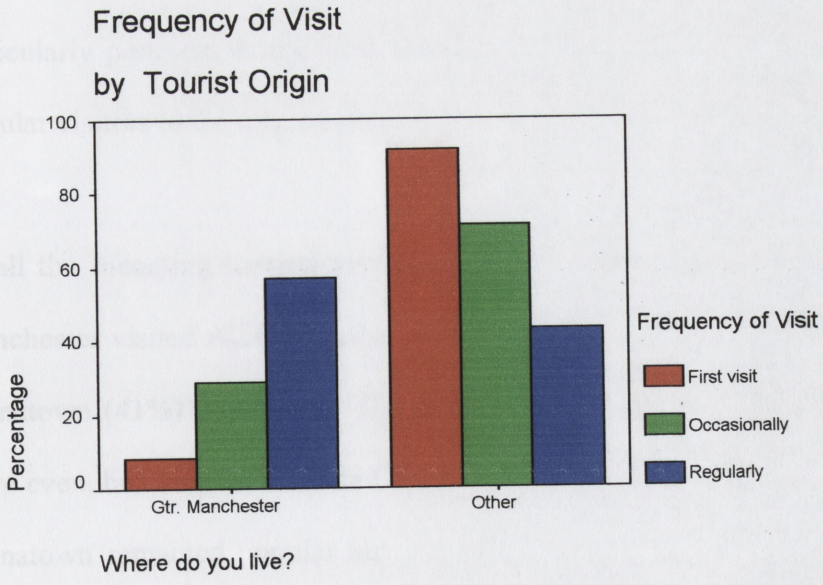


Figure 4.3: Frequency of Visit by Origin

As suggested, Figure 4.3 shows first time visitors to be the smallest group of tourists from the Greater Manchester area, whereas a more even and constant distribution results among the rest.

It was considered that the number and types of visits conducted solely by first time visitors would be of particular interest in tourist behaviour. Over two thirds of all first time visitors went to Chinatown (69%) and the Arndale Centre (67%) during their visit. Over half (53%) visited the Trafford Centre, which is located well outside of the city centre. Once again, the data confirm the importance of shopping, with both of these sites attracting the majority of urban visitors. A further two sites proved to be equally significant, the Salford Quays and the Gay Village (45%). Over a third of all first time visitors visited the Museum of Science and Industry (36%). The first time visitor tended not to visit the Bridgewater Hall and Millennium Quarter (11%). Similarly Castlefield, Royal Exchange and Northern Quarter were also relatively unattractive. Several of the least popular sites for the first time visitor seemed to be visited on subsequent trips by Occasional or Regular tourists. The results showed this to be particularly pertinent in the case of the Castlefield site where all visits to the site were by Regular visitors to the city. *(Appendix I).*

Of all the incoming tourists visiting for one day only, virtually half of those from Greater Manchester visited Albert Square (48%), closely followed by the Arndale Centre (43%) and Chinatown (41%) *(Appendix 1).* The distribution for 'Other' one-day visitors proved to be far more even, but with the Arndale Centre (62%) resulting as the top location. Albert Square and Chinatown remained popular but required a greater level of mobility around the city. The results show visitors from 'Greater Manchester' averaged 2 visits per day to urban locations within the city. 'Other' tourists averaged 3, demonstrating increased activity levels. The most

active and mobile tourist proved to be those visiting from outside of the region and staying between 2-4 days. This visitor showed some traits in common with the day visitor from Greater Manchester. So, for example the Arndale Centre (59%) remained the most popular place to visit, closely followed by Chinatown (46%). It is interesting to compare the total number of visits made by the same respondents to both sets of urban resources *(Appendix I).*

Length of Stay x Number of Visits								
THE CITY	Gtr. Manchester			All Other visitors				
	1 day	*2-4 days*	*More than 14*	*1 day*	*2-4 days*	*5-7 days*	*14 days*	*More than 14*
Number of Respondents	46	4	3	21	41	16	12	3
Q1: Urban locations	97	22	26	66	120	87	126	24
Q2: City Attractions	39	14	8	24	71	33	60	15
TOTAL	**136**	**36**	**34**	**90**	**191**	**120**	**186**	**39**

Table 4.5: Length of Stay and Total Number of Visits.

The results reveal 'shopping' as a prime activity with all incoming tourists, irrelevant of the length of stay. In particular, those tourists staying 2-4 days illustrate the point. For example, the out of town shopping provided by the Trafford Centre, was visited by over half of this group (56%), as was the Arndale Centre (59%). Ranked second to this The Lowry Centre received only 31% of visits from the same group. Major urban attractions of national standing that were little visited by any tourist group were the Velodrome and Manchester Evening News Arena. Neither of these sites was visited by any First Time visitor, nor was the Great Western Warehouse or G.Mex Centre. The arts as represented by the Palace Theatre and the Opera House were visited by 28% of First Time Visitors. Surprisingly, visits to purpose built tourist attractions received low numbers of visitors. The highest in this category, the National Museum

of Science and Industry ranked eighth and Castlefield Urban Heritage Park (17th) in all sites visited by First Time visitors *(Appendix 1)*.

The first pair of questions allowed levels of tourist visitation to be mapped. The results compare six major locations in terms of prior awareness and actual visit; Chinatown, St. Peters Square, Gay Village, Salford Quays, Albert Square and the Arndale Centre. This comparison clearly shows that tourists from outside of the region visit more sites and show the highest levels of awareness, prior to arrival, towards specific tourist attractions. During the same time period, the tourist system of six major built attractions was not visited so much as the other more general urban locations. The top attractions proved to be Manchester United, Trafford Centre, Museum of Science and Industry, Lowry Centre, Castlefield Urban Heritage Centre and the Palace Theatre. Whilst Manchester United was known by over four fifths of the sample, less than one fifth actually visited it. Notably, the Museum of Science and Industry and the Trafford Centre attracted twice as many visitors from 'Elsewhere'.

4.2.3 Mobility, Activities and Time

The second pair of interrelated Questions 3 and 4, focused on the allocation of time towards typical tourist activities conducted during the visit and included an examination of modes of transport and activities undertaken.

Mobility

MODE	CAR	TAXI	TRAM	BUS	TRAIN	BIKE	ON FOOT
Freq. (No.)	34	31	51	57	32	0	101
Pct. %	23.3	21.2	34.9	39	21.9	0	69.2

Table 4.6: Type of transport used in and around the city *(N = 146)*

The table illustrates the seven modes of transport that tourists use in and around the city. Of the visitors surveyed, a total of 101 out of 146 identified walking as the predominant mode for seeing the city. This figure consists of a approximately a third (35%) from Gtr. Manchester with two thirds (65%) of visitors from Elsewhere.

The bus and the tram were two next most popular and convenient forms of transport, used by 39% and 35% of visitors respectively. The bus proved to be the preferred mode by visitors from the Greater Manchester region whereas, by contrast, the Metrolink was the most highly used form of public transport by visitors from outside the region. In fact, this visitor was three times more likely to use the tram than the bus. Other forms of transport featured in the survey were the car, taxi and train, showing usage rates, 23.3%, 21.2% and 2%, respectively. Those respondents who used taxis were equally distributed in both groups of incoming visitors. None of those surveyed used a bicycle at all, as a means of transport, during their stay.

When comparing the types of transport used with the length of stay, the frequency of use constantly decreases showing less transport to be used. This suggests that walking around the city increases with a growing familiarity with the place. The one exception to this is the tram. This was the only form of transport that increased in use within all of the different time periods. Such maintained use reiterates the attractiveness of this urban transport network. In addition this popularity is reflected across all of the separate age groups of respondents. After walking, the tram is the most popular form of transport in the city with two groups, 25-39 yr olds and 40-55 yr. olds. What is significant is the number and combination of different modes used. Only 27% of those surveyed used a single mode alone. A total of 42% combined two forms of movement; a further quarter of the sample used three types with 5% indicating four

different modes, and there is a natural tendency to use a wider range of modes in the course of a longer stay.

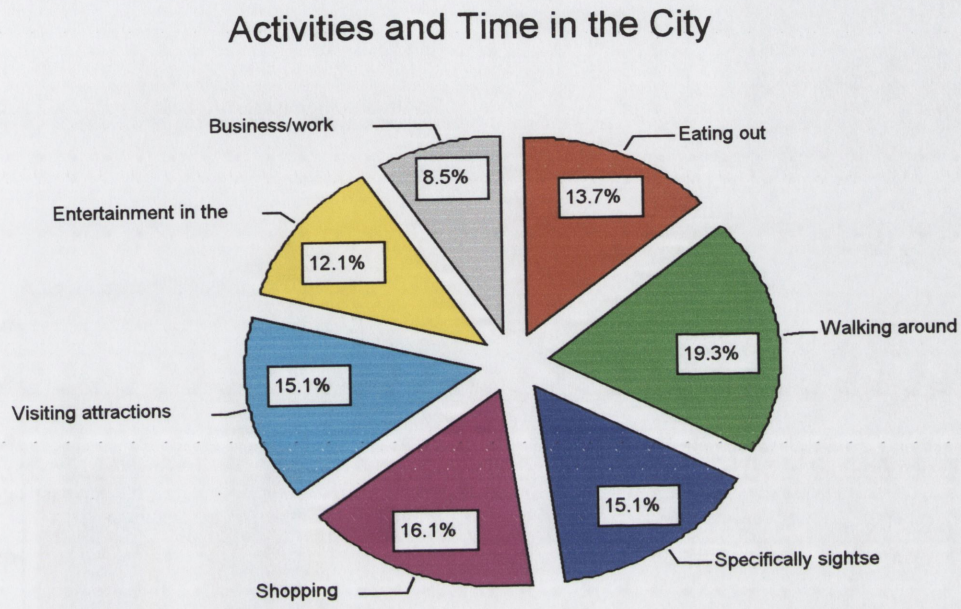


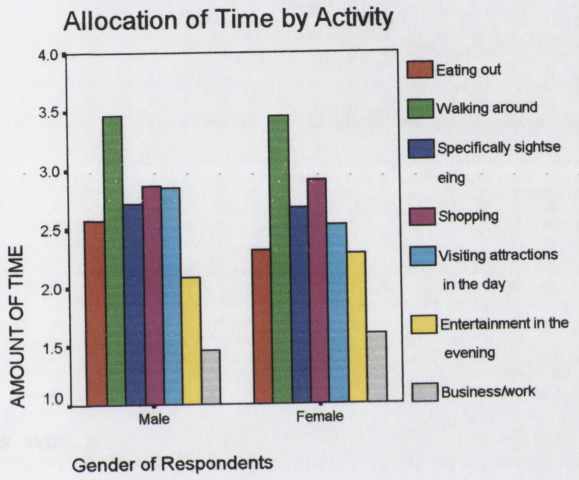
Figure 4.4 Activities and Time allocated during the Visit.

The activities incorporated within the survey are those considered to be primary to urban tourism. Responses were measured on a four point scale which ranged from 'A lot', 'Some', 'Little' to 'None' of the time. Across the sample, walking around the city rated as the most time-consuming activity; shopping remained the second most popular. This result is consistent with the high numbers of visits made to both the Arndale Centre and the Trafford Center by visitors wishing to shop. 'Specifically sightseeing' and 'visiting attractions during the day' accrued similar levels of time. Respondents rated business and work-related activities as the lowest from of activity undertaken; these, of course were business trips undertaken in Manchester, rather than normal daily work. As the findings will show, the number and type of

Eating out
12.7%
Business/work
8.5%
Entertainment in the
12.1%
Walking around
13.3%
Visiting attractions
16.1%
Specifically sightse
16.1%
Shopping

visits within the destination differs between tourist groups so the data was further explored for any possible relationship between activities and the tourists that undertake them.

To achieve greater understanding the variables of gender, origin and age were considered.



1 = low, 4 = high.

Figure 4.5 Allocation of Time by Activity

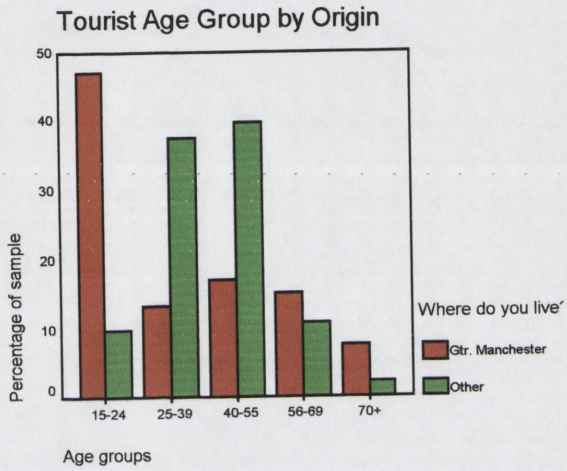


Figure 4.6 Tourist Age Group by Origin

Across the sample, walking around the city rated as the most time-consuming activity by both men and women respondents. Men tended to spend more time walking around and women devoted more time to evening entertainment, but less to visiting attractions. However, overall differences are not large and participation rates by gender remain comparatively equal across all forms of activities.

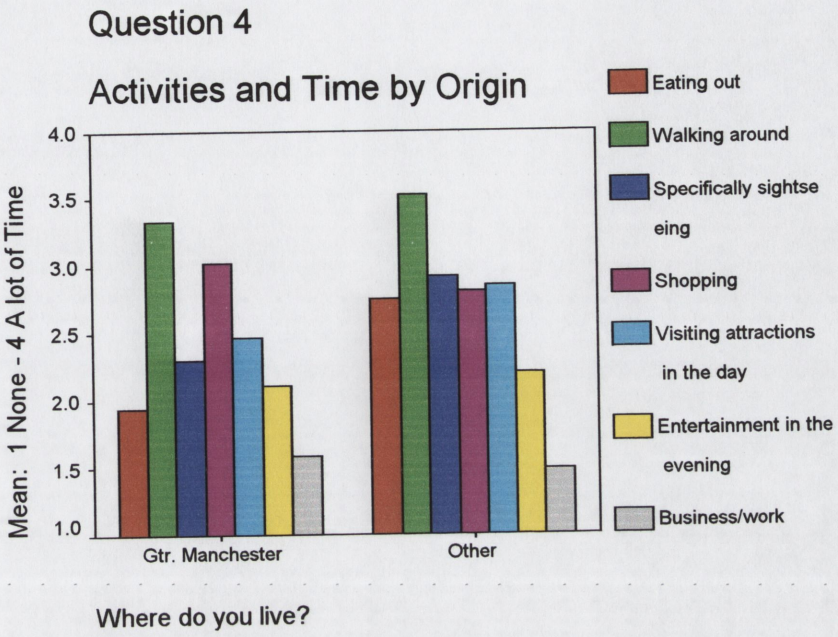


Figure 4.7 Activities by Time and Tourist Origin

As was shown earlier walking around the city reflected the highest mean value of 3.45 with business/work producing the lowest of 1.46. Respondents from Greater Manchester attained a greater mean score on Shopping (3.02) and work (1.58). However, respondents from 'Elsewhere' achieved significantly higher means Eating Out (2.75), Specifically sightseeing (2.92) and Visiting attractions in the day (2.85). Also, these same respondents attained higher averages in the remaining two categories, Walking around (3.53) and Entertainment in the Evening (2.20). Shopping was the most popular activity for the 15-24 age group with a mean of 3.29. The age bracket of 56-69 year old reflected the highest averages of all groups on three consecutive categories. Walking 3.83, specifically sightseeing 3.61 and visiting attractions during the day 3.00. Entertainment in the evening achieved a low score from across the sample with a consistent result of very little time being spent on this activity. These findings illustrate two distinct trends, especially the higher value of the mobile and active tourist staying in the destination, as compared with the day excursionist. Secondly as previously mentioned, the

Figure 4.7: Activities by Time and Tourist Origin

importance of walking around the city is highlighted as the most distinct and dominant form of tourist activity. Together both aspects suggest certain policy implications in recognising the significance of outdoor use.

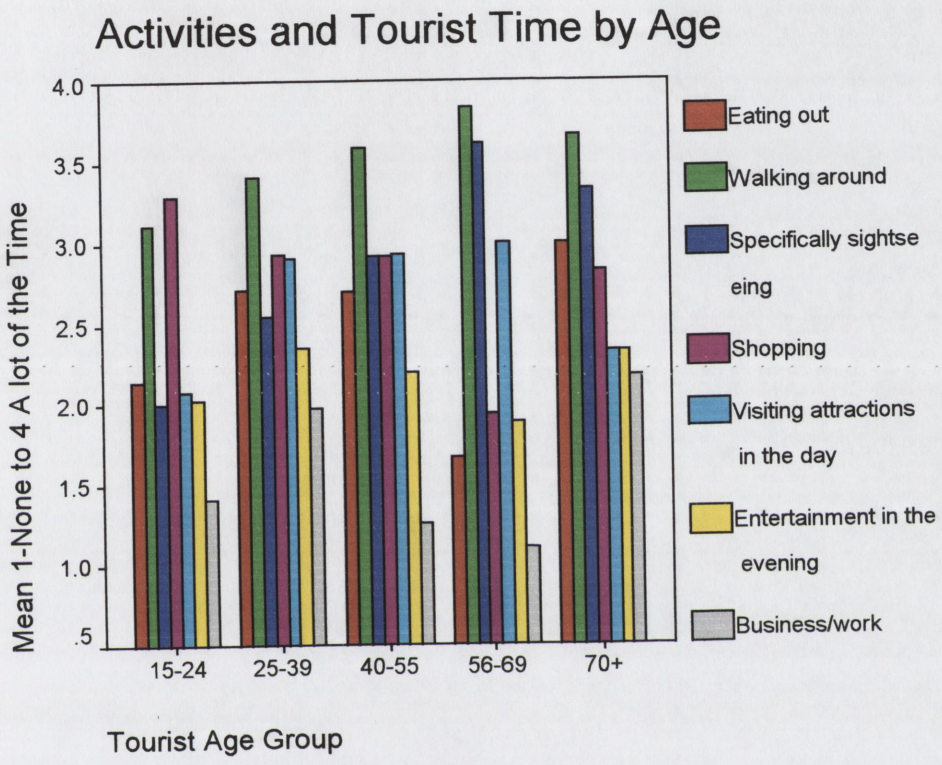
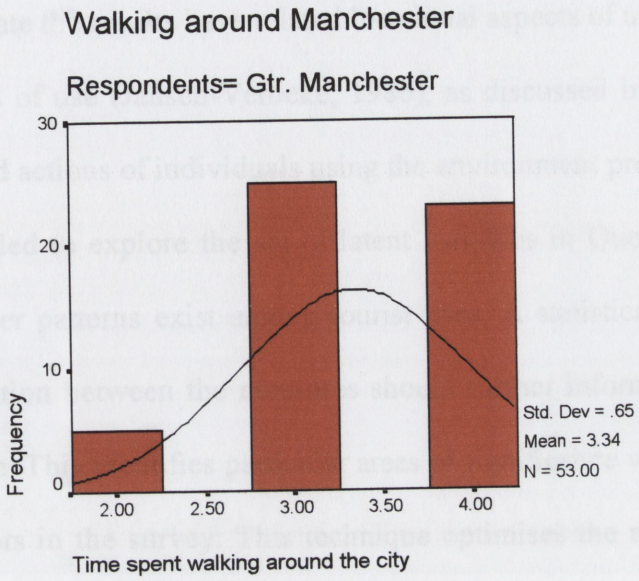


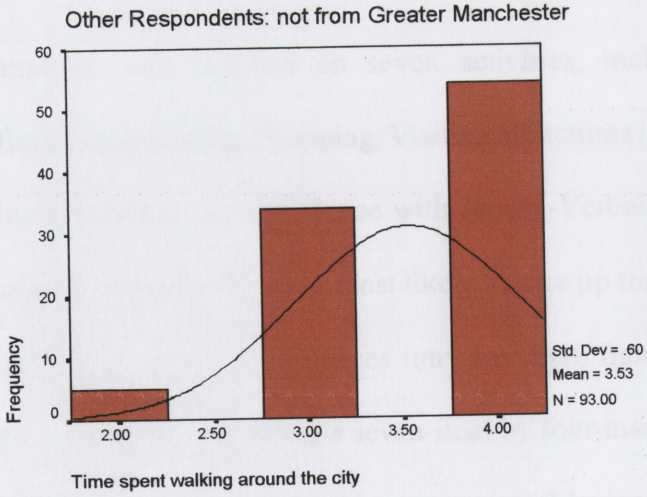
Figure 4. 8 Activities and Time by Age

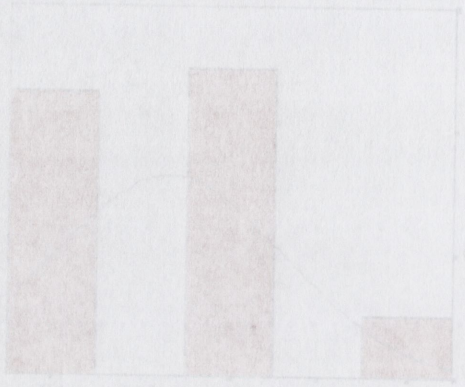
The results show the older tourist within the 56-69 age bracket remained the most mobile in moving around the tourist city. Walking has emerged as the most popular and time consuming activity within the range of tourist spatial behaviours, so it has been analysed a little further, in terms of the origin of visitors. As already highlighted, the allocation of time to activities is associated with mobility. Walking around proved to be the most popular and preferred mode by all types of tourists, and as such, walking forms an important contributor to environmental learning, especially somewhere unfamiliar. The graph showing respondents from outside of the region spend a lot of their tourist time walking in and around the city itself.



Figures 4.9 'Time spent walking around the city compared Greater Manchester and 'Other' tourists'.

Question 4 Activities and Time 1 = None of the Time / 2 = Very Little / 3 = Some / 4 = A lot of the Time





To date the results have related locational aspects of urban places (Law, 1993) with functional types of use (Jansen-Verbeke, 1986), as discussed in Chapter One. However, the cognitive based actions of individuals using the environment provide the basis of deeper analysis. It was decided to explore the set of latent variables in Question 4 by factor analysis to see if any deeper patterns exist among tourist uses. A statistical examination of the variation and co-variation between the measures should further inform the realm of tourist experience of the place. This identifies particular areas of significance within any interrelationship of the named factors in the survey. This technique optimises the multivariate observations made from the total sample of the survey. As noted previously, the number of respondents is in excess of the minimum 100, and meets the recommended specification of at least 5 respondents per variable (Foster, 2001), insofar as n=146. This mode of analysis is said to provide an 'idealised approximation' of the truth to create a valuable starting point for subsequent investigation (Everitt and Dunn, 1991:255). This data was then subject to subsequent statistical testing for consistency and reliability.

The analysis was focused on seven activities, including Eating out, Walking around, Specifically sightseeing, Shopping, Visiting attractions in the day, Entertainment in the evening and Business/work. In accordance with Jansen-Verbeke (1991) and Page (1995) such items illustrate the types of activities most likely to take up tourist time within urban areas. The scale of measurement divided responses into four time frames: 'A lot', 'Some', 'Very Little' and 'None of the time', providing a seven item by four-measure structure matrix, thereby meeting dimensional requirements to achieve an acceptable depth of analysis.

Prior to using the results of the Principal Component Analysis (PCA), the appropriateness of the data was considered. Inspection of the correlation matrix identified the existence of many coefficients of .3 and above. The Kaiser-Meyer-Olkin measure of sampling adequacy was valued at .602 meeting the recommended value of Kaiser. Bartlett's Test of Sphericity also reached statistical significance supporting the factorability of the correlation matrix. Initial investigation of the correlation matrix showed all loadings and those of .3 were retained and considered further. 'Specifically sightseeing' correlated significantly with 'walking around the city' attaining .48 and 'visiting attractions' at .50.

Principal component analysis revealed the presence of three components with eigenvalues exceeding 1, explaining 29.4%, 21.7% and 14.5% of the variance respectively, with a cumulative variance of 65.6%. Examination of the screeplot demonstrated an evident break after the second component. Using Cattells scree test, it was decided to retain two components for further investigation (Appendix 1). To assist in the interpretation of these, Varimax rotation was performed. The rotated solution showed a total of 3 strong loadings on each component with a further item being loaded on both components.

Varimax Rotation of Two Factor Solution to Question 4

ITEM	Component 1	Component 2
Specifically sightseeing	.839	
Visiting attractions in the day	.761	
Walking around the city	.706	
Entertainment in the evening		.748
Shopping		.721
Eating out	.386	.484
Business / work		.428
% of variance explained	28.97	22.18

Note. Only loadings above .3 are displayed.

Table 4.7

The rotated components reveal two distinct relationships between the allocation of time and the type of activities undertaken. Both components differ in clear ways between a more appreciative and a more active type of tourist behaviour. Component I shows the highest loading on 'specifically sightseeing' at .84. A further two strong loadings are made on 'Visiting attractions in the day' at .76 and 'Walking around the city' at .70. These composite activities illustrate certain latent characteristics derived from the city itself. The very strong loadings on sightseeing and visiting attractions in the day combine to signify the emphasis upon the place and its various settings. This importance is further highlighted by 'walking around the city' attaining the strong loading of .7. Thus Component One is characterized by the desire to see and explore the physical form of the new surroundings, and to do so in an appreciative rather than a commercially transactional manner. Such activities relate to a daytime/outdoor-orientated form of tourist interaction seeking to discover, and then to know, the new surroundings. These physical settings are different and therefore a matter of personal appreciation and value by the individuals who visit.

Component 2 showed strong loadings on a number of different and separate related items. The strongest loading appeared on the item 'Entertainment in the evening' at .75 and 'Shopping' at .72. Both of these items reflect a different importance regarding interactional activity. They suggest a greater involvement with the commercial environment and with other people. A further two items attained strong loadings; 'Eating out' at .48 and 'Business/work' at .43. These items complement the previous two in their 'purposeful and functional approach' to urban behaviour. This component distinguishes itself from the other, by reflecting a greater involvement with indoor urban facilities and purposive transactional activity. The items illustrate a constant level of active involvement between the tourist and urban facilities. Thus, one component is concerned with the exploration of the urban fabric and the other with the purchase of goods and services from the commercial sector.

It was considered pertinent as part of the research analytical framework to investigate the accuracy of linearity between the two extracted components and related pairs of items. Two internal consistency estimates of reliability were computed for the measurement scale: coefficient alpha and a split-half coefficient expressed as a Spearman-Brown corrected correlation. Cronbach alpha is sensitive to the number of items on the scale. This reported a figure of .4185 and is affected by the shortness of a seven-item scale. It was thought more appropriate to assess the mean inter-item correlation proposed by Briggs and Cheek. Briggs and Cheek recommend an optimal range for inter-item correlation of .2 to .4. The scale divided into two unequal parts containing 4 and 3 items each. This proved greater reliability and produced a correlation between forms of .25. The Guttman Split-half attained .40 with an Unequal Spearman-Brown alpha of .40 on each part. This equaled an alpha value of .28 for Part 1 and .27 for Part 2 thereby assuring internal consistency.

4.2.4 PLACE AS A RECEPTACLE FOR BEHAVIOUR

The final pair of interrelated questions in the survey Questions 5 and 6, seeks to extend upon the collective and aggregate use of the physical surroundings. Thus, such use of the physical settings and resources were appraised through the personal evaluations of each respondent. The items used to explore the level of contribution within urban experience derive from Law (1994) and Page (1995). From a statistical perspective construct validity is explored from a positive correlation between variables and any relationship that emerges. Subsequent exploration of the total number of variables used identifies the level of personal association and interaction with the new surroundings.

Question 5 To what extent, have the following contributed to your overall experience?

CONTRIBUTION TO TOURIST OVERALL EXPERIENCE	ggregat -	Very Little %	Little %	Moderate %	Much %	Very Much %	ggregat +
Use of transport	38	16	22	14	26	22	48
Quality of accommodation	14	8	6	26	14	7	21
Ease of mobility around the city	13	3	10	40	35	12	47
Civic design – e.g. use of open/green/water sites	26	14	12	37	35	1	49
Visiting museums/galleries/ theatres/concerts	36	15	21	19	18	27	45
Seeing historic buildings/architecture /monuments	35	16	19	20	18	27	45
Shopping facilities	31	11	20	23	22	26	48
Nightclubs/bars/cafes	45	32	13	21	21	14	38
The regeneration & restoration of the city centre	38	19	19	14	30	20	50

Table 4.8 City contribution to Experience. 1= Very Little / 5 = Very Much

It is important to recognise the relationship between the previous discussion and the nine items contained within this question. Question 4 emphasises the activities tourists chose to

participate in. such as 'walking,' 'shopping' and 'visiting attractions.' The analysis extends this further in considering the resource ability of the place to fulfil actual tourist requirements. Table 4.8 describes the initial results of the scaled responses from the sample. The table shows the distribution of responses as percentages, and presents the aggregate values to either side of the neutral, central position, 'Moderate'. Interestingly, many attributes offer very similar values. So, for example, the sample shows 48% believe transport to contribute in a positive way, whereas 38% think it offers little. Once again, the ability to freely move around the city forms a major contribution to experience. Similarly, 48% think that shopping facilities make a substantial contribution, while 31% do not. Again, half of the sample state that urban regeneration and restoration has contributed 'much/very much' to the tourist experience, while 38% believe it adds little or very little.

Three of the nine attributes shared the maximum modal value of 5, indicating 'Very much'. In this way, 'shopping', 'visiting museums, galleries, theatres and concerts' and the ability to see 'historic architecture' all added the most to the overall experience. Ease of mobility in and around the city achieved the highest mean of 3.45. Surprisingly, the use of nightclubs/bars and cafes achieved the lowest mode, 1, and mean 2.71. of the overall question.

The relationships between these items can be explored more deeply, again, by factor analysis. The Cronbach Alpha Coefficient was used to determine the internal consistency of the scale measuring contribution to experience. The matrix of nine items completed by 146 cases was subject to reliability analysis and produced an overall coefficient alpha of .71 indicating acceptable reliability for the study.

Exploratory factor analysis was applied to the scaled information gathered on the final two questions. The 9 variables measured on a 5 point Likert scale in Question 5 were subjected to principal components analysis. Prior to performing the PCA the suitability of data for factor analysis was explored and assessed. Inspection of the correlation matrix revealed the presence of many coefficients of .3 and above. The Kaiser-Meyer-Oklin value was .65, exceeding the recommended value of .6 and the Bartlett's Test of Sphericity of Sampling Adequacy reached statistical significance, supporting the factorability of the correlation matrix.

Principal components analysis revealed the presence of three components with eigenvalues exceeding 1, explaining 31.03 per cent, 20.11 per cent and 12.99 per cent of the variance respectively, and with a cumulative explanation of 64.13%. An inspection of the screeplot revealed a clear break after the second component. Using Cattell's scree test, it was decided to retain two components for further investigation. To aid the interpretation of these two components, Varimax rotation was performed. The rotated solution is shown in Table 4.9 and it reveals the presence of Thurstone's simple structure, with both components showing strong loadings, and all variables loading substantially on separate components. Only one item loaded on both factors.

The two-factor solution explained a total of 51.15 per cent of the variance, with Component 1 contributing 28.36 per cent and Component 2 contributing 22.79 per cent.

Quality of accommodation	.61	.49
Regeneration and restoration of the city center	.56	
Civic design – e.g. use of open/green/water sites		.78
Nightclubs/bars/cafes		.75
Use of transport		.63
Ease of mobility around the city		.41
Shopping facilities		
% of variance explained	28.36	22.79

Table 4.9. Two Factor Solution for Question 5.

Note. Only loadings above .3 are displayed.

Three criteria were used to determine the number of factors to rotate; Kaiser's criterion, the scree test and the interpretability of the factor solution. The rotated solution yielded two interpretable factors: one determined by the form of the surroundings and the other determined by the function and active experience.

The rotated component matrix reveals a total of 5 items attaining appropriate levels of significance on each of the two components. Only one item loaded on both components and is characterized by different levels of significance. Component One demonstrates a clear and consistent theme based upon the form of the urban landscape. This is supported by a series of strong loadings ranging from .84 to .56. The two items with the highest loadings were 'Seeing historic buildings/architecture/monuments' and 'Visiting museums /galleries /theatres /concerts' with .84 and .83 respectively. 'Quality of accommodation', 'regeneration /restoration' and 'civic design' show strong loadings of .64, .61 and .56. The emergent relationship between these items emphasized the physical characteristics of place as a focus of the experience. The physical characteristics and form of the urban setting are all highly correlated.

The second component differs from the first with the distinct emphasis on things 'to do', as opposed 'to see', with high loadings on two items in particular, 'Nightclubs/bars/cafes' at .78 and 'Use of transport' at .76. This is consistent with the third item, 'Ease of mobility around the city' which, at .63 reflects moving around and interaction with the surroundings. A further two strong loadings are placed upon the 'regeneration/restoration of the city' and the level of 'shopping facilities', at .49 and .41 respectively. Component 2 reveals an emphasis upon the purpose and function of the urban settings as the contributor of experience. This active approach to experiencing the city indicates greater participation within settings; as opposed to appreciation of the surroundings. Both components extend further the previous finding, namely that tourist behaviour is differentiated by passive and active forms of place use and interaction.

Figure 4.10

Figure 4.10:

Component One:

Contribution to experience

dominant attributes

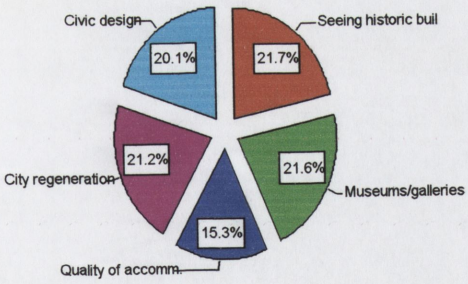


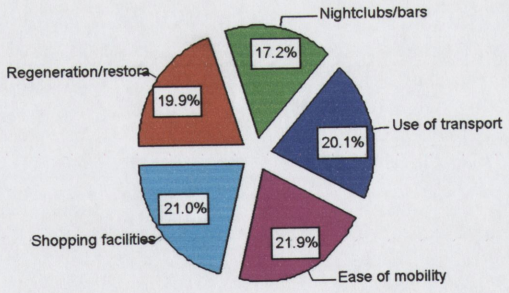
Figure 4.11

Figure 4.11:

Component Two:

Contribution to tourist experience

dominant attrbutes



Pearson Correlation coefficients were computed among the nine items listed to contribute to urban experience. Using the Bonferroni approach to control Type 1 error across the 18 correlations, a p-value of less than .002 was required for significance.

The final question of the visitor survey explores specific aspects of the tourists' new urban surroundings. To do this, Question 6 presents a multivariate response scale for each of the fourteen items to conclude the gathering of spatial data. As shown previously the results are presented in two ways. Initially as a descriptive account of the frequency counts (%). Secondly, as the criteria for factor analysis have all been met, PCA was conducted.

A list of 14 variables incorporated a range of physical and social aspects of the urban settings. Responses were based upon a 5-point response scale of measurement ranging from Very Good to Very Poor. A further option of No experience was offered so as not to force responses. An internal estimate of reliability was computed using Cronbach Alpha coefficients. This produced an alpha value of .71

Question 6: "How good or poor do you consider the following aspects of Manchester?"

	Aggreg +	Very Good	Good	Neither Good nor poor	Poor	Very Poor	Aggreg -	NO perience
Urban characteristics	%	%	%	%	%	%	%	%
Weather conditions	24	4	20	39	23	14	37	-
Standard of accommodation	47	8	39	11	3	-	3	40
Cleanliness of the city	37	3	34	35	22	3	25	2
City setting and attractiveness	62	19	43	29	10	-	10	-
Personal safety from crime	30	8	22	40	12	4	16	13
Accessibility of attractions & places of interest in the city	66	19	47	24	6	.7	13	4
Variety of cultural/artistic amenities	71	24	47	19	6	-	6	5
The ambiance of the city as a place to walk around	74	16	58	18	8	-	8	-
Level of crowding & congestion	39	8	31	32	21	2	23	7
Nightlife and entertainment	61	33	28	17	1	2	3	19
Choice of restaurants/eating places	74	39	35	14	.7	2	3	10
The pleasure of shopping	73	23	40	26	2	.7	9	8
Helpfulness of local people	74	37	37	16	4	3	7	3

Table 4.10: Tourist Evaluation of Manchester

The 14 variables x 6 point Likert scale of 'Very Good' to 'No experience' was subjected to PCA , as has been done previously in this chapter. Prior to this stage the suitability of the data was for factor analysis was appraised. Inspection of the total correlation matrix revealed the inclusion of a considerable number of coefficients of .3 and above. The Kaiser-Meyer-Oklin value was .59, with a recommended value of .6 and the Bartlett's Test of Sphericity attained statistical significance, supporting the factorability of the correlation matrix.

PCA showed 5 components with eigenvalues exceeding 1, explaining 22.21 per cent, 12.16 per cent, 11.51 per cent, 10.17 per cent and 8.70 per cent of the variance respectively. All five components explained a total variance of 64.77 per cent with strong loadings in excess of .4 for items 12. 8. 5, 4 and 6 respectively. An assessment of the scree plot showed a clear shift after the second component. In accordance, then, with Cattell's scree test, it was decide to retain two components for subsequent examination. Once again and consistent with the previous analysis, Varimax was used to rotate both components in an orthogonal manner. The rotated solution revealed the presence of simple structure (Thurstone), with both components showing a number of strong loadings.

The two-factor solution explained a total of 34.37 per cent of the variance, with Component 1 contributing 17.40 per cent and Component 2 contributing 16.97 per cent. Four separate items were strongly loaded on each of the two factors. The item with the lowest loading, although above the significance scale of .3, was loaded on Component 1 and Component 2 at .463 and .377 respectively.

Table 4.11: Varimax Rotation of Two Factor Solution to Question 6

Note. Only loadings of .3 and above are displayed.

ITEM	Component ONE	Component TWO
Nightlife and entertainment	.70	
Variety of cultural/artistic amenities	.70	
Choice of restaurants and eating places	.70	
Standard of accommodation	.59	
Helpfulness of local people	.46	.38
Sense of safety and security		.58
Level of crowding and congestion		.57
City setting and attractiveness		.55
Personal safety from crime		.55
The ambience of the city		.54
Cleanliness of the city		.47
ıccessibility of attractions and places of interest	.31	.39
The pleasure of shopping		.30
% of variance explained	17.4	17.

In the same way that Question 5 measured the relationship between the tourist, specific physical resources and their overall contribution to experience, Question 6 extended into the socio-psychological assessment of the interaction with such city elements. The results confirm the previous findings that differentiate active and passive behaviour to highlight the innate, personal values bestowed within place assessment. Component One attained the highest loadings upon the typical elements associated with tourist behaviour such as entertainment, culture, eating and accommodation. On the other hand, a sense of safety and security and personal safety from crime, crowding and congestion, cleanliness and ambience of the city all attained higher significance with Component Two.

4.2.5 Conclusion to Part One of the Analysis

The geographical data illustrated a 'core setting' of the tourist city as a place to visit. The spatial data connect the points of interest, ranked by tourist use, by the total sample surveyed. A simple outline of the urban locations and attractions has acknowledged the various spaces in the city in a visual way. The results recognised the six top locations and attractions in the city known and used by incoming tourists. Often, emphasis is placed upon attractions as the sole determinant of tourist use, but, in this study, city locations proved to be the most known and visited settings used by all visitors into the city. Also, the results indicate that overt differences in behaviour exist within what is clearly not an homogenous group. From a commonality of physical space, a tourist system that is defined by actual use shows that distance to and between sites does not detract from visits to tourist attractions such as the Trafford Centre. However, more significant differences emerged between the two groups of tourists. Visitors from Greater Manchester visited more frequently and thus were more familiar with what the city had to offer. However, those from Elsewhere participated in virtually twice as many visits during their stay. Interestingly these visits consisted primarily in the use of typical resources and service activities in urban locations, as opposed to dedicated tourist sites.

The city template maps the overall site to show settings in each of the two categories of locations and tourist attractions. The results acknowledge the importance of knowledge and location and illustrate an emphasis towards the 'critical mass' of settings gained by physical proximity. The critical mass of attractions extends outwards throughout the city, while the historic urban centre remains a central location for tourist activity and interaction. This

dispersion of resources has become characterised through tourist awareness, use and connectivity between sites.

In this context, the spatial behaviour of tourists has defined action spaces over space and time (Table 4.1), while further analyses upon these spaces and the activities conducted by tourists have revealed significant variations. The results from the sample initially identified areas within the city according to the aggregate sum of knowledge and use. In particular, they highlighted significant differences in awareness and numbers of visits to individual sites when conducted over different durations of their stay. However, a deeper insight to tourist behaviour sought to build upon aspects of awareness and actual use. Further examination by factor analysis identified a clear relationship between specific physical items and their social application. Two separate components emerged from the analysis, characterised by passive and active types of personal involvement between the tourist and their new surroundings.

The outcomes of this research into urban tourist behaviour are similar to those found in previous studies by Jansen-Verbeke (1986) and Page (1997). However, it is apparent that there is a varying significance in the urban place as an environment for tourist participation and appreciation. Tourist awareness towards the new physical surroundings affects the manner in which behaviour is accrued. Tourists alter their level of involvement with their new surroundings in different and complementary ways. Some tourists may purposefully pursue higher levels of involvement through active participation (by doing), whilst others remain as mobile yet appear to interact on a more intrinsic level (by seeing). This suggests that the place-person interrelationship merits further consideration. On one hand, the external environment represents different forms and functions available for new and increasing forms of discretionary use. Secondly, it is apparent that the intrinsic response of tourists to the

various elements and activities adds deeper insight to assessing personal experience. It is important to understand the complexity of multiple settings within the choice of tourist behaviour, so as to understand the construction of experience and the gaining of personal meaning. The results to date have illustrated and evaluated the tourist use of public space by locations and attractions. This process has revealed two forms of behaviour, that differ primarily by what tourists do. Exploratory analysis between place and use indicates that different tourists may view their surroundings differently. Thus the results are progressed onwards to address the ways of seeing the same place in a different, yet definable manner.

4.3 PART TWO: PERSONALVIEWS AND VALUES FROM CONVERGENCE TO DIVERGENCE
'*WAYS OF SEEING* – different actions, separate views'

4.3.1 INTRODUCTION

To date the results have produced a tourist map to distinguish between the various types of physical settings and specific tourist resources that exist within the city of Manchester. Using this representation of space; a 'tourist route' has been identified to illustrate the most visited sites *(Map 4 pg. 156 and Map5 Pg 157)*. However, the results so far have shown the existence of two distinct types of behaviour that may be expressed as explorational and transactional. The study now moves away from considering what tourists actually *do* in the overall location, to evaluate *how* tourists discriminate between individual settings. As a consequence, a variety of physical characteristics and separate settings become subject to further examination. This poses the question 'If there are different ways of seeing the same place, in what ways do they differ and why?'

To answer this question, Regular factor analysis (R-Spearman) provides the most widely used method to examine possible relationships among specific features. As previously discussed, this method is utilised within Questions 4, 5 and 6 of the first visitor survey. Each of these questions correlates a variety of physical and social attributes to describe tourist behaviour. This contributed further inputs to a knowledge base derived from Questions 1, 2 and 3. These initial questions mapped the urban place, the spaces visited, and the activities

conducted within the overall tourist visit. The survey revealed two different components of tourist use. As shown in the preceding section, Component One is characterised by an active, daytime/outdoor interaction with the urban surroundings. In particular, the activities related to seeing and walking between the different physical settings serve to construct this pattern of behaviour. The appraisal of place sustains the distinct 'voyeuristic' actions of 'specifically sightseeing' and 'visiting attractions throughout the day.' By contrast, Component Two distinguishes itself from the first by seeming to assemble activities that are more specific and purposeful. Both groups participate in walking around the city as a way of seeing the 'sites and sights.' However, Component One states this to be 'the way' to see the city whilst Two perceives walking as just one of many ways of simply moving around the city. Similarly, the theme of function versus form is maintained through the 'purpose' of movement. Those identified by Component One specifically walk as a way of seeing the historic buildings and architecture of the new surroundings. Component Two incorporates more active pursuits of shopping, eating out and night-time socialising. This indicates two different ways of using the same space to provide different forms of behaviour and thus experience. Building upon these preliminary findings, a better understanding of human subjectivity was sought.

4.3.2 THE Q SORT APPROACH

As discussed in the methodology, the technique of Q sorting provides a systematic means to examine and reach understandings of such experience. In retaining each individual's frame of reference as paramount throughout the experience, a deeper meaning becomes fully exposed. It allows the respondent to model their own viewpoint by systematically rank-ordering a sample set of stimuli, the Q sample of photographic items of the city.

Condition of Instruction

As outlined in the previous chapter, each respondent was given a set of photographs *(n = 30)* to consider and rank according to their preference for the scene depicted (List of plates-photographs). To assist with the sorting task the respondent is provided with a scale and a suggested distribution pattern, the details of which are set out in explicitly in the preceding Methodology.

Respondents are instructed to look at all of the photographs first in order to get an impression of the range of images. The respondent is then instructed to begin the sorting process by dividing the photographs into three piles: those photographs considered as 'liked' in one pile, those 'disliked' in a second pile, with the remainder in a third. A rating-scale was provided to assist the respondent with the total distribution and allocation process. As illustrated above, the distribution is symmetrical but flatter than a normal distribution. As noted previously, a significant characteristic of Q sort is its schematic structure that presents a consistency in sentiment expressed throughout the process of distribution and analysis.

The main outcomes of the analysis are a number of independent, orthogonal factors illustrating the different points of view prevalent within the sample. Each respondent's factor 'loading' indicates the degree of association between the individual's own response and the underlying composite attitude or perspective of the factor, which is derived from the whole sample. In this way, each individual can be compared with every other and with group perceptions.

4.3.3 Q SORT RESULTS:

4.3.4 Characteristics of the Sample

The characteristics of the sample provide the basis upon which investigative analysis can begin. The sample consisted of 30 participants, of whom 23% were male (N = 7) and 77% were female (N = 23). Within this total, 28 participants originated from overseas and 2 lived within the United Kingdom. The length of any overall visit ranged from a full day excursion (13%) to a '14 day+' stay (20%). A third of the sample completed a tourist stay between 5-8 days in total. All respondents were visiting the city for a variety of purposes with over a third citing 'Pleasure' as the primary motive to visit. Other reasons ranged from 'Business' (30%) to 'Education' (20%) and 'Visiting Friends and Relatives' (10%) respectively. Individual determinants such as type of accommodation used, group size and age were ascertained to further characterise the total data. What was essential was that each participant was at the end of the tourist visit.

Some thirty respondents rank-ordered the thirty photographs by sorting them into nine columns from + 4 to – 4. This weighting was recorded in relation to each numbered photograph. These rankings were correlated and then factor analysed to reveal the groupings of opinions as expressed by the sample surveyed. The 30 Q sorts were correlated and rotated using the Varimax option of the PQ method computer programme *(Version 2.09, November 2000)*. Initial analysis computes a correlation matrix based upon the thirty photographs sorted by the thirty respondents measured up to the maximum of eight factors. Prior to the factor rotation the eight factors indicate eigenvalues [EV] that range from 7.68 to 1.13. Those with eigenvalues of less than one were excluded in accordance with Kaiser's prescription of

validity. In conjunction with this the explained variance ranged from 26% for the highest factor to 4% for the lowest totalling 77% overall. As the programme requires, the first component extracted accounts for the largest share of variance with successive factors decreasing in significance.

Within the Q technique, there are two options for factor extraction, namely Centroid Analysis (QCENT) and QPCA (PCA, Principal Components Analysis) QCENT was rejected due to its limited compatibility within the overall research design. PCA presents the simplest extraction that makes the least assumptions and imposes least programme-specified interpretation. Furthermore it is the preferred default method within complementary statistical software such as SPSS. QPCA always computes eight factors as the maximum number able to be processed. The findings were then subject to further scrutiny to decide how many factors should be retained for analysis.

The application of Kaiser's criterion is implicit within Q analysis and selects only those factors that have an eigenvalue greater than one. In fact, all eight factors are higher than one prior to rotation, raising the question as to how many of the lower factors need to be effectively retained.

Table 4.12: Initial principal axes and their variance

Factor	Eigenvalue	% of Variance	Cumulative %
1	7.6815	33.5	33.5
2	4.0773	17.8	51.3
3	2.7596	12.0	63.3
4	2.3486	10.3	73.6
5	1.9280	8.4	82.0
6	1.5869	6.9	88.9
7	1.3925	6.1	95.0
8	1.1362	5	**100.0**

In the end, it was decided to rotate and extract four components for factor analysis. This decision was based upon the fact that all of the four factors are over two eigenvalues with an explained degree of variance amounting to 74% of the total sample. The four excluded factors were in excess of no more than one eigenvalue, with a combined explained variance of 26%. In accordance with this decision, the basic correlation matrix was subjected to the Varimax orthogonal rotation, which produced factors that are independent and distinct from one another. This process maximised the interpretability of the factors and enabled greater clarification between the different items. Analysis evaluates each factor within a positive to negative response scale, further assisted by numerical weightings. Thus, the factors provide a measure of the range of difference between specific items, as views of the city, compared with people's opinion. Later, it will be seen that the identification of separate and statistically significant photographic items facilitates further exploration.

4.3.5 EXTRACTION

Four factors, based on groups of people who sorted the photographs in a similar way, were extracted by means of the Varimax rotation. Each person is associated with the factors, or loads on the factors, in varying degrees. For Q sorts of 30 photographs the standard error for a factor loading is $1\sqrt{n} = 0.18$ and at the 0.01 probability level, a loading has to be at least $0.18 \times 2.58 = 0.47$. Only loadings that are were **pure,** that is to say, those that for which there was a significant loading on ***one factor alone***, were used to define the factors. While this structure might not apply to in all analyses, in Q sort, such criteria ensure that a clear consensus has been reliably attained upon one single viewpoint to indicate personal 'values and beliefs' (Brown, 1993).

16	0.6099**X**	-0.0630	0.1419	-0.1532
17	0.2470	0.4587**X**	0.1782	-0.3132
18	0.6562**X**	0.2505	-0.1013	-0.2024
19	0.2212	0.3587	0.5617**X**	-0.2656
20	0.4743	0.3634	0.4008	-0.0559
21	0.1012	0.3611	0.6910**X**	0.1323
22	0.3196	0.0167	0.2840	0.8096**X**
23	0.1260	-0.1220	0.1540	0.8599**X**
24	0.5319**X**	0.2947	0.3462	0.0370
25	0.6829**X**	0.2186	0.0235	-0.0207
26	0.5275**X**	0.3203	0.2826	0.2770
27	0.5638**X**	-0.0410	0.1049	0.0002
28	-0.3239	0.6794**X**	0.1972	0.0917
29	-0.0551	-0.2472	0.6402**X**	0.3545
30	-0.1391	-0.2379	0.6823**X**	0.1298

Factors that are flagged illustrate a significant 'pure' loading upon one factor only.

It is important to remember that the number of factors is purely empirical and wholly dependent upon how the Q sorters actually performed. Brown refers to this as a rigorous yet naturalistic approach to defining operant factors within subjective study. That is to say, it is operant because it exists naturally within a particular setting (1980:4). The orthogonal factor rotation correlated the sorts into four distinct categories; 10 subjects correlated most highly as Factor A; Factor B produced seven subjects loaded upon it; Factor C had six and Factor D three.

To assist the interpretability of each factor it was decided to compute a series of normalised factor scores for each factor. Such factor scores are weighted z scores related to each photograph in the Q sample. These were then reconverted into factor arrays corresponding to

the +4 to –4 values used in the original Q-sort continuum. The table indicates the rank of individual photographs to each of the four revealed factors.

Table 4.14: Photographs, with scores on each of the four extracted factors

PHOTOGRAPH NO.		FACTOR A	B	C	D
Factor Arrays					
1	METROLINK, transport, outdoor, day, no people	-2	0	1	0
2	BASKETBALL, sport, indoor	0	-1	0	-1
3	SALFORD QUAYS, Lowry, modern, day, no people	**2**	0	0	**2**
4	Urban SKYWALK, enclosed bridge, modern art	-3	-1	0	0
5	DEANSGATE LOCKS, daytime, no people	-2	-1	-3	1
6	MIDLAND HOTEL, architectural façade, day	0	1	-1	-2
7	VELODROME, sport, indoor	-1	0	1	1
8	DUKES 92, bar, outdoor, bicycles, people	-1	1	0	-1
9	VICTORIAN architecture, detailed façade, day	0	**4**	**2**	-2
10	MANCHESTER UTD Superstore, modern, day, people	-1	-2	1	0
11	MANCHESTER UTD. F.C., football ground,	**2**	-2	-1	**2**
12	RETAIL DEVELOPMENT, shopping, day, no people	-3	-3	1	0
13	PRINTWORKS, recreation centre, night, busy	0	-1	**3**	**4**
14	TRAFFORD CENTRE, indoor shopping, busy	**2**	-1	**4**	-1
15	LOWRY THEATRE, entrance, modern, day, people	0	0	0	**2**
16	CASTLEFIELD URBAN HERITAGE PARK, outdoor	-1	0	-2	-4
17	CLOCKTOWER, architecture, day	0	**3**	-1	1
18	AIRPORT WALKWAY, enclosed, people	-2	1	**3**	-1
19	TOWN HALL, historic, day	**4**	**2**	-2	-1
20	TRIANGLE, entertainment, night, neon, people,	1	-2	0	**3**
21	CANAL ST., the gay village, café, day, people	0	0	**2**	-1
22	CENTRAL LIBRARY, outdoor, day	1	**3**	-2	0
23	BUILDING SITE of Urbis, ongoing construction	-4	-4	-4	-3
24	MANCHESTER UNIVERSITY, day, people	**3**	**2**	0	-3
25	GMEX/BRIDGWATER HALL, night-time, neon, outdoor	0	1	1	**3**
26	HIGH ST., shopping, day, people	1	0	0	1
27	THE WELLINGTON, pub sign, culture, outdoor,	1	0	**-3**	0
28	SALFORD QUAYS, night scene, water, lights,	**3**	-3	**2**	0
29	ST. PETERS SQUARE, statue, day, no people	1	1	-1	1
30	JOHN DALTON BUILDING, day, architectural mix	-1	**2**	-1	-2

Variance = 3.400 St. Dev. = 1.844

In each of the four factors extracted: **The top six photographs include one with a score of 4, two with a score of 3 and three with a score of 2**. The same order is applicable to the photographs that were disliked (negative) from the rotation.

It was decided to convert the loadings within each factor to reflect a series of z – scores so as to reveal where each score lies in relation to the mean. The free distribution data results for all 30 Q-sorts reflect a mean of zero and standard deviation of 1.87. The z score was calculated from each raw score, the mean and the standard deviation. This fulfils two purposes within the analysis of results. First, it facilitates a comparison between each factor extracted in a significant and statistical way. Secondly, it constructs an array for each factor, based on each item and ranging from the most positive to most negative. This provides an objective, numerical basis upon which a subsequent content analysis and salience between the photographs was conducted.

Further consideration of each named photographic item, statistically ranked with each factor, visibly highlighted the concourse of opinion across all four categories. The concourse denotes the 'flow of communication' throughout the factor as defined by the consensus of views. A significant range of positive to negative scores was made apparent to each individual factor. This enabled a comprehensive and concentrated interpretation of each factor to be conducted. In addition, the process provides statistical data upon which the strength of feeling of respondents could be illustrated and compared. From the four defined factors, the scores ranged along a scaled continuum from 1.95 to –2.51, 2.45 to –1.80, 2.15 to –2.23 and 2.32 to –1.72 respectively.

Preliminary identification of consensus and disagreement between the choice of locations and attractions proved interesting. Early indicators showed distinct variation between several categories of photographs. Levels of preference towards the visual content in the photographs varied considerably between the defined factors, and by the types of images illustrated. Within the ranking of statements with factors (PQ Report – Appendix), twelve of the items show very high statistical distribution between positive and negative factor scores. Over half of the highest variations are allocated across the categories that depict only the physical landscape. This result indicates a diversity of outlooks towards the same scenes, with distinct differences in weighting clearly apparent. For example 'Victorian architecture' ranged from 2.45 to –1.21, the Clocktower from 2.20 to –0.68, the John Dalton Building from .90 to –1 and Salford Quays at night from 1.50 to –1.58. Other categories of photographic items such as those depicting recreation and shopping also illustrate a high variation in tourist opinion. Specific examples are the Printworks, whose values range from 2.32 to –0.32 and shopping at the Trafford Centre, ranging from 2.15 to –0.75 and other commercial development, varying between 0.48 to –1.87.

At this stage of the analysis, the four defined factors extracted from the correlation matrix reflect significant statistical variation. This mathematical variation has been presented between each individual factor and every named item within the Q-sort analysis. This allowed greater insight to be derived from three perspectives; the defined factor itself, the people within that factor and the photographic items of consensus that bind them together. The detail of this, and what it means, is set out in the following section.

4.4 THE FOUR FACTOR TYPES: *'DIFFERENT WAYS OF SEEING'*

The following sections present more detailed results for each factor using standards that are typical for reporting qualitative research. Each factor is characterised as having a distinct type of urban experience based upon a sharing of opinion as revealed by the Q sort distribution. Discussion commences from a statistical ranking defined by the correlated loadings of each factor and further consideration is given to a comparison between factors and their apparent differences. A more detailed examination of the factor scores is then considered from a standpoint of inversion as revealed by the Q technique. As Stephenson (1980) points out 'An operant approach proceeds in the reverse order, a phenomenon is observed and a concept is attached to it.'

As such the work seeks to model reality as individuals see it. Wittgenstein (cited in Brown, 1980) reminds us, the individual merely operates with the sample of items in order to provide a model of their own viewpoint vis-à-vis the subject matter under consideration. These responses indicate what is operant in their case. As such, the resultant factors point to categories of operant subjectivity (Stephenson, 1977) that is individual people bearing 'family' resemblances in terms of subjectively shared viewpoints. Subsequently these factors are grounded in concrete behaviour by the shared thoughts of the distribution process, subject to statistical summary to elicit description and comparison. As might be expected, given its predominant explanatory power, the findings commence with the most significant factor of the four, Factor A.

4.4.1 FACTOR A:

Loadings

QSORT	A	B	C	D
6	0.8559X	0.0870	-0.2497	0.1250
7	0.7686X	-0.1011	0.0851	-0.1580
10	0.6306X	0.0946	0.2660	-0.0294
14	0.8169X	0.0792	0.1058	0.0031
16	0.6099X	-0.0630	0.1419	-0.1532
18	0.6562X	0.2505	-0.1013	-0.2024
24	0.5319X	0.2947	0.3462	0.0370
25	0.6829X	0.2186	0.0235	-0.0207
26	0.5275X	0.3203	0.2826	0.2770
27	0.5638X	-0.0410	0.1049	0.0002

Table 4.15: Factor A – factor loadings

Ten of the thirty Q sort responses (referred to hereafter as sorts) loaded in an unambiguous way upon Factor A. Of these, the specific response that reflected the highest loading on this factor was respondent Number 6 with a high positive score of .86. As the highest score this subject typifies the characteristics of Factor A, along with the remaining nine corresponding sorts. As stated previously, Q sort analysis only uses 'pure' loadings with each respondent aligned to one factor alone. However significance can also be explored further by considering the total distribution of weightings within each factor. As might be expected Factor A attained the highest number of Q-sort responses, totalling a third of the set of completed Q-sorts derived from the correlation matrix. This group accounted for 21 % of the total explained variance all defined with high positive loadings. Three of the ten sorts were rated extremely highly attaining scores of 0.86, 0.82 and 0.77 respectively. A further four all reflect high loadings of 0.68, 0.65, 0.63 and 0.61. Of the remaining three defining sorts, one

scores at .56 and two at .53. Only three of the total of thirty Q-sorts identified negatively with this factor by achieving loadings of less than zero. All of these three loaded positively, that is, in excess of .64, on both Factor B and C reflecting high significance.

The six top ranked photographs that characterised Factor A show a variety of settings that include historic buildings, new development and visitor attractions. A clear theme emerged among the visual preferences aligned to this factor. The preferred view incorporated a broad panoramic outlook towards outdoor surroundings. The sense of being in the open air is conveyed visually by the light and wide approach to each scenic setting. All of the images are tranquil and scenic apart from one, which is of the Trafford shopping centre. This interior photograph is of the central and widest part of the enclosed Centre. It remains consistent with the other photographs in reflecting the elements related to open space, with bright light, trees and water all being depicted.

SIX TOP RANKED PHOTOGRAPHS		*Z SCORES*	SIX BOTTOM RANKED PHOTOGRAPHS		*Z SCORES*
19	Town Hall,	1.95	5	Deansgate Locks ,	-0.69
24	Manchester University,	1.71	18	Airport Walkway,	-0.72
28	Salford Quays,	1.50	1	Metrolink, transport,	-0.74
14	Trafford Centre,	1.23	4	City Skywalk,	-1.85
11	Man.Utd. Football Ground,	1.05	12	Commercial dev	-1.87
3	Salford Quays, Lowry,	0.99	23	Building work	-2.51

Table 4.16: **Factor A** - Normalized Factor Scores

The six top z scores range from 1.95 to 0.99 showing a high and consistent consensus of preference. Visual characteristics of wide and open space unite the images to portray a sense of the panoramic landscape. Typical spatial aspects, reflecting historical significance, are

evident by the presence of Victorian architecture. This sense of the picturesque is further reinforced by two different views of the same setting, Salford Quays. Photograph number 28 (1.50) depicts a tranquil night-time scene of calm water, pleasant lighting, devoid of people. Number 3 (0.98) shows the openness of water set in the same Salford Quays environment, but this time set in the daytime. Both items show broad and open outlooks of the surroundings. This theme is maintained within the photograph of Manchester United Football Ground (1.05) one of the most popular attractions in the city. Yet again, no people are present within the empty outdoor and open setting of the stadium. Only one indoor setting attained a high factor loading computing a z-score of 1.23, the Trafford Centre. As previously stated, the image featured natural light, trees and water so as to appear out-door and unconstrained.

Converse to this are the z-scores that indicate the negative aspects of the factor. As Brown (1994: 8) proposes "*Inversion brings new features of human existence to the light*". The most disliked item of all photograph 23, showed the Urbis building site in its initial stage of construction. This photograph was included in the set because building work and city maintenance is a typical urban scene within many contemporary places. This photograph attained a high negative z score of –2.51. Number 12 depicts a modern commercial development area with many famous retail names such as Bally shoes. Closely linked to this, is the photograph of an urban skywalk used to link one building to another. The bridge is painted with modern art and highly disliked by the factor (-1.85). The remaining three photographs included in the bottom six were Metrolink (-0.74), Airport walkway (-0.72) and Deansgate Locks (-0.69). In distinct contrast to the preferred open and passive settings, these negative scores all consisted of active scenes of movement and change in the city. The

functional aspects of transport and city renewal indicate that scenes of development are clearly disliked in the tourist context.

POSITIVE CONSENSUS of views (+)	NEGATIVE CONSENSUS of views (-)
Panoramic landscape	Narrow landscape
Open / outdoor space	Enclosed space
Multi – purpose settings	Single-purpose settings
Physical variety	Modern infrastucture

Table 4.17: **Factor A** - Positive to Negative Consensus of Views

The tourist experience for Factor A is clearly linked to the form of the urban landscape. The Q-sort analysis identified this group of respondents to be those that contribute most to the leading factor within the study. The preferred aspects of daytime and outdoor, open settings consistently attained the highest rankings. In particular, three different aspects of the city environment were revealed as pertinent to the group, namely, historic buildings, new development and visitor attractions. Analysis of the interview transcripts revealed evident distinctions unique to this factor alone. It is obvious that this factor focuses upon the whole environment, but with an evident appreciation directed towards the present time the, 'here and now'. The holistic perspective of making sense of the environment accepts the historic past in tandem with modern-day developments, and so it is that Factor A is more receptive towards the physical transformation of the urban landscape as a natural corollary of meeting the current needs of today. Moreover, the results suggest the cultural significance of the landscape needs to be acknowledged and considered within the context of its structural surroundings. The total context of the physical setting supersedes the function it provides. Physical structures need to be fully integrated in a manner acceptable towards

complementing the totality of the surrounding spatial landscape. It is this broad and open outlook that encompasses the immediate fixture, adjacent features and composite position towards the surroundings. From this standpoint experience becomes evaluated.

Consistent with the Q analysis, the interviews analysed with Nudist NVivo showed that those modern structural elements that have a specific function and purpose, such as Metrolink, City Skywalk Bridge and Airport Walkway, retained little significance for Factor A when seen in isolation. Modern design that 'augments' the landscape as a discerning focal point for social use adds value to the landscape; furthermore it conveys personal value to the tourist. Words such as '*elegant*', '*attractive*' and '*upmarket*' were frequently used to describe the appearance of modern buildings. For example, the Lowry Theatre at Salford Quays was seen as '*special*' and '*memorable*.' Design that reflects too much innovation was deemed to be excessive and, even more commonly, inappropriate. The glass structure of the city skywalk was described as "*Too ugly and too modern.*" The open view of Manchester United Football Ground was liked, whereas the MUFC Superstore, with its distinctive angular steel structures, was referred to as 'over the top' and uninviting. Another respondent from the group referred to the superstore as '*looking like a factory.*' Further negativity is illustrated by the consensus of dislike towards the Airport Walkway. Respondents associated with Factor A uniformly expressed disapproval, referring to it as 'a block of cement', 'isolated' and 'depressing.' In the same way, Factor A was the only one to include two different images of the same place, Salford Quays. The use of open space with modern design frequently characterises the Factor. One respondent commented that *"the architecture seems to be futuristic, which I like so.... That's the exciting thing about Manchester, it combines both the history with the future" (Respondent 27).*

A more detailed analysis of the verbal transcripts revealed common themes to emerge throughout the factor.

These show that:

- Value is dependent upon the built form.
- Holistic meaning is derived FROM present-day urban settings
- The old features are actively appreciated with the new
- Shape is frequently used to describe the surroundings

4.4.2 FACTOR B

Factor B is clearly distinguishable from A, yet remains firmly embedded within the same field of experience by focusing upon the form of the urban landscape. This proved to be the second largest factor in a very clear and unambiguous way. As well as the high positive loadings that add emphasis to its existence, the factor loaded negatively on eight other occasions. This illustrates an evident and emphatic consensus towards the preferred view, and the emphatic exclusion of all others.

Factor B:

	Loadings			
QSORT	**A**	**B**	**C**	**D**
2	0.2710	0.4837X	-0.1517	-0.2260
3	0.0096	0.8042X	-0.0633	0.0306
4	0.0195	0.6755X	-0.0808	0.0184
5	0.3402	0.7085X	0.0204	-0.3783
9	0.3838	0.6030X	-0.0874	-0.2815
17	0.2470	0.4587X	0.1782	-0.3132
28	-0.3239	0.6794X	0.1972	0.0917

Table 4.18: Factor B – factor loadings

Seven Q-sorts loaded highly on this factor, one acquiring a highly positive loading of .80. The next highest positive loading of .71 also attests to high significance. Of the remaining five, two reflect high loadings of .68, one of .60 and others of .48, .46 respectively. Eight of the other Q-sorts loaded negatively onto the factor.

The six top ranked photographs all depicted historic settings from around the city. All incorporated physical landmarks of architectural significance reflecting heritage, tradition and a sense of the past. The photographs are all day-time settings of built structures, without any people present. The highest ranked item illustrates a Victorian façade, with detailed stonework and this achieved a very high positive score of 2.45. The second ranked item reiterated the theme of architecture by portraying the face of a clocktower, a prevalent symbol in Victorian settings (2.20). The following two high scores included the circular form of the Central Library (1.15) and the architectural mix surrounding the John Dalton Building in the very heart of the city centre (0.90). Manchester University (.81) and the Town Hall (.80) were both highly ranked in the normalised score ratings.

Factor B reflects a clear and consistent visual preference towards the physical characteristics that reflect historical significance. This factor is distinctive by an appreciation of the older form of the open outdoor surroundings.

SIX TOP RANKED PHOTOGRAPHS	Z SCORES	SIX BOTTOM RANKED PHOTOGRAPHS	Z SCORES
Victorian architecture,	2.45	Man. Utd Superstore,	-0.93
Clocktower, architecture,	2.20	Triangle, entertainment,	-1.20
Central Library, outdoor,	1.15	Man.Utd. Football Ground	-1.29

John Dalton building,	0.90	Commercial dev. shops,	-1.51
Manchester University,	0.81	Salford Quays, night	-1.58
Town Hall, historic,	0.80	Urbis, building work	-1.80

Table 4.19: Factor B - Normalized Factor Scores

The six photographs ranked at the bottom of the scale were all modern settings demonstrating a direct contrast to the highest ranked items. All six photographs showed functional, active sites that had been newly acquired and developed. The strongest negative score (–1.80) showed building work in progress. Salford Quays (-1.58) presented the modern, night-time setting of new urban recreational development. Modern commercial development (-1.51) and the Triangle entertainment centre (-1.2) are both areas of active interaction, while Manchester United Superstore depicts a modern structural design that, as has already been mentioned, is distinctive by its angular form (-0.93). The major tourist attraction of Manchester United FC also attracted a strongly negative score of –1.29.

This type of visitor experience appears to value the historical urban form over the functional presence of modern-day development and the changes it incurs. Thus, Factor B becomes characterised by the passive appreciation of the older elements situated throughout new surroundings. This form of urban experience converges on the historical aspects of the place derived from the more historic architectural structures. The collection of elements illustrates a positive preference for the traditional in contrast to a clear dislike of the modern.

POSITIVE CONSENSUS of views (+)	NEGATIVE CONSENSUS of views (-)
Historical architectural settings	Modern structures
Physical landmarks	Active, functional sites
Open / outdoor space	Enclosed space
Daytime / without people	Night-time settings

Table 4.20: **Factor B** - Positive to negative consensus of views

An appreciation of structural detail and particular features underpins the discussion of the urban settings. The commentary critically evaluates the design of buildings in terms of how suitable they are within the overall environment. The context of the past was consistently reflected through its pervasive visual imagery. This was further confirmed within the verbal discourse wherein the spatial components were compared in relation to contrast and significance.

For example, the Lowry theatre was described '*as the most unattractive building ever seen'*. Gothic architectural features showed '*security*' as a mark of the reassurance of the past upon the landscape of today. In contrast, modern buildings appeared '*really unfriendly'* and '*unable to say anything'*. Factor B expected character to be consistently represented throughout the landscape. As the Q sort indicates, character is seen as remaining firmly embedded within the past, with highly negative views directed towards any other time period or any contemporary structure attempting to co-exist with the past in today's urban landscape.

The defining characteristics of Factor B emerged as:

- Value is derived from the urban landscape
- The experience is focused upon the PAST through historical architecture
- Elevated consciousness of the 'appropriateness' of structures and buildings
- A strong dislike of new and modern architecture especially when combined upon the landscape with buildings from an earlier era
- Highly critical in noting and comparing structural detail

These findings continue to reaffirm the significance placed upon the landscape by two factors, albeit in distinctive ways. Factor C presents a very different outlook to viewing new surroundings.

4.4.3 FACTOR C:

Loadings

QSORT	A	B	C	D
8	0.3009	-0.0086	0.7181X	0.0909
11	0.1385	-0.3913	0.5431X	-0.2931
19	0.2212	0.3587	0.5617X	-0.2656
21	0.1012	0.3611	0.6910X	0.1323
29	-0.0551	-0.2472	0.6402X	0.3545
30	-0.1391	-0.2379	0.6823X	0.1298

Table 4.21: Factor C – factor loadings

Factor C results in six defining Q-sorts and explained 11% of the variance. The highest positive loading achieved .72., while a further three attained highly significant results of .69, .68 and .64. The remaining two scored highly at .56 and .54 respectively. Another eight of the 30 Q-sorts loaded negatively on the factor.

The two highest positive scores were the Trafford Centre at 2.15 and the night scene of Printworks at 2.08. Both items reflect busy areas showing high levels of interaction between people and the activities on offer. Equally Canal Street (1.10) shows a bar/café with people sitting outdoors and socialising during the daytime hours. Positive scores for Victorian architecture (1.11) and Salford Quays (1.00) show an appreciation of the aesthetic aspects of urban surroundings. The Airport walkway shows an enclosed corridor also with people walking along it (1.15). The six top ranked photographs clearly incorporated a variety of

settings that appeal to active and participatory tourists. The top three scenes were all purpose built settings with an identifiable tourist purpose and use: the Trafford Centre for shopping, Printworks for evening entertainment and the airport walkway, a venue often experienced in transit. All three represent forms of enclosed space that are distinct in appearance and identifiable in use. The remaining three photographs are daytime and 'out of doors' settings that incorporate relaxing and recreational outlooks with specific imagery.

SIX TOP RANKED HOTOGRAPHS	*Z SCORES*	SIX BOTTOM RANKED PHOTOGRAPHS	*Z SCORES*
Trafford Centre	2.15	Town Hall, historic	-0.99
Printworks	2.08	Central Library	-1.05
Airport Walkway	1.20	Castlefield Urban Heritage	-1.08
Victorian architecture	1.11	Deansgate Locks	-1.16
Canal St. café	1.10	Wellington pub sign	-1.51
Salford Quays	1.00	Urbis, building work	-2.24

Table 4.22: **Factor C** - Normalized Factor Scores

This composite approach to gathering new and varied experience within an unfamiliar city illustrates a contemporary perspective in seeking to know an unfamiliar place. The photographs rank in 'paired' kind of order: the two highest loadings share a sense of purpose, the second pair focuses on design and the final two reflect outdoor scenes and activities. This correlation denotes a consistent interaction between visitor, place and people throughout the city. This factor is the only one to select images of day/night-time, recreation and relaxation with aesthetic qualities all within the same place. Thus, a desire to visit various places and gain new experiences indicates an all-embracing '24 / 7' approach to assembling the total urban experience.

All six bottom ranked photographs incorporate cultural and heritage settings. The most negative score reflects the ongoing building work that has become a common sight within the city centre. The pub sign hanging outside the famous Wellington Inn was strongly disliked (-1.51), as was the converted Deansgate Locks (-1.16). The remaining three photographs all focused on outdoor landscape sites of historic significance, Castlefield (–1.08), the Central Library (-1.05) and the Town Hall (-0.99). None of the images contained people or showed activities of any type. This factor consistently displayed an aversion towards scenes that were inactive, and without a clearly defined purpose and use. In this, they clearly represent a polar opposite to the scenes of activity that were much more preferred.

POSITIVE CONSENSUS of views (+)	NEGATIVE CONSENSUS of views (-)
Indoor / outdoor spatial settings	Outdoor landscape
Active settings	Passive settings
Social interaction	Scenes without people
Function	Heritage

Table 4.23: Factor C – Positive to negative consensus of views

The Q analysis revealed three themes pertinent to Factor C; purpose, design and outdoor settings, as well as the recreational use of indoor and outdoor space for shopping and night-time entertainment. Victorian architecture and the modern clean design of the airport walkway equally appealed, it was the sense of activity that was significant. Thus, the outdoor provision of open space was recognised during both day and night as specific areas for social interaction. These qualities combine to create a contemporary outlook towards today's urban environment. Factor C adopts an holistic approach to experiencing what the city has to offer.

The allocation of meaning to spatial settings becomes defined by their purpose and a functional approach to all of the visual contexts is apparent in incorporating an aesthetic outlook. This is confirmed within the verbal commentary that describes spatial settings as places for social interaction.

A purposeful appropriation of space became operant through shared thoughts and actions so that places were illuminated by their ability to add social value through the activities that they offered. More than in any other factor, Manchester was perceived as a 'friendly' place, providing extensive opportunities to meet others. Furthermore, all respondents in this factor associated older historic settings as being 'dirty' and unattractive. Dark colours were disliked and the use of natural and artificial (neon) light emerged as a positive trait. Canals and water were 'relaxing' elements within the city, yet cleanliness remained essential. This factor differs from the others by adopting a holistic participation on a '24 / 7' approach to the city. This is demonstrated by the high levels of social interaction that occur within the functional settings that attract people by providing 'things to do'.

The verbal characteristics of Factor C defined respondents as being:

- Actively seeking to do as much as possible during the stay
- Attracted to areas where 'people come together' to interact
- Attracted by the use of light and colour as a distinctive attribute within places
- Positive towards a clearly defined setting both aesthetically and in purpose

The six top ranked photographs all depict modern recreational settings. Of these, the top three are all night-time settings which include people, attractions, neon lights and a sense of entertainment. These are established buildings that reflect modern and purposeful use such as Printworks, G.Mex and Triangle. The remaining three are consistent with the others and reflect day-time settings that attract active visitors seeking interaction of some kind within the surroundings. All sites appeal to the participating and interactive tourist seeking to be entertained.

SIX TOP RANKED PHOTOGRAPHS	Z SCORES	SIX BOTTOM RANKED PHOTOGRAPHS	Z SCORES
Printworks,	2.32	Midland Hotel,	-0.63
GMex/Bridgewater Hall,	1.62	Victorian architecture,	-1.21
Triangle, entertainment,	1.60	John Dalton building, day	-1.33
Salford Quays, Lowry,	1.23	Urbis, building work	-1.34
Lowry entrance, modern,	1.21	Manchester University,	-1.71
Man.Utd. Football Ground,	1.11	Castlefield Urban Heritage,	-1.72

Table 4.25: Factor D - Normalized Factor Scores

The normalised factor scores for Factor D clearly and consistently represent a highly positive consensus that is distinct in theme. The highest-ranking item (2.32) shows the active area of the Printworks recreational facility in the city centre. The night-lit scene consists of people meeting together for entertainment. The following two photographs reflect highly positive scores consistent with the environment offered by Printworks. GMex/Bridgewater hall (1.62) and the Triangle (1.60) are both night-time locations lit by neon city lights. The fourth and fifth ranked photographs are two different viewpoints of Salford Quays. The first image of The Quays shows the modern cityscape of a re-built urban skyline (1.28) with the other

showing a close view of the entrance to the Lowry Theatre (1.2). Both scenes reflect modern and distinct urban architecture. The final photograph is of Manchester United F.C.(1.11).

The six lowest ranked photographs indicate an evident dislike for architectural heritage. Castlefield Urban Heritage Park (-1.72) represents an open outdoor setting dedicated to the historical significance of the city. Manchester University reflects the Victorian architecture and symbolises regional tradition (-1.71) while the Urbis building development (-1.34) and John Dalton Building (-1.33) are two outdoor sites incorporating architectural elements. The remaining two photographs both depict only Victorian architectural facades (-1.2 and –0.63 respectively). These negative scores support the previous results by reaffirming a consistent dislike for passive, outdoor settings.

POSITIVE CONSENSUS of views (+)	NEGATIVE CONSENSUS of views (-)
Enclosed settings	Open /outdoor landscape
Modern development	Historical architecture
Recreational activities	Passive
Night-time settings	Traditional structures

Table 4.26: **Factor D** – Positive and Negative Consensus of views

As with Factor C, D incorporates a functional aspect to the human-environment relationship. The analysis of visual preference highlights modern development as the source of recreational activities and participation. Enclosed settings commonly seen as activity centres, such as cinemas, bars or the theatre, are all attractive to this factor. The discourse analysis focused heavily upon specific activities especially films, restaurants and pubs. Also, the tram network, Metrolink, was described as a *'fast and effective system.'* All respondents stated

how it allowed more to be done during their stay. D was the only factor that exclusively preferred modern settings and structures. Neon lights were seen as *'good and enticing'* features to enter buildings. The Trafford Centre, for example, appeared *'beautiful'* and rated highly in what it offered as activities. The newness of the airport was described as *'clean and attractive'* whilst traditional architecture evoked descriptions of *'too old'* and *'dirty'*. Distinct characteristics of this factor are:

- Modern architecture and settings
- A particular attraction to night-time settings and activities
- A strong disposition to being physically mobile and socially interactive
- A preference for everything to be conveniently located 'under one roof.'

4.5 AN INTERPRETATIVE ANALYSIS OF FACTOR SORTS: Comparing Traits and Characteristics.

"Settings are not naturally occurring phenomena, they are constituted and maintained through cultural definition and social strategies. Their boundaries are not fixed, but shift across occasions, to one degree or another, through processes of redefinition and negotiation"

(Hammersley and Atkinson, 1995:41)

Definitions between specific social segments within an established tourist group illuminate the different views and values within personal experience. For example, the transformation of factor correlations into z scores assisted the standardisation of analysis. As expected, Factor A proved to be the most significant, explaining 21% of the total variance. Improved interpretation was subsequently achieved by implementing cross-factor analysis to explore further the groups of opinion that had emerged. The identified factors were then considered from the twin perspectives of consensus and of disagreement. In doing so, items of

consensus identified areas that were of importance and value from both a positive and a negative perspective. Photographic items have the additional benefit of being susceptible to exploration on a contextual level to reveal the distinguishing characteristics that were perceived by each respondent.

Traditionally, visits to new and unfamiliar places become configured by the different and distinct elements that are contained within the new location and its various settings. In this way, the vacating of one's own space to occupy that of another is more than a simple physical transition. Physical settings consist both of familiar and of strangely different items to experience. As such, specific features and their elements become topics deciphered by individual relevance and personal meaning. A transition from visual structures to the verbal expressions used to articulate meaning characterises the next stage of analysis. As discussed in Chapter One, it is the 'silent language' (Hall, 1966) that exists between objects and their understanding by people that constructs personal meaning. As stated earlier, the transcripts of the thirty interviews provide the narrative data for further qualitative analysis. While the thirty transcripts yielded four valid factor types derived from landscape preference, a deeper insight into the separate factors and their expressed sentiments permits the further distinguishing of the nature of personal experience.

The defined factors have been individually presented in a numerical format so as to illustrate areas of commonality and polarity. They can also be presented in a graphical matrix form in which they are identified as;

Type A URBAN FORM	Type D URBAN FUNCTION
Eclectic Architecture Z score range 4.49	Recreational Z score range 4.03
Contemporary Z score range 4.38	Historical architecture Z score range 4.25
Type C URBAN FUNCTION	Type B URBAN FORM

Figure 4.12: Matrix of Factor Types.

Thus far then, the Q analysis has revealed the existence of four different factor types, with each one indicating a degree of polarity with the other: A – C and D – B. As human derived constructs, all four represent separate degrees of variance incorporating various sets of opinions that are firmly based upon personal urban experience. Factor A focuses strongly on the diverse form of the broader architectural landscape. The physical elements of eclectic architecture, scenic panorama and tourist attractions are heavily featured. Complementary to this, Factor B is wholly aligned to the architectural landscape of the traditional city. This is supported by the top seven, positively selected items all depicting outdoor landmark settings. Factor C reflects various functional aspects provided by the city. Shopping, entertainment, night-time and café life combine together to create a contemporary perspective of city use. The fourth factor, D, is significantly placed within the functional elements of activities and use, so that this factor projects the consistent theme of recreation, with typical characteristics including night-time entertainment, the theatre, new development and sporting attractions. Complementary to this, each of the completed Q sorts was accompanied by an in-depth

interview. This narrative discourse provides the data to explore validation, contradiction or salience between the characteristics of the various factors.

The four factor types illustrate separate, different and distinct forms of urban experience. Further statistical consideration of data makes clear the degree of variance between the factors themselves and the items that are ranked within the factor analysis. In doing so, the work seeks to distinguish areas of distance, covariance and convergence between the defined levels of variance that derive from human perception. The inversion of positive and negative factor scores highlights the distance between factors and those items contained within them. This is collectively illustrated to indicate the degree of overall polarity between the defined groups, allowing a more detailed examination of the differences and similarities between each group in terms of their overall proximity to each other. In addition it provides a greater depth understanding with regard to the different views and values that link each factor. As discussed in Chapter Two, it is these opinions and the inherent values between people that both embrace and construct spatial difference with personal meaning.

DEGREES OF EXPLAINED VARIANCE

FACTOR COMBINATIONS	SCORE DIFFERENCE OF >2.00	TOTAL VARIANCE
A - B	5.35 + (-4.48)	9.83
A - C	4.90 + (-4.45)	9.35
A - D	5.96 + (-2.36)	8.32
B - C	5.08 + (-7.87)	12.95
B - D	8.41 + (-7.78)	16.19
C - D	4.86	4.86

Table: 4.27: Variance intra factor.

The greater the statistical difference on a positive to negative scale, the greater the diversity of feelings and depth of sentiment between factors.

Statistical variance was used more fully to explore the relationships between any possible combinations of factors. This allowed statistical difference to be evaluated and compared by each factor type. In addition, the relationship of each factor to other existing groups serves to reaffirm or challenge the data analysis to date. As has now become apparent, both A and B factors shared similar preferences towards new surroundings. The prominence of physical structures upon the landscape proved to be central to accruing experience. Similarly, Factors C and D share a common viewpoint towards the functional and social aspects that combine a range of the activities that are available within the new settings.

Factors B and D produced the highest degree of difference between opposing viewpoints. These factors experience the city not only in different, but in contesting ways. Such a high statistical significance reflects a strong consensus of views within each group. This solidarity of viewpoint suggests a depth of shared feelings and commonality within the values that are held by respondents. Not surprisingly, therefore, the factors are defined in clearly opposing manners. The architectural and historical significance of the surroundings remain unique to the place and relate closely to Factor B. This is in direct contrast to the ability to use, and actively provide, the recreational opportunities that are attractive to Factor D. The passive appreciation of Victorian architecture and related buildings is consistently rejected in preference to the opportunity for more and active participation. These two factors clearly highlight the juxtaposition between a focus on either place or person.

The least significance occurs between Factors C and D, with both embracing a contemporary and recreational use of the city. As the data suggest, both groups are active participants seeking to experience the city, as it is nowadays. Factor D is the most recreational and person centred of all. The perceived utility of place is paramount, with, apparently, negligible attention directed towards the urban form, simply focusing instead on opportunities to participate. This is the only combination wherein significance is achieved at only one extreme.

The range of normalised scores illustrates the distance and covariance between factors. Those factor items that show a significant gap indicate a greater level of explanation as to where this difference resides. Differences greater than **2.00** between factor scores highlight statistically significant levels of distinction. When such a range of disparity between named items is identified, it has the ability to reveal greater depth of opinion. As Brown (2002) argues Q has the ability to expose 'the leverage' within human behaviour by demonstrating a way of thinking. In comparing Factor A and Factor B the following images exhibited the greatest differences between viewpoints, the larger the numerical difference, the more definitely the particular trait in question is associated with the factor. As the Q correlation rotates people, and not listed items as in R factor analysis, the traits illuminate 'feelings' as reactive responses to the visual stimuli. As might be expected, subjective depth and diversity of feeling is expressed upon a positive to negative scale. Greater scrutiny reveals distinctive aspects that are relevant in relating the place and the individual. As previously stated, any statistical difference greater than 2.00 reflects high significance in this form of analysis.

The Q analysis revealed four distinct factor types. Factors A and B positively converge upon an *appreciation* of the physical landscape and the separate elements within it. Similarly Factors C and D converge by focusing upon the variety of activities offered by the new surroundings and the opportunities for greater *participation* within the place itself. These findings reaffirm the data from R-analysis to redefine once again the tourist experience into more consequential parts. This type of synergy between different groups of people within the same physical surroundings was explored further with both pairs of factors being examined for specific elements of convergence, divergence and salience.

Table 4.28: Significance differences between Factors A and B:

Number & Photographic Item	Factor A	Factor B	DIFFERENCE
28 Salford Quays,	1.496	-1.576	**3.072**
11 Man.Utd. Football Ground	1.054	-1.228	**2.282**
17 Clocktower,	0.095	2.196	**-2.101**
9 Victorian architecture	0.063	2.447	**-2.384**

As indicated earlier, both of these factors lie firmly positioned within a physical/place framework. Salford Quays and Manchester United Football Ground are two major attractions within the tourist map and the spatial structuring of the modern city. The factors demonstrate significant difference of 3.07 in relation to Item 28, Salford Quays. This image showed the night-time tranquillity of a modern, open setting. The historical stance of Factor B is reaffirmed by its attitude towards new and contemporary additions within a historic city. In contrast to this, Items 17 and 9 reflect the architectural heritage representative of times gone by. These contrasting viewpoints both consider physical form, yet provide two contrasting

dimensions namely, the old and the new. Thus, although the overall orientation is towards urban form, the normalisation of factor scores reveals the extent of similarity and contrast between the two perspectives. To differing degrees, both factors are positive towards the architectural features of Victorian heritage. Factor B is distinguished from A by the significant score that shows a high level of negativity towards the addition of new and modern development. The feelings of Factor B are more emphatically directed towards historical elements of the landscape.

Clearly, both factors reflect high levels of significance towards the physical appearance of the urban landscape. The emphasis on form is confirmed within two of the six photographs that emerge with a degree of significance from the factor analysis, specifically The Town Hall and Manchester University. Both represent landmark structures of historical and architectural importance.

PHOTOS	***Number 19*** ***MANCHESTER*** ***TOWN HALL***	***Number 24*** ***MANCHESTER*** ***UNIVERSITY.***
FACTOR A	Respondent 8 *"The Town Hall - It looks so powerful and important. Historic, very important".* Respondent 27 *" I like the fact that you can see parts of the classical world in Manchester".*	Respondent 27 *"Because this tells me that Manchester is not as ugly and industrial as people tend to say. It's stereotyped, I'm afraid. This tells me that Manchester is beautiful, it's got beautiful historical buildings, like the University of Manchester".*
FACTOR B	Respondent 17 *"The first couple of days that I was here I walked into the city centre and I was looking at the buildings all the time and I almost walk into different things. Yeah, I like that picture and I like the historical things".*	Respondent 4 *"I love it because of the architecture and that Gothic feel to it, and it just ... it looks of something that's solid and secure and of stability and that's why I like it".*

Table 4.29: Compared Narrative Factors A and B

Factor B is defined by an overriding emphasis upon the architectural landscape of the city. All of the preferred settings contain structural landmarks that are synonymous with the built identity of the city. Each of these elements reflects historical significance, apart from one structure, the John Dalton Building. This feature is defined by its architectural style and made distinct by a merging together of old and new styles. This emerged as a recurring theme between the two factors.

The notable determinant is that Factor A differs from B by more fully appreciating the eclectic mix between old and new enhancing the overall environment. Contrary to this, Type C suggests that being able to access new and contemporary structures provides a greater opportunity to interact and be invigorated in a more active and embracing way.

Factors A and C

Table 4.30 Significant Differences Between Factors A and C

Number & Photographic Item	Factor A	Factor C	DIFFERENCE
19 Town Hall	1.948	-0.991	2.938
13 Printworks	-0.028	2.077	-2.105
12 Commercial Development	-1.866	0.483	-2.349

The preference for urban form is reflected in a further significant difference between Factors A and C. The Town Hall of Manchester acts as a physical landmark symbolic of a Victorian city and is reflected by a high score of 1.95 (Factor A). Those respondents that contributed to Factor C disliked the architectural stature of the setting to a statistically significant extent. The score of -.99 created a very significant difference of 2.94. This indicates that the passive

surroundings, either from the past or present time, have low value and little meaning for these people. This suggestion is confirmed by a further two scores that highlight the breadth of distance between the two factors. Factor A is characterised by the open form and a passive appreciation of the urban surroundings. Factor C consistently shows a preference for functional characteristics over structural form. Item 13, the Printworks, illustrates a busy and active night-time setting. The commercial item, 12, showed the retail presence throughout the city and particularly highlighted branded shopping as appealing more to respondents associated with Factor C.

PHOTOS	Number 19 MANCHESTER TOWN HALL	Number 12 COMMERCIAL DEVELOPMENT
FACTOR A	Respondent 10 *(Albert Square) " I like it very much. I always think it's regal... "*	Respondent 6 *"Shops like this are boring; I dislike these specifically made areas. All too much of the same."*
FACTOR C	Respondent 29 *" Town Hall, (19) and I think this old building is traditional in English an old building, I surprised because western style I saw, first, western style old building and this style and it was very shock to me."*	Respondent 8 *"I selected it because I like this kind of activities."*

Table 4. 31: Compared Narrative Factors A and C

High degrees of difference were revealed between the Eclectic type of Factor A and the Recreational perspective of Factor D. Such disparities are evidenced within the following scores wherein both outdoor settings result in differences of 3.41 and 2.54 respectively. Thus, the architectural form of old, landmark buildings is appreciated by the broad and

surroundings, either from the past or present time, have low value and little meaning for these people. This suggestion is confirmed by a further two scores that highlight the breadth of distance between the two factors. Factor A is characterised by the open form and a passive appreciation of the urban surroundings. Factor C consistently shows a preference for functional characteristics over structural form. Item 13, the Printworks, illustrates a busy and active night-time setting. The commercial item, 12, showed the retail presence throughout the city and particularly highlighted branded shopping as appealing more to respondents associated with Factor C.

PHOTOS	Number 15 MANCHESTER TOWN HALL	Number 12 COMMERCIAL DEVELOPMENT
FACTOR A	Respondent 10 (Albert Square) " I like it very much. I always think it's regal."	Respondent 6 "Shops like this are boring. I dislike these specifically made areas. All too much of the same."
FACTOR C	Respondent 29 " Town Hall. (19) and I think this old building is traditional in English on old building. I surprised because western style I saw, first, western style old building and this style and it was very shock to me."	Respondent 8 "I selected it because I like this kind of scenario."

Table 4. 31: Compared Narrative Factors A and C

High degrees of difference were revealed between the Eclectic type of Factor A and the Recreational perspective of Factor D. Such disparities are evidenced within the following scores wherein both outdoor settings result in differences of 3.41 and 2.54 respectively. Thus, the architectural form of old, landmark buildings is appreciated by the broad and

receptive preferences characteristic of Factor A, as shown in the case of the Town Hall. This traditional viewpoint is set in opposition to that of the recreationally-orientated tourist.

Table 4.32: Significant Differences Between Factors A and D

Number & Photographic Item	Factor A	Factor D	DIFFERENCE
24 Manchester University	1.712	-1.705	**3.417**
19 Town Hall	1.948	-0.594	**2.542**
13 Printworks	0.028	2.319	**-2.347**

The high score awarded on Factor D with regard to the active, indoor entertainment centre known as the Printworks sustains this sentiment also. This image is one of recreational activity and conveys little value to the personal experience perspective of Factor A.

PHOTOS	Number13 The Printworks	Number 24 Manchester University
FACTOR A	Respondent 10 *"And add something if you'd like to make it modern, rather make it inside but keep the value."*	Respondent 11 *"I just love the architecture, it's magnificent".*
FACTOR D	Respondent 22 *"Well, I went to the films, to the movies, and the restaurants, the pubs, in the actual bookstore, and all of the films and the restaurants. Great."*	Respondent 23 *"I really dislike this kind of place, because it is the old part mixed with the new one. I really don't like that."*

Table 4.33: Compared Narrative Factor A and D.

The differences of z-scores between Factors B and D reveal the greatest degree of variance. Of all the four factors, Factor B remains the most consistent with the architectural

appreciation of urban landscapes. The selection of buildings and the historical aspects of distinctiveness preferred by this type of visitor reflect this. The passive appreciation of such physical elements is intrinsic to their choice of things to see whilst in the city. On the other hand, the significance of 'things to do' is characterised by Factor D.

Table 4. 34: Significant Differences Between Factors B and D

Number & Photographic Item	Factor B	Factor D	DIFFERENCE
9 Victorian architecture	2.447	-1.207	-3.654
24 Manchester University	0.810	-1.705	-2.515
30 John Dalton Building	0.904	-1.332	-2.236
11 Man.Utd. F. C.	-1.228	1.112	**2.340**
13 Printworks	-0.324	2.319	**2.643**
20 Triangle	-1.200	1.600	**2.799**

As stated earlier, Factor D respondents prefer to participate and interact within their new surroundings. Such surroundings include Manchester United Football Ground, the new Printworks complex and the Triangle entertainment venue. On the other hand, Factor B shows feelings that are in direct contrast to Factor D by a high architectural appreciation of the historical landscape. The combined degree of difference illustrated between the two is exceptionally high, 16.19. (Figure 4. 27) This confirms the substantial distance between the subjective viewpoints of what are two clearly defined groups.

PHOTOS	Number 9 Victorian architecture	Number 20 The Triangle	Number 13 The Printworks
FACTOR B	Respondent 4 *"Because of the architecture and that Gothic feel to it, and it just ... it looks of something that's solid and secure and of stability and that's why I like it"*	Respondent 24 *"I just don't like it. I accept it's got to happen and it's got to be there, but I just don't like it."*	Respondent 18 *"There's no character, there's nothing individual about it, there's nothing that says it's Manchester."*
FACTOR D	Respondent 1 *"It's not that I don't like it – its just everywhere, so what?"*	Respondent 23 *"I prefer, okay, new architectures, like this one or like the airport."*	Respondent 22 *" It's a preferred place to have fun."*

Table 4.35: Compared Narrative Factors B and D

FACTOR C AND D

As revealed by the Q sort, both of these factors load highly upon the modern activity settings located throughout the city and are characterised by an evident preference for social function over physical form. Both factors emphasise night-time provision within the city as attractive and complementary to a distinctively modern form of urban design. However, a substantive difference is revealed that clearly illustrates the difference between the two factors. As stated, Factor C embodies a modern-day and balanced approach to interacting within urban surroundings. This balance is identified by the combination of modern settings that include both indoor and outdoor provision. Day and night-time scenes and activities are appreciated collectively through sites that provide the opportunity to meet other people and to socialise. Factor D expresses evident compatibility with night-time circumstances, as evidenced by both factors scoring highly upon the 'Printworks' image. This is extended by a further two night-time photographs depicting activity settings, specifically, the GMex/Bridgwater Hall

and the Triangle recreational centre. The Lowry Theatre with its distinctive steel and chrome facade complements these modern structures further. An affinity for innovative design is maintained by the panoramic landscape of the newly constructed waterfront development at Salford Quays. Such positive attitudes towards the extended and active use of the city are further illustrated by the addition of Manchester United Football Ground.

Factors C and D both respond to functional characteristics of city use. For example, both types scored the Printworks highly, at 2.08 and 2.32 respectively. These two factors correlate highly in many ways but differ with the orientation of experience. Factor C depicts a contemporary outlook and embraces a variety of traits associated with urban participation throughout the day and into the night-time. Dimensions to seeing the city are reflected within this active pattern of use. Typical settings of high significance preferred by this type of visitor include the Printworks, Salford Quays (night-time), and Canal St. The respondent who particularly identifies with Factor C is an active participant in and around the city. This receptive outlook to new places appreciates the different and distinct. It is the only factor to relate positively to the modernism of the Airport Walkway (Item No.18).

Type C and D

Table 4.36: Significant Differences Between Factors C and D

Number & Photographic Item	Factor C	Factor D	DIFFERENCE
14 Trafford Centre	2.149	-0.392	**2.541**
9 Victorian architecture	1.113	-1.207	**2.320**

Factor D is the most entertainment-centred and does not feature shopping in any of the selected types of settings. This factor rejects the historic connections in preference to the

modern aspects of the city. Both C and D respondents prefer to participate within the urban activities and extended opportunities available for use. However, Factor D differs from C by demonstrating even less interest in the features of place. This is illustrated by the significant difference shown between the Trafford Centre and the lack of affinity towards Victorian architecture.

PHOTOS	***Number 9*** ***Victorian architecture***	***Number 14*** ***Trafford Centre***
FACTOR C	Respondent 8 *"It looks so powerful and important. Historic, very important."*	Respondent 21 *" The Trafford Centre it's not too modern. While, in China the shopping malls tend to be very modern and, I guess, it consistent with the style of Manchester."*
FACTOR D	Respondent 22 *"I prefer, okay, new architectures, like this one or like the airport, not old architecture."*	Respondent 23 *"Yes, yes, I like. Well, there is nothing special there, but at least you have like the lights and the, like the projection of the futuristic city."*

Table 4.37: Compared Narrative Factors C and D

As previously stated, the traditional approach preferred by Factor B respondents is reflected within the high scores attained upon two architectural structures, the clocktower and central library. As might be expected, this emphasis on form does not coincide with the proactive and contemporary approach as shown in Factor C. This factor also gives a lower value to the Town Hall setting than do Factors A and B, which display a much higher level of popularity. This suggests that those associated with this factor derive value by 'doing' things. Factor C associating positively with leisure settings such as Canal St. and Salford Quays illustrates

this. Both signify open and outdoor settings purposeful in their social appeal and use by individuals.

Table 4.38: Significant Differences Between B and C

Number & Photographic Item	Factor B	Factor C	DIFFERENCE
17 Clocktower	2.196	-0.685	2.880
22 Central library	1.150	-1.047	2.197
12 Commercial development	-0.934	0.483	-1.988
13 Printworks	-0.324	2.077	-2.400
28 Salford Quays	-1.576	0.998	-2.573
14 Trafford Centre	-0.752	2.149	-2.901

These assertions are supported by further consideration of comparative viewpoints. The Trafford Centre, Printworks and then Salford Quays offer considerable opportunity to Factor C, whilst none to the traditional perspectives embodied in Factor B. Little compatibility is found between the historical orientated visitor and the newer, purpose built settings contained within the urban locations attractive to those associated with Factor C.

The contrast between these two factors is clearly evident. The historic architectural preference of Factor B has limited convergence with the contemporary preference of Factor C. The image depicting Victorian architecture attained the highest loading for Factor B and was the only item correlated with both factors. This photograph was ranked fourth within Factor C with preferences for more modern settings taking precedence including the Trafford Centre and Printworks.

Factor C is characterised by an emphasis on contemporary settings and activities. The shift is more distinct by an apparent aversion to the extrinsic structures that relate to the historical

representations of times gone by. Greater emphasis is directed towards the physical diversity of modern settings as a provider of more contemporary things to 'see and do'. That the top three factor scores are associated with modern settings illustrates this. Thus, the Trafford Centre reflects a purpose built, enclosed shopping/leisure centre that is busy, colourful and energetic. This is similarly portrayed within the new 'Printworks' as a neon-lit setting dedicated to leisure and evening entertainment. However, one of the most creative images within the study depicted the airport walkway located at Manchester International. Only two factors included this photograph with any strength of feeling. Factor C ranked it third whilst Factor A was strongly averse.

The final two factor scores attained by C sustain the theme of contemporary interaction. Once again this factor alone was the only one to focus upon the outdoor café setting of Canal St within the Village. This daytime setting, of people sitting outside drinking coffee and talking, shows a relaxed and tranquil setting. It illustrates the opportunity to meet others, to see and be seen and be exposed to the overall ambience of the place. Such sensitivities are maintained by the final setting of Salford Quays at night. Factor C shows this tranquil and panoramic perspective as distinctly attractive and complementary to the overall selection. Alternatively, Factor B strongly rejects this setting to produce one of its highest negative scores of all.

PHOTOS	Number 17 The Clocktower	Number 14 The Trafford Centre	Number 28 Salford Quays
FACTOR B	Respondent 28 *"It reminds me of Bath, very powerful and impressive."*	Respondent 4 *"I think that smacks of Americanism, to me. It's Americanism, it's palm trees, it's nothing about Manchester. If I looked at that I wouldn't even think that was Manchester, but then again, it could be anywhere because there's a million more shopping centres like that."*	Respondent 5 *"Yeah, so I think this picture could be taken anywhere else, so it doesn't tell me anything about Manchester, the city."*
FACTOR C	Respondent 11 *"Old, Victorian, like, style architecture. Doesn't say much."*	Respondent 21 *"I selected it because I like this kind of activities. A fun place."*	Respondent 19 *"I like the building, yeah, and I like the ... you know, I know that's theatre and all, you know, building for art."*

Table 4.39 Compared Narrative Factors B and C

Notably, of the thirty sorts variance between the four factors indicated only one photograph sorted as wholly negative, No 23 which showed building and construction work. Four photographs produced wholly positive correlations, No 3 (Salford Quays), No 15 (The entrance to the Lowry theatre), No 25. (a night-time scene of GMex/ Bridgewater Hall) and No 26 (High Street shopping in the city centre) A further two photographs were not distinguished in any pair of the factors analysed. Number 2, depicting a game of basketball and number 26, featuring a traditional High Street shopping scene. Both of these items remained non-significant at .01.

Analysis of the thirty Q-sorts resulted in 4 factor types. Each of these factors has been defined and explored within an established and statistically robust system. Factor weights and loadings were then converted to a series of z-scores; this enabled a more substantial

interpretation of each single factor and facilitated a simple and effective comparison between the test results.

Each of the Q-sorts used to capture a subjective analysis of individuals' experience now become subject to further scrutiny and investigation. The respondents each completed an in-depth interview focusing upon their own experience of the city. The interview was conducted at the end of each completed Q-sort and the respondent was asked to justify their selection of items. Each interview was audio recorded so as to become the subject of further analysis. Each study involved a completed questionnaire designed to indicate the pattern of their activities and experience throughout the stay. Next the completed Q-sort added a statistical understanding of the individual as a tourist to the city. The third and final component of the study was the interview. This transcript contained the respondents' justification of the ranking of the photographs. In addition, concepts of distinction and familiarity were compared between home surroundings and the city.

This created a databank of tourist specific information identifiable by case number for each individual. This was processed into Microsoft Nudist to complement the MapInfo and PQ Method data. Each study was then subjected to analysis of salience by theme, topic and use of language that would consolidate the interview data and in turn would further explore movement around the city and preference for urban elements within each tourist experience. Such an approach not only enriches the data but also provides a rigorous testing of results. It is suggested that this interrelationship between the various sources and their interpretation adds robustness to the study.

4.5.1 Conclusion to Q – Factor Analysis

The Q sample is comprised solely of images indigenous to the city of Manchester. These images are existing 'sites and sights' distributed mainly within the city centre, with some major tourist attractions on the periphery. The Q sorting operation is wholly subjective in the sense that it represents the point of view of each sorter; the tourist. Issues of validity remain uncontested as there is no external criterion by which to appraise a person's *own* perspective. As a corollary, the factors that subsequently emerged from the factor analysis represent functional categories of the subjectivity of the experience (Brown, 1993). Brown refers to this emergence as 'operant subjectivity' safe that these factors actually exist as 'naturally existing' to be revealed through the actions of the participants. Human subjectivity is ubiquitous, with Q methodology enabling a systematic measure of individual views towards the city.

Thus, Q analysis provided the ability to assay the subjectivity of the experience by the numerical detection of patterns and trends. These connections allow the appraisal of data to be integrated in an objective and constructive fashion. The statistics associated with Q are not intended to conceal the fact that the correlation matrix is suffused with subjectivity. Each sort represents an individual's personal viewpoint, with the derived coefficients registering the degree of similarity or dissimilarity of perspective to the same overall setting. The Q technique does not measure objective variables as such but rather states of mind, and when several factors are shown to exist simultaneously in a state of *complementarity,* communicability exists in various states of probability (Stephenson, 1986). This

complementary process is a function of measurement rather than a vague and subjective metaphor. As a result of this process, a total of thirty different perspectives, based upon empirical evidence, have been rendered with four qualitative categories of experience being produced. These four perspectives differ in how individuals 'see and respond to' the surroundings around them. It is from this standpoint that the 'ways of seeing' can be compared and contrasted secure in the confidence that they manifestly exist.

4.6 TOURIST ASSESSMENT OF URBAN SPACE: *'WAYS OF THINKING'* – Separate views, personal values'

'Any exploration of place as a phenomenon of direct experience... must be concerned with the entire range of experiences through which we all know and make places'
(Relph, 1976:6)

In the previous section, the Q analysis successfully revealed four separate factors that can be construed as four distinct tourist Types, each defined by a consensus of opinion, representing a different, and contrasting viewpoint that has been characterised in a statistically meaningful way. Stephenson (1953) and later Brown (1980), remind us that operant Types are 'naturally existing' within a given situation characterising different ways of seeing the same physical reality. In accordance with this, this next stage provides a further examination of each Type in a specific, interpretative way. Just as the Q analysis identifies and distinguishes *between* Types, so further verbal analysis provides greater interpretation *within* each of the defined Types. Up to this point, narrative extracts informed the analysis of the scaled distribution of photographic items, as narrative data identified the context, expression and interrelationship of the tourist with the surroundings that they had rated through the Q-sort. This section is designed to reveal the intrinsic characteristics and salient features expressed by individuals who originate from different socio-cultural settings.

Further consideration of personal experience provides a structured insight into the multiplicity of meaning embedded within shared physical space. This type of mutual

communication between people and objects sought to distinguish specific attributes through personal comprehension. In this way, urban space assumes more than a physical presence. It assumes a 'social space' discernable by the overall mix of activities in which people participate (Horton and Reynolds, 1969, 1970, 1971; Ley, 1983).

As stated in the methodology, four interpretative procedures were used to gather the narrative data to encompass '*meaning via visual association and reflection'* and '*meaning via personal association'*. The language that was gathered was examined by thematic content and cross analysis to identify any pattern and emergent incongruity in the data.

The interview invited each participant to;

1. discuss the personal-justification of the top six and lowest six preferred photographs selected in the Q sort, as now described.
2. suggest '*three words that best describe Manchester as a place to visit.'*
3. identify a personal association with each of the five senses and Manchester and 'home'. For example, '*can you identify a typical sight/smell that you associate with home/ Manchester*?'
4. associate *'a well known person or particular place with Manchester?'*

Initial procedure

As described in the methodology, each of the thirty interviews was audio-recorded and transcribed ready for software analysis. QSR Nudist NVivo (Version 2) was selected as the most appropriate qualitative analytical tool. Nudist also has the advantage that it is compatible with each of the other software systems utilised. NVivo operates by demonstrating visual coding that graphically represents the emergence of concepts and ideas in a progressive and cumulative manner. This process enables an analytical scheme to

emerge from the factor-based (or Type-based) relationships between the themes, expressions and accounts provided by respondents describing their own tourist experience. The socio-demographic data that had been collected assisted the interpretation of the effect of the respondents' cultural origin, namely, their home. This information is used extensively in the next section.

An important attribute of NVivo is its retention of the respondent's own words throughout the analytical procedure, thus minimising researcher bias and intervention. The sample has already been described in the previous stage, together with its relationship, with the four factors revealed through the Q-sort process.

4.6.1 NARRATIVE ANALYSIS OF THE FOUR FACTOR TYPES

A more detailed examination of the interviews taken at the time of the Q sorting reveals particular themes pertinent to each specific Type. In the same way the normalisation of z scores compared the subjective distance between Types, further deliberation within each Type provides greater insight into the personal values that underpin the views expressed. Thus, dominant themes that prove to be common to all respondents in a Type now inform the results in another way. Each Type that shares a commonality of visual preference is thus capable of being examined by a verbal convergence or divergence upon an exposed narrative theme and in this way, the interviews offer further evidence to disclose the substantive difference within each of the separate Types. As such views and values are initially measured prior to further mediation and the elaboration of thick description.

As discussed in Chapter Two, Manzo states *'peoples emotional relationships to places encompass a broad range of physical settings and emotions'* (2003:47). The built environment and its social appropriation by people combine to create powerful associations to construct human experience. The physio-social framework consists of a series of related connections and interactions, as deciphered from their surroundings (Rapoport, 1982). Words ascribed to a place by its users form verbal descriptors implicitly drawn from a personal frame of reference. This approach may be extended within interpretation techniques that incorporate both verbal and non-verbal forms of communication within tourist space. As discussed in Chapter two, environmental information may be communicated in any of three ways. According to Hall (1966) these represent the 'silent language' that exists between people and place. Three forms of space; fixed feature, semi-fixed and informal space (Hall, 1959) provide a definable and distinct framework between the physical environment and peoples' visual preference towards urban settings. As Hall (1959; 1966) has pointed out, it is through the physical representation of space that people appropriate personal significance. In accordance with this, all the three types of spatial forms were reflected within the photographs used in the Q sort distribution. The addition of verbal descriptors placed upon the tourist destination itself was designed further to explore such dimensions of place. It was important that, the words were generated out of experiences of visitors, at the end of the visit. As Brown (1993) states the use of language serves to extend the emergence of 'operant subjectivity' to present a systematic measure of meaning by words.

Q analysis provided the ability to assay the subjectivity of the experience by the numerical detection of patterns and trends. These connections allowed the appraisal of data to be integrated in a constructive fashion. Analysis from the extrinsic content of the photographs is

continued within the theoretical underpinning of linguistic association, as each respondent provides three words to describe Manchester. These are presented and considered within the factor sets defined by the Q sort.

Types	Objects and Objects	People and Objects	People and People	TOTAL
SETA	2	13	12	27
SET B	3	5	12	20
SET C	3	4	10	17
SET D	2	4	3	9
TOTAL	10 = 14%	26 = 35%	37 = 51%	73 = 100%

Table 4.40: Channels of Communication and Tourists (After Hall, 1966)

The table illustrates the channels of communication associated within the built environment and the people that use it (Hall, 1966; Rapoport, 1982). It is interesting to note, that the two largest Types A and B produced distinct properties dependent upon the physical urban architecture. The two remaining Types C and D revealed greater interaction with the social environment of the place. Yet, these two Types represent a third of the total number of respondents from the sample. The results show 86% of the narrative used to describe the place related to two of the three categories. These may be expressed as '*how the place felt to respondents*', or '*how the place made respondents feel*'. A clear distinction between the two approaches emerged within the words used as place descriptors. A surprisingly low number, 14% cited tangible objects applicable to the urban place.

Types	Objects and Objects	People and Objects	People and People	TOTAL
SET A	2	13	12	27
SET B	3	5	12	20
SET C	2	4	10	17
SET D	2	4	3	9
TOTAL	10 = 14%	26 = 35%	37 = 51%	73 = 100%

Table 4.40: Channels of Communication and Tourists (After Hall, 1966)

Each respondent was asked to identify three words that *'best describe Manchester as a place to visit'*. A total of seventy-eight words from twenty-six respondents were generated to produce verbal constructs that convey personal meaning as determined by the individual (Appendix 2). All of the verbal constructs were explored for a commonality of theme, expression or significance. The urban form of the city received little recognition with constructs such as *'Big'/'Industrial'/'Run-down'/'Ugly'* and *'Adapting'* representing the total description. Two other words were ascribed to the landscape *'Historic'/'Cultural'*. Functional aspects generated a much greater response rate of (30%) to indicate a range of purpose and perception throughout the urban settings. Clear contextual themes emerged from the aggregate array of verbal descriptors. As might be expected, the city was seen as offering *'a lot to do'* during the stay. *'Night-time'* use became defined by *Nightlife, Entertainment* and *Clubs*. The image of spatial transition was consistently conveyed by *'Changing'/'Competitive'/'Development'/'Adapting'/'Diverse'/'Ambitious'*. The clear theme towards 'feelings' about the city related to 60% of the total words expressed producing the greatest intangible dimension

On a cumulative basis, the largest proportion across the sample referred to 'Cosmopolitan.' This theme remained closely associated with *'Multi-cultural'* and cultural. The *'Dynamic'* and developing nature of the surroundings reflected a sentiment of movement and feel about the place. Associations to *'Entertainment'* and nightlife symbolised the extended use of facilities and appropriation by people. One respondent literally used the description of *'24 / 7'*. *'Lively,'* young, fun and friendly indicated people orientated dimensions as significant descriptors of the place. Negativity was evidenced in four of the five Types analysed. Three

respondents in Type D expressed no negative sentiments in any way. Typical indicators of negativity within all other Types included 'Dirty', 'run-down' and 'insecure.' One final dimension emerged from the findings to express a sense of a sense of nonconformity illustrated by 'Liberating' and 'Free' constructs. Thus, a deeper analysis moves beyond differentiating communication, to consider how such communication is intrinsically valued and interpreted and different individuals originating from various other places.

Table 4.41 shows the eleven principal themes to emerge from the transcript analysis that is provided by NVivo. The narrative structure illustrates the relationship between each Type and the narrative theme, as measured by the total number of respondents weighted upon it. In addition to the principal themes, several 'free-standing' codes emerged that could be seen to incorporate newly revealed data. Examples of these codes used to express experience include labels such as '*lively*', *'dirty'*, *'crime'* and *'colour'*.

NARRATIVE THEMES *between Types –*

Emergent Themes	TYPE A *10 respondents*	TYPE *B* *7 respondents*	TYPE *C* *6 respondents*	TYPE *D* *3 respondents*
ARCHITECTURE	10	5	6	2
LANDMARKS	5	3	2	2
METROLINK	4	2	1	3
CULTURE	7	7	3	3
'could be anywhere'	5	7	2	-
SPORT	4	1	2	2
WALKING	7	5	1	3

OLD	10	5	6	3
SHOPPING	7	6	6	3
FRIENDLY	3	2	3	1
WEATHER	1	-	-	1

Table 4.41: Thematic Narrative Structure

4.6.2 TYPE A:

As the most significant group, Type A consisted of ten respondents with Type loadings ranging from .53 to .86.

RESPONDENT	COUNTRY OF ORIGIN	SCORES
No.6 - Amanda	Mauritius	**0.86**
No. 7 - Kelly	U.S.A	**0.77**
No. 10 - Cere	Thailand	**0.63**
No 14 - Suzanne	U.S.A	**0.82**
No.16 - Karsten	Germany	**0.61**
No. 18 - Alexandra	Spain	**0.66**
No. 24 - Stephano	Columbia	**0.53**
N0. 25 - Emma	Kenya	**0.68**
No. 26 - Arbeke.	Kenya	**0.53**
No. 27 - Elena	Greece	**0.56**

Table 4.42: Type A Factor Scores

As the largest factor, Type A produced the most extensive range of verbal data. Earlier analysis indicated '*spacious views and panoramic settings*' as formative features within the visual preference and appreciation of this group. More importantly, the inclusion of features deemed 'visually distinct' consistently featured highly in each of the settings selected. What is evident is the 'complementary' nature between adjacent structures within holistic settings

as a defining characteristic to visual preference. As the table shows, all respondents in Type A expressed consistent views upon two distinct themes; 'architecture' and 'old'. As the data suggest, respondents are receptive to various structural designs, however the overall spatial composition needs to be balanced in physical form to be deemed appropriate in appearance. It became increasingly apparent, that the city actually consisted of more modern, rather than old environments, *"I tend to notice old architecture, yet actually it seems there is a lot more modern here"* (Respondent 14). Considerable negative commentary was attached to the combination of old and new structures into one total scene. Type A appreciated both forms but not when placed in the same setting. New and eclectic styles clearly appear symbolic of urban regeneration and a sign of improvement. In fact, three specific elements consistently emerged as crucial to urban appreciation, namely *style, space* and *colour*. Style could be either new or old, but always separately and decidedly not mixed *"That was one of the first things that struck me about Manchester, you tend to have something extremely modern right next to something very, very old"* (Respondent 14, American).

This same sentiment was expressed towards the same kind of image from the photographic selection. Photograph 20 (The Triangle) evoked this statement, *"This looks wrong. An old building with neon lights on. They don't go together. I have been there its alright inside, - but outside not very good"*. Another comment suggests, *"If you'd like to make something modern, rather do it inside and keep the value"*. Those who contribute to this Type appreciate the past presented today, yet require older structures to be retained in a certain manner. As the data show 'old' features highly in environmental consciousness, in a positive but unobtrusive way. The level of synergy *within* physical settings mattered more than the complementary nature between separate and different ones. Personal appreciation was

extrinsically driven by the appearance, compatibility and holistic outlook towards the visible cityscape.

Further evidence of the nature of spatial interpretation and consciousness emerged. In particular, this type proved to be particularly attentive towards the shape of architecture, noting '*rounded*' buildings such as the Central Library. References to 'classic' and 'gothic' designs were often highlighted but disliked in colour, described as *"too grey"* and *"too cold"*. However, the overall appearance consistently evaluated the use of physical space as a discerning attribute *"nothing is spread out, maybe it is because it is a small country, no space"*. Another cited *"the problem about this city is that everything is so narrow. The streets are really small and there are no places that are really spacey"*. Such remarks reiterate the characteristics of the tourist as a critical observer of the landscape, in pursuit of a spatially balanced, yet distinctive outlook towards the immediate proximity.

Type A revealed the most consistent and positive outlook towards newness in the surroundings, reflecting high personal awareness and a positive response to urban change. Seven of the ten respondents in Type A identified physical attributes as evoking specific feelings. *"With architecture, I get a deep feeling when walking"* (Respondent 10). Such a judicious perspective formed a sense of emotional involvement with the physical surroundings, yet this only occurred when those surroundings were deemed to be aesthetic. In contrast to this, clear critical detachment occurs towards elements of physical uniformity, for example shopping. This is especially evident when the urban setting appears to be defined solely by purpose. Walking around the city proved to be a preferred activity by encouraging a critical appraisal of place to occur. As suggested, it is the present-day that

forms the dominant perspective and as a consequence, physical change is not a 'bad thing'. One surprising theme was the identification of clocks and clock-towers throughout the city *"There are a lot of clocks in Manchester – you can always look up and see the time"* (Respondent 6). Another noted *"I have noticed there are several clocks around the city – splendid"* (Respondent 7). Interestingly Lynch (1960; 1981) and Rapoport (1988) both distinguish clocks as specific urban features that denote more than time. Lynch suggests the location of clocks sustains a memorable anchor for mobility, whilst Rapoport notes that clocks symbolise a variety of meanings to relate either to the place itself, or the person. However, walking, as a means of 'knowing' the city, was not seen positively in all cases. In Type A only one negative aspect to walking was identified. The lack of personal safety was an emphatically stated concern in places that were less busy than others, and even more so in unfamiliar areas during the night.

As might be expected, the specific tourist activity of shopping featured highly in the survey analysis of tourist behaviour. Similarly a total of four photographs presented within the Q-Sort design depicted a range of different shopping settings present in the city. These included Manchester United Superstore, a Commercial development pedestrian zone, The Trafford Centre and typical High Street shopping. Within Type A the 'Trafford Centre' and 'Commercial' shopping proved particularly '*striking*' in appearance. However, respondents expressed two different viewpoints. The first liked modern shops and could describe their experience in detail *"I think all shopping malls should be like this. Lots of things to see"* (Respondent 14). A second viewpoint clearly appreciated the modern features of buildings without particularly wanting to shop. The image of prestigious brand names, such as Bally and Lauren, featured in the 'Commercial' photograph, attracted and offered *'a different type*

of shopping experience" (Respondent 27). Lowe (1998) identifies these purpose built zones as 'new urban forms', to either pose a threat or act as a substitute for the traditional system of shopping. Nonetheless, the results are consistent with both suggestions, to show that change is not a threat but creates complementaries in urban appeal. It appears that physical change does not simply alter the nature of provision, but also sustains the ability to extend tourist attraction and interest.

'Englishness,' as inferred by respondents, was evident in the physical surroundings that people could see around them. However, further exploration of how the places made people feel, affected individuals in different ways. Deeper analysis of each Type reveals a difference in the social approaches towards surroundings. In Type A, seven of the ten respondents compared areas of difference in terms of what they were familiar with. One respondent said, *"I'm just a tourist, I'd prefer to see English buses"* (Respondent 10). Half of Type A described the surroundings as lacking character; '*stereotypical,*' and '*no sense of Englishness'*. Moreover, this Type expressed the view that historical architecture became ordinary and less significant as the stay progressed. *"Well, it could be anywhere, Manchester is full of these buildings"* (Respondent 25).

Type A expressed particular appreciation for the 'lively aspects' of the city. One evident distinction noted by respondents, related to the visible difference between business and the social use of the city. For example, shops close around 5/6pm and people were said to '*go home too early in the evening.*' Other spatial aspects compared Berlin as '*having more space'* and Barcelona as more cosmopolitan in '*nightlife*' than Manchester. Another cited *"Manchester United has really put Manchester on the map. Manchester should be proud of*

such a successful team" (Respondent 25). The representation of different time periods proved to enrich the tourist experience through offering an eclectic mix of architectural stature. The historical aspects retained value to contribute and complement other aspects of the tourist city. When asked 'why do you think that?' one participant replied, "*because the city has to have a memory. A memory of its past*" (Respondent 24). Such insight encapsulates the compatibility and acceptance of old and new in both a physical and socially valued way.

As discussed earlier, each participant provided *'three words that best described Manchester as a place to visit.'* The descriptors indicate 'meaning' to emanate from the place, such as 'Football' or perceived by the person, such as 'Better than expected'. The table shows the responses of each participant categorised as follows; People and People (12), People and Objects (13) and Objects and Objects (2) with three further references to the weather.

Exciting Not boring Fruitful	Young persons city Football Multi-cultural	Very Noisy Nightlife Big aspirations	Good Entertainment Better than expected	Rainy Trash Dirty
Cosmopolitan Big Cold	Cosmopolitan Young International	Industrial Entertaining Busy	Cosmopolitan Cultural Rainy	OK Very ordinary Got a lot

Table 4.43: Type A – Verbal Descriptions of Manchester

The most significant Type A generated a total of thirty words from all ten respondents. This type emphasised the form of the landscape more than any other factor. Over one third (37%) of the type used words to describe the visual aspects of the settings. Outdoor elements such

as *'rainy'/'dirty'* and '*big'* and *'industrial'* typified the environment of the urban landscape. Evening settings depicting *'entertainment* ' and 'nightlife' were included as views of the city. The majority of responses (63%) identified reactions and sensitivities that emanate from the place to the person. For example, least favourable traits were '*very noisy' /'cold'*. More positive sentiments included feelings ranging from '*good*' to '*better than expected'* with '*exciting*' and '*aspiration*' elements as emotional reactions. A fifth of the verbal descriptions generated by this Type related to the theme of Cosmopolitan, which included *'multi-cultural', 'cultural'* and '*international*'.

A - Typical Characteristic Sentiments

"One of the first things that struck me about Manchester was that you tend to have something extremely modern, right next to something that looks very, very old."
"Yeah, I like the design of the building and the use of water"
"Neon letters in lights, cosmopolitan and modern"
"The Lowry looks impressive – Manchester should have more exceptional buildings like this".

To date the analysis has revealed Type A to regard value as dependent upon the built form of the surroundings. A fuller and a more holistic understanding of place derive from the present setting and ambience of the city. This is particularly enhanced through an eclectic mix of old and new urban features, providing such settings physically complement each other to depict balance. Attached to this appreciation of the landscape is the ability to discern and accentuate shape as an integral aspect in gaining meaning from the environment.

As discussed, the two topics of 'Architecture' and 'Old' emerged as the defining themes to describe personal experience of the city. This revealed aspects of synergy *within* settings to

be important whether old or new, purposeful or aesthetic. This is demonstrated through a positive reception to the total urban landscape, particularly when presented within a social context. This view is maintained by the retention of the historic landscape, as salutary evidence that '*the city has to have a memory, a memory of its past*' (Respondent 24). It is these characteristics of physical balance and social appropriation that requires synchronisation between people and place. This Type is characterised in appreciating architectural presence through its social significance to form 'Harmony.'

4.6.3 TYPE B:

Over half of these loadings for this type result as highly significant, which Brown (1980) suggests illustrates a clear penetration into subjectivity from a point of self-reference to demonstrate high personal involvement.

RESPONDENT	COUNTRY OF ORIGIN	SCORES
No. 2 - Betty	U.S.A	**0.48**
No. 3 - Elaine	British	**0.80**
No. 4 - Norma	Ireland	**0.68**
No. 5 - Christina	Germany	**0.71**
No. 9 - Melissa	Taiwan	**0.60**
No. 17 - Karen	Sweden	**0.46**
No. 28 - Maria	Austria	**0.68**

Table 4.44: Type B Factor Loadings

The Q sort analysis revealed the consistently high significance placed upon the historical landscape, to the exclusion of other surroundings. The results suggest that Type B has quite a different outlook from Type A as previously presented. In this Type, two different themes emerged from the verbal analysis with all respondents in the group giving emphasis to

'Culture' and 'could be anywhere' to dominate the narrative analysis. A further three themes featured significantly with five out of the seven respondents in the overall group; these were 'Architecture', 'Walking' and 'Old,' with one respondent in the Type referring to 'Sport.'

A clear emphasis upon the historical landscape pervaded each aspect of narrative prevalent to Type B. Results from the Q analysis viewed the landscape as physically significant when bounded within historical architecture. These architectural landmarks reflected qualities as being *'solid'*, *'secure'* and having *'stability'*. This is re-affirmed by a demonstrable dislike for modern structures and in particular settings that communicate a purpose built and functional appearance. The Q results ranged across a bipolar scale indicating strong positive, and opposing negative views to reiterate the deep strength of feeling discussed within the earlier interpretation of factors. Again, Brown (1980) states such results provide the 'unambiguous and convincing evidence' of a deeply held belief. Such evidence becomes firmly resolute within an intrinsic viewpoint that constantly seeks to contextualise the past within new surroundings as 'meaningful' structures. This sustained emphasis upon the external world prompts physical features to exemplify 'other' things. For example, the thematic structure shows Type B to have distinct viewpoints on two separate themes; 'cultural' and 'could be anywhere.' Yet to this group, culture refers to 'what has gone before'. Consequently, a lack of historical representation in the surroundings indicates culture not to be present. For this group, culture did not relate to people at all but appeared inextricably bound within the physical historic representation of the past. For example, in Type B every respondent made reference to other features as indications of 'placelessness.' This theme became heavily aligned and firmly embedded across Type B wherever meaning could not be physically interpreted or placed. Each of the respondents sought to 'locate'

significance towards the type of urban structure. The less unique the structure, the greater the propensity to be described as 'could be anywhere' to symbolise 'placelessness.' Repeated examples included references to night-time settings, commercial development and modern structures. "*There is no character, there is nothing individual about it. There is nothing that says 'Its Manchester"*(Respondent 4). Such expressions were emphatic in sentiment as shown in the depth of Q analysis, and derisive in verbal tone. One respondent goes on to say "this could be anywhere in the world", so as to accentuate and denigrate an evident lack of structural relevance.

The emphasis upon tangible features became embodied throughout the narrative analysis. For example, all respondents in this Type repeatedly identified names of 'other' places as a means to exemplify types of settings to characterise forms of experience. In each instance the named place was then compared to Manchester to illustrate a comparative place with a type of experience. This produced a clear and descriptive insight to emerge that positioned 'experience' within a very specific geographical context. Essentially respondents sought to illustrate meaning by referring to the names of 'other' typical destinations.

Type B - Specific Destinations identified by respondents	
Mediterranean	*"Needs more trees and light"* (Respondent 17)
Sweden	*"People are more like each other"*(Respondent 5)
Birmingham	*"In constant competition with Manchester"* (Respondent 2)
Europe	*"People sitting on the streets having a beer"* (Respondent 2)
Bath	*"Similar to Bath. Beautiful architecture"* (Respondent 28)
Florence	*"Unlike Florence, Manchester has a lot of new and modern architecture"* (Respondent 3)
Europe	*"We've brought mainland Europe to the little island of Manchester. Even London hasn't done that"* (Respondent 4)
Prague	*"The architectural beauty of Prague"* (Respondent 4)
Manchester	*"Drinking is against my religion and everywhere here is full of pubs"* (Respondent 9)

Table 4.45: Factor B 'Other' Destinations

Each of these destinations represents forms of spatial significance as a means to validate a type of experience. Modern aspects of the environment proved to be meaningless in both appearance and substance, if they could not be physically located and connected. Ryan (1995) notes that a 'mindlessness' state of tourists is often used to indicate unconscious actions within behaviour. However, the passive assessment of surroundings appears not to illustrate either 'mindless' or 'meaningless' interaction by the tourist. In this case, it is quite the opposite and passive involvement provides clear attachment towards historical elements surpassing any other. In viewing the photograph of the airport walkway (Item 18) one respondent commented *"Mainly I think it doesn't say anything, its just really unfriendly and sort of hi tech, you just walk past and it doesn't say where you are or anything. You could be anywhere in the world"*(Respondent 17). The sentiments of *'cold'* and *'unfriendly'* were frequently applied to modern structures and settings. Type B proved to be a constant and consistent seeker of spatial significance, driven by the external surroundings in every

narrative theme. Even in expressions, respondents referred to other physical locations to exemplify their point. Yet, while this Type appears detached from contemporary structures the narrative theme of 'Architecture' proved particularly informative. A feature such as inappropriate signage and *'tacky neon lights'* placed upon older architecture was seen to shroud meaning, causing their presence to be resented.

One unifying theme throughout the critical commentary related to the combination of different architectural styles in the city. Type B suggests an opposing outlook to Type A. This Type objects to the inclusion of different, and especially modern, styles upon the historical landscape. Their presence detracts from the physical significance of the surroundings by appearing 'inappropriate' and 'unwarranted'. *"I don't like the real modern type things and I especially don't like the old with the new"* (Respondent 2). Respondent 17 comments *"They don't really fit together."* Dislike of modern structures proves unanimous throughout the Type, although further examination reveals subtle distinctions. The change in traditional architecture could be retained in an acceptable way. *"All the old northern warehouses have been done up, and that's good, but the new, brand new buildings are all shiny metal and glass and I don't like it"* (Respondent 3). Further discussion identifies the Lowry Centre as the *'most unattractive building ever seen'* referred to as *'new type artwork as a building.'* Instead, the characteristic trait of this group relates far more to the historical tradition established by built structures *"The cathedral. It really is the signature piece"* (Respondent 4).

Thus the juxtaposition between old and new architecture is particularly distasteful to Type B. The disdain for new structures is tempered by the constant attention to architectural detail as

applied to historical settings. The use of colour, especially grey, red and brown is frequently cited as characteristic of urban buildings. These colours are noted as being 'synonymous' with Manchester and not only in the older structures "*red and green brick, - and I've noticed also from modern buildings that they have red brick and green glass, so these really are Manchester architectural colours, red and green"* (Respondent 5). *"The same sort of stone colours, which is really good"* equally is noted (Respondent 3) and another finds "*the colour grey distinct in the city*" (Respondent 17). However, this Type can be characterised by the comment "*architecture that has that Gothic feel to it. It looks of something that is solid and secure and of stability, and that's why I like it*" (Respondent 4). These characteristics symbolise the sentiments of meaning expressed within Type B.

Thus this type typifies passive involvement with appreciation of the urban surroundings. Interestingly, six of the seven members in Type B expressed an opinion upon shopping. Half of the group were positive about shopping centres but would not visit or shop. The other half, were less positive and felt no attraction to visit at all. "*There's a million shopping centres like that"* (Respondent 4); *"I didn't come to Manchester to go shopping"* (Respondent 5). Thus, this type had no interest in the active pursuit of shopping preferring to seek meaning through architectural representation of the past instead.

B - Typical Characteristic Sentiments

"I especially do not like the old with the new" (Respondent 2)
"Well, Castlefield just depicts how Manchester is, in my experience" (Respondent 28)
(Victorian architecture) "I like the structure, the age of the building, the old-world that is synonymous with the Victorian/Edwardian type of city like Manchester" (Respondent 3)

As presented, the defining characteristics of Type B sought value from the historic urban landscape and its historical architecture. This Type demonstrated a prominent consciousness towards the 'appropriateness' of structures within settings. Such a view revealed a strong dislike of new and modern architecture especially when combined upon the landscape with buildings from an earlier era. This highly critical outlook produced a divisive appraisal between 'good' and 'bad' structural aspects in a clear and decisive manner.

As stated, Type B expressed unanimous sentiments upon two particular narrative themes; 'culture' and 'could be anywhere.' To this Type, culture denoted past times and events with structures and settings representing physical tributes in history. Narratives such as 'solid', 'secure' and 'stability' best express the personal values derived by this group. The opposite view is expressed towards urban features that lack such qualities, particularly new and modern buildings that 'could be anywhere.' Essentially, this tourist experience is bound in the history and heritage of the place with homage paid by the tourist. In this way, as placelessness is derisory, a sense of place must be historic. Thus, the definitive characteristic of Type B is one of 'Nostalgia' whereby experience is firmly derived.

Noisy	Hustle	Run-down	Lively	Vibrant	Nightlife	Fun
Grey	Changing	Busy	Busy	Multicultural	Party	Friendly
Rainy	Competitive	Expensive	Cultural	Dynamic	Travel	Lively

Table 4.46: Type B – Word Association

The table shows the responses of each participant when asked to provide 'three words that best describe Manchester as a place to visit.' A total of twenty one words were categorised

as follows; People and People (12), People and Objects (5) and Objects and Objects (3) with one further reference to the weather.

As might be expected within a high consensual factor, a commonality of traits clearly emerged throughout the narrative data provided by Type B. Analysis of how the place appears showed a bipolar positive to negative outlook accounting for 29%. Such expressions include '*grey*', *'rainy'* and '*run-down'*. More actively Manchester was seen as offering a busy and night-time scene. Over half (52%) of the adjectives described the 'feeling' of the place. A clear sense of transition and physical change in the landscape was apparent by the words *'changing'*, *'dynamic'*, *'competitive'*. Similarly more people-related attributes such as '*lively*', *'party,'* *'fun'* and *'friendly'* emerged to indicate more social characteristics. Only 10% related to a sense of multi-culturalism in the city. Two words were deemed neutral in value due to an ambiguity of interpretation, namely hustle and travel.

4.6.4 TYPE C:

The six respondents in this Type attained significant loadings in the following manner:

RESPONDENT	COUNTRY OF ORIGIN	SCORES
No. 8 - Yin	Taiwan	**0.72**
No. 11 - Mana	Botswana	**0.54**
No. 19 - Alexandra	Czech Republic	**0.56**
No. 21 - Jeff	China	**0.69**
No. 29 – Daisy	Korea	**0.64**
No. 30 - Elisabeth	Italy	**0.68**

Table 4.47: Type C Factor Scores

Type C distinguishes itself from A and B in a number of specific ways. Results from the Q analysis revealed personal experience not to depend upon the form of the landscape as it was depicted in the previous two Types. This Type sought distinct and purposeful settings, as classified by function, and particularly used by people, as more spatially attractive and personally relevant to the tourist stay.

Of the eleven narrative themes to emerge in Type C all respondents aligned upon three distinct themes, 'Architecture,' 'Old' and 'Shopping'. However the positive and negative interpretations revealed subtle differences. For example, the impact of new surroundings is culturally illustrated in unfamiliar sights *"For the first time I saw Western style buildings and this style, it was a great shock to me*" (Respondent 29). Further discussion highlighted the conflict of architectural styles to signify a sense of nonconformity, *"Modern and classic don't match."* Jeff from China (Respondent 21) also recognised the stylistic clash in places *"buildings are different in my country, the States and here –I mean, according to the feel."* He pointed out *"shopping malls in China tend to be very modern and inconsistent with the style of Manchester, I guess*". Respondents frequently justified statements by comparing references to 'home' or previous tourist experience. Such sentiments prevailed throughout the group with traditional Victorian architecture cited as 'different', but definitely not of particular significance. *"This clock tower is old but not attractive"* (Respondent 17). Instead a number of contemporary structures proved more significant than heritage. However, this trait for the modern was further qualified by the expressed dislike for the overt and distinct imitation, *"It looks nice but, 'made,' you know artificially created"* (Respondent 19). Respondent 30 equally articulated a clear 'dislike for the artificial.' Expressions relating to '*colour*', '*light*' and '*shape*' commonly occurred to positively depict good settings. These

words were not used in isolation, but often collectively to justify in the fullest context. Respondent 29 stated, *"I dislike closed buildings and I don't know why, why many people don't build new buildings or remodel buildings."* Such an expression appears to be borne from a perceived sense of personal 'usefulness' of the setting. This complies with the 'utility theory' advocated by Wolpert (1965) and also levels of 'higher utility' whereby attractiveness remains secondary (Walmsley and Lewis, 1993) Many 'old' structures were seen as redundant ones, by their limited use or value. Alexandra (Respondent 19) highlighted the benefits of using old buildings for new uses *"Old warehouses being used today by people is much better."* Once again, the contribution of place to people becomes evident when discussing old urban settings. Major sites such as St Peters/Albert Square are expressed as important simply because of their age, and not because of aesthetic or historic appeal. However, these sites assume much higher significance when actively occupied and used by people, as meeting places, thoroughfares or just busy with people *"Many people were in the Square, old men, old women, everyone, yes. At the time moods were very happy, very good"* (Respondent 29). Type C repeatedly attained personal meaning from people in the surroundings, more than in the settings themselves.

In Type C all six members liked shopping and discussed the activity in depth. As a result, a consensus amongst all respondents emerged towards the tourism activity of shopping. The Trafford Centre symbolised an 'Americanised' form of experience through the representation of artificial environments. Respondent 19 remarked *"I just think it's, you know, kind of typical American mall with making people spend more and more money and promoting and supporting consumerism with all this beautiful stuff"*. The Commercial image (Item 12) was seen as '*European*' and the traditional High St. (Item 26) as being

'*English.*' Respondent 8 commented "*Home is becoming European very quickly. Mainly through the shopping but changes are very evident*". While the High St. was not seen as an attractive place to visit, it was perceived as being probably '*expensive*' and '*hard work*'. As a result, Type C members consistently perceived shopping as an essential activity to be conducted in modern and convenient places. Whilst respondents differed in their outlook towards the activity itself, all agreed shopping presented socially interesting and busy places to visit. This Type remained attracted as much to people as to the place itself.

Three of the six respondents in Type C emphasised the role of urban change and adaptability between people and the place. As such, the notion of being European appeared at odds with Manchester. Comparisons to Barcelona and Amsterdam were made *"I think that café society is struggling with, you know, with the tradition of Manchester"* (Respondent 19). In this way, Type C appreciated the aspiration to increase development but felt there '*was a long way to go*' (Respondent 8).

C - Typical Characteristic Sentiments

"I like the social aspects of people coming together' (Respondent 8)
"The Trafford Centre is modern and has a lot of space with a big design – lots of light and space." (Respondent 11)
"Places need people in them, otherwise they're just places" (Respondent 29)
"A nice clean design of steel and concrete, very modern" (Respondent 11)

The values for Type C demonstrate an active and comprehensive outlook towards urban experience, particularly defined in a societal and shared way. This group maintain a positive outlook towards clearly defined settings both aesthetically and in purpose.

As stated, all respondents aligned upon the three distinct themes; 'Architecture,' 'Old' and 'Shopping.' In each instance the function of the setting remained paramount with contemporary settings proving the most popular. Older buildings retained limited value that became enhanced when re-invented for new use. The need for buildings and settings to look attractive if they were to be entered was continually expressed. This appeal increased with bright lights, other people and activities were evident. Type C possesses a socially aware and people-orientated outlook, that seeks to maximise the stay through accumulating numerous and varied experiences. It is this outgoing and sociable perspective that embodies a 'Gregarious' approach to the urban tourist experience.

A total of 18 words were categorised, as follows; People and People (10), People and Objects (4) and Objects and Objects (3) with one further reference to the weather.

International	Development	Friendly	Free-living	Good organisation	Ugly
Vibrant	Boisterous	Educational	Convenient	Friendly	Fun
24 / 7	Diverse	Insecure	Quiet	Bad weather	Likable

Table 4.48: **Type C** – Word Association

As the data suggest Type C demonstrates an emphasis towards intangible attributes to relate people characteristics as place descriptors. Three words describe views of settings: Bad weather, Development, Diverse. Values to the individual include: International, Convenient, Good organisation, Ugly, Vibrant, Boisterous, Friendly (twice), Insecure, Free, Likable, Fun and 24 / 7. This denotes the use and extensive relationship between the visitor and the destination. A further two words 'Educational' and 'Quiet' were ambiguous and, as such, neutral.

Over two thirds of all responses in Type C described the atmosphere of the place as somewhere to be. A complimentary nature between words emerged such as *Friendly, Fun* and *Likable*; *Development, Good organisation, 24/7; Vibrant, Boisterous* and *Diverse.* Surprisingly, only 5% referred to *International*, with culture not being mentioned at all. This is in contradiction to Types A and B. A *'friendly'*, *'free'* and *'fun'* atmosphere was contained within *'convenient'* and *'well-organised'* city. This obviously likable place reflects a vibrant and boisterous approach to a 24/7 economy. This positive outlook was tempered by some negativity expressed as *'insecure'* / *'ugly'*. *'Bad weather'* and *'diverse development'* featured as descriptors of the settings (22%). The contemporary outlook of this type is sustained throughout the narrative discourse of all respondents. Type C gravitates towards opportunities to meet and participate with people and seeks interaction with as many diverse settings as possible.

4.6.5 TYPE D:

A total of three respondents loaded explicitly to define this type. The Type explained 11% of the total variance of the Q analysis, the same as Type C, with six respondents. Interestingly, each respondent attained some of the most significant loadings from the total correlation matrix.

RESPONDENT	COUNTRY OF ORIGIN	SCORES
No. 1 - John	U.S.A	**0.64**
No. 22 - Marco	Mexico	**0.81**
No.23 - Silvia	Columbia	**0.86**

Table 4.49: Type D Factor Loadings

This underlines a clear consensus of strongly held beliefs. Results from the Q analysis characterise Type D as preferring modern, purpose built settings that offer a variety of recreational opportunities. This Type attained the highest convergence of themes by all respondents of any Type in the analysis. From the eleven principal themes, five specific topics emerged to illuminate specific features of distinctiveness; 'Metrolink', 'Culture,' Walking', 'Old' and 'Shopping'.

The ability to travel from 'A to B' in an efficient and effective way appeared very important to this Type. Mobility in and around the city was aided by the tram system, Metrolink. All of those in Type D used, and were critical of, the transport systems. What is significant is that transport did not feature significantly to any other Type. The transport system was identified as a functional component simply necessary to travel around a city. *"All cities have them, don't they"* (Respondent 1), *"It's a common sight in the city, but for me its just transport"* (Respondent 23). Respondents were used to similar networks with nothing distinct being related to transport at all. The female respondent from Mexico pointed out *"I am really scared about the Metrolink on this centre"* and elaborated that she had often felt insecure in some places in the city (Respondent 22).

Unanimously, shopping proved to be an active choice. However, it was described as an everyday, normal activity and therefore supplementary to others, and not at all essential. For example, the American on business shopped for specific items and only at the Trafford Centre. Similarly, the Columbian respondent wanted only to shop at the Trafford Centre. All three respondents within Type D discussed shopping solely in relation to time e.g. *'waste of time', 'everything under one roof'* or *'better things to do'*. The respondent who had visited

the Trafford Centre because '*everything was all under one roof*' felt he understood the popularity of the place. *"There's a lot of elegant stores, a man can carefully choose his items and take his time"* (Respondent 23). This sentiment was shared by Respondent 22 who commented *"I think the combination of all the necessary in the same place makes the Trafford Centre beautiful"*. This reiterates the purposeful trait of shopping both in time and activity. Earlier analysis with other factors throughout the sample identified shopping with adjectives such as 'stereotypical', 'commercial' and 'indifferent'. A deeper examination revealed that none of the respondents in Type D referred to the city in any of these ways at all. For Type D shopping was one of many purposeful activities able to fulfil a personal requirement. Convenience related more to the use of time than the appearance of the place.

Contrary to Types A and B, none of the respondents in D enjoyed 'Walking' around the city at all. However all agreed that the city image was changing for the better and that sport, in particular, applied to Manchester. Two of the respondents had visited Manchester United and bought souvenirs to take home. The respondent from Mexico (male-Respondent 22) enthused *"It fulfilled my expectations, it fulfilled"*. Respondent 23, a female from Columbia, reiterated the significance of sports to the city *"Sport is a big part of the Manchester identity, but I think its probably attractive for men"*. In essence she believed sport to be a good *'but a very masculine thing.'* Manchester United featured in a number of discussions in a variety of ways such as location, image, as an attraction and sport. It appears synonymous with knowing the city as a place of international repute. In Type D characterised by recreation and social activities, one respondent stated that 'football' was an image more than a word. For her, the most distinctive element of the tourist city was the Village and a sense of freedom.

"For example, on the radio they said that Manchester is like the San Francisco of the UK because many gay and lesbian people were living here and you had the festival. I think it's like, I mean, the first thing that comes to my mind is the freedom like in the gay and lesbian city" (Respondent 23).

A dislike for older structures within physical settings became confirmed through the narrative discourse. *"I really dislike old kind of places mixed with the new"* (Respondent 22). Another agreed more emphatically about the dreary colour throughout the city *"Too old, too old"* (Respondent 23). The American (Respondent 1) differed in his outlook *"The British take a lot for granted. We don't have this kinda stuff'*. However, he did not choose to walk around the city or actively sightsee during his visit. Instead he purposefully visited specific places to do things such as to shop, eat/drink and for entertainment. Notably, the same respondent was conscious of the number of clocks situated across the city *centre "Looks good, as if it symbolises more than time. I'm always looking at clocks, time is too important these days. Always on the go"*. Once again, clocks prove to be a discernible feature, yet in this Type the use of time is the issue, and its aesthetic appearance. The presence of clocks was architecturally significant and symbolic of the Victorian era and values. The past is important but the present even more so. It appears that this Type is firmly embedded in the modern and the active recreational pursuits of today. The responses focused upon activities, with little reference to place. None of the group included any physical references within aspects of culture and the city. *"It's like the side all cities now have, like the movies, the theatre, places to go and drink coffee"* (Respondent 22). *"History is the atmosphere of the city since a long time ago, not anymore"* (Respondent 23).

D - Typical Characteristic Sentiments

"Time is very important nowadays, always on the go" (Respondent 1)
"Having fun is really important" (Respondent 22)
"With the night-time and lights Manchester seems like a futuristic city" (Respondent 23)

As previously discussed, evident characteristics of Type D are a preference for modern architecture with a particular attraction to night-time settings and activities. A strong disposition to being physically mobile and socially interactive shows the ability to be independent to be important. As shown this Type converged of five themes to include 'Metrolink,' 'Culture,' 'Walking,' 'Old' and 'Shopping'. This proved to be the sole group that disliked walking as a means to gather familiarity to the place. Convenience and speed superseded such a past time. Equally materialistic visits sought to buy 'souvenirs' and 'shop' as preferred activities. This type attained significant consensus towards the purposeful aspects of the city whilst retaining firm views towards behaviour and the place itself. The defining characteristic across this Type proved to be self-ruling and 'Autonomous' in gaining experience.

The respondents each provided three words 'that best described Manchester as a place to visit.'

Hospitable	Different	Football
Accessible	Mixed	Liberating city
Friendly	Interesting	Business

Table 4.50: Type D – Word Association

In spatial communication, Type D represents the most balanced viewpoint between People and People (3), People and Objects (4) and Objects and Objects (2). No negativity is expressed, while three words relate directly to settings: *Mixed, Football and Business.* A greater proportion of the descriptors relate to values held by the individual; *Hospitable, Friendly, Interesting, Liberating* and *Accessible*. '*Different'* could relate to either physical or social setting and is therefore deemed as neutral due to its ambiguity.

This positive outlook towards describing the city is maintained by Type D. No negative phrases are used at all within a modern-day interpretation of urban characteristics. Views of settings are contained within the expressions '*Football*' and '*Business'*. The place is described accessible, and interesting in a hospitable and friendly way; the diversity of the city is seen as '*liberating'*. The Type reflects an active, positive and functional outlook towards the tourist experience.

4.7 THE SENSES AND THE CITY: *'Environmental Knowing'*

'Senses are intricately tied up with the construction and representation of environments each. ...produced by the specific concatenation of the senses.'
(Urry, 1997:72)

The study to date has addressed the perception, interpretation and appreciation of the built environment. As Urry advocates '*people encounter the city through the senses'* (1999:71). The results have shown a variety of outlooks to exist between individuals towards the unfamiliar urban surroundings. The following analysis presents the different viewpoints in relation to associating meaning through sensory association compared to somewhere other

than 'home.' In this way, if the visual sense reflects shared social meanings, then a similarity in sentiment may exist in the remaining senses also.

As presented in Chapter Two, the need to acquire spatial knowledge of our surrounding world represents a fundamental human need. As important as the visual sense is, it still remains but one of the five receptors available to interpret new experience. In cities especially, people are receivers of a range of sensory information, some familiar, some unfamiliar. Golledge (1981), amongst others (Rodaway, 1994), has referred to this barrage upon the senses as a 'cacophony' from the external world. Any distinction in the scope between the familiar and the unknown is instinctively classified through a personal frame of reference. In seeking to acquire immediate experience from unfamiliar places, aspects of sensory awareness become more acute (Rodaway, 1994). Thus, to better understand the concept of stranger-hood from a spatial perspective, human responses must remain multi-faceted and contributory to the overall experience. In recognition of this, a comparative insight between the familiar, and the unfamiliar, associations of tourists related physical, social and cultural reflections of place.

The 'intimate senses' of taste, touch and smell characteristically connect place and personal space. Similarly, 'sight' and 'hearing' reflect 'distant senses' by their ability to gather information from further a field (Livingston, 1978). According to Livingston these 'mechanisms of knowledge' are barely tested in simple environments, but become increasingly challenged in more complex places. Rodaway (1994) reminds us that peoples' experiences evoke all of the senses with sight representing simply one.

During the interview, each participant conducted a sensory appraisal of each sense with a place. The five human senses of 'Sight', 'Sound', 'Smell', 'Taste' and 'Touch' are explored from the two perspectives of 'Manchester' and 'Home'. Each respondent received full instructions to clarify the aim and understanding of the activity. If any respondent felt uncomfortable or unable to answer any of the questions this was accommodated within the study. It was preferable to have no answer at all, than a forced/inaccurate response to a poorly comprehended question. In practice this was an infrequent occurrence, with no problem with any particular sense being identified.

As discussed in Chapter Two, emotion links human experiences with place to acquire meaning through *'the steady accretion of sentiment'* (Tuan, 1977:33) with 'home' viewed typically as an existential state. For example Seamon (1979:70) defines 'at-homeness' *as 'the usually unnoticed, taken-for-granted situation of being comfortable in, and familiar with, the everyday world in which one lives, and outside of which one is visiting'*. The metaphorical interpretation of home is *'an abstract signifier of a wide set of associations and meanings'* (Moore, 2000:208 in Manzo, 2003:49). In this sense, affective bonds identified by respondents are able to illustrate personal significance. The data collected from the respondents in each Type were examined for salience between the two perspectives. A comparative approach identifies any diversity within the sensory range and illuminates where those differences reside.

A cultural reflection upon the senses is able to present a social and shared viewpoint, as well as an individual one. As Rodaway (1994:22) indicates, individuals may differ in their perceptions, yet there is nevertheless an identity or similarity of the sensed worlds shared.

The results now consider associations made by the individual as a stranger and as one originating from different socio-cultural surroundings. The results focus upon the intrinsic traits of individuals from two perspectives, as a distinct Type, as previously revealed by the Q analysis, and by the origin of respondents from their home continent. This builds upon the consensus of visual stimuli in the Q analysis to relate other human senses to shared physical surroundings. As a corollary to the Q analysis, sensory awareness is considered from another geographical consciousness, that of 'Home'. Thus, the concluding analysis presents a relative assessment between 'factoral types' and 'sensory ethos' towards giving meaning to a place. The findings seek not to infer cultural criteria as a basis for experience; they seek to simply compare human associations between immediate and temporary surroundings with attachments to the familiar and everyday environment of home. This is to address concepts by Urry (1995), Rodaway (1994), Tuan (1998) and Manzo (2003), who question to what extent culture may perhaps frame individual experience.

4.7.1 SENSES, CATEGORIES AND TRAITS

As discussed in Chapter Two and the methodology, sensory awareness to the surroundings becomes heightened towards somewhere unfamiliar. Also, sensory awareness is connected to personal experience that is previously known and accepted (Rojek, 1993). Rodaway divides each of the five senses into a category of 'general' or 'specific' associations. In each instance, the distinction rests upon the external or internal emphasis within levels of place-person interpretation. For example, Rodaway (1994) believes deciphering sounds, particularly within unfamiliar settings, provides specific distinctions. Elements of environmental noise surrounding people become differentiated by sounds individuals can

either 'hear' (general) or 'listen' to (specific). This division is able to illustrate a diversity of personal interpretation and sustain a direct emphasis to either external or internal associations towards experience.

Factoral sensory traits result from the responses of tourists towards the urban destination gained through the experience accrued during their visit. National traits derive from the sensory associations reflected by the respondent and their own 'home' place of origin. The type of response is weighted in accordance with the number of respondents in each factor. Thus each sense represents a maximum of 1.00 (100%), whereby all respondents would associate meaning in the same category. The higher the rating the greater the shared similarity between each sense, its category and group type.

4.7.2 FACTORAL SENSORY TRAITS & MANCHESTER

Previously the Q analysis revealed four Types. Types A and B focused upon the form of the landscape as a source of experience determined by appreciation. In contrast, Types C and D focus upon the purpose of physical elements within the surroundings to extend opportunities to participate and gain new experiences.

4.7.3 TYPE A

Sight is established as the primary medium for knowing a place and is classed as a distant sense by its ability to embrace a variety of spatial scales. A total of 67% of Type A identified built structures to be synonymous with Manchester including *Old buildings*, *Chinatown Archway* and the *Trafford Centre*. Similarly, images of '*brown bricks*', '*red buses*' and '*grey*

sky' illustrate specific colour associations. Consistent with the Q analysis, the importance remains upon the landscape, adopting both established and newer forms of urban development.

SIGHT		SOUND		TASTE		SMELL		TACTILE	
Structur	*mage*	*Hear*	*Listen*	*Type*	*lavour*	*thereal*	*ungent*	*xternal -led*	*nternal- led*
.6	.4	.8	.2	.7	.3	.5	.5	.5	.5

Table 4.51: Type A - Senses

However within this type, auditory associations proved to be the most consistent and definite in outlook. A total of 83% identified sounds related to vehicles such as *traffic, buses, ambulances* and *police cars*. The rate of recurrence of car sirens and horns did resemble a 'cacophony bombarding the senses' (Rodaway, 1994) to present a constant irritation and definable trait. A further two responses cited 'football' and 'rain'.

Associations with taste divided into descriptive 'type' denoting a kind of food or 'flavour.' *'Boddingtons beer', 'brown sauce'* and *'bland'* were cited as typically English, with all others being *'foreign'* or *'sour'* in taste. Cuisine especially lacked the ability to achieve 'Englishness' and was frequently referred to as a disappointing feature of the visit.

According to Rodaway, (1994) smells are predominantly classed as either 'pleasant' or 'unpleasant' in nature. However classed, as one of the intimate senses, within a new environment smell often becomes enhanced. Golledge (1991) argues that this is particularly true in trying to familiarise with new surroundings. Pleasant smells are more frequently

associated to natural settings with urban settings commonly attaining less odour and heavier densities. As such, two generic types of smell contribute to the classification in these findings; 'ethereal' and 'pungent'. Ethereal represents less pervasive smells that are often temporary such as the gas-like emissions of *'car fumes'*, *'smoke'* and *'buses'*. Pungent denotes the heavier, dense and more constant smells such as *'Indian food'*, *'curry'*, *'coffee'* and *'central heating'*.

Particularly pertinent in these results is the sense of the 'tactile' as feelings progress into associations formed by the respondent. In this tactile sense, the nature of inherent sensitivities was considered as being either internal or externally driven towards the surroundings. Internally driven responses relate to how the city makes the tourist intrinsically feel. External-driven responses illustrate how the city itself 'feels' to the tourist and to exemplify any 'person versus place' prominence of meaning. This classification is the same as adopted for the three words used to describe Manchester, presented earlier in the analysis. As indicated by Golledge in Chapter Two a division between internal and external forces clarifies meaning as either generated by the place, or bestowed by the person, within environmental analysis. In this Type the responses divided into equal numbers to encompass a bipolar scale from 'unfriendly' to 'positive'. This concurs with earlier findings that highlight a receptive and tolerant attitude to diverse settings, actions and change.

4.7.4 TYPE B - *Indicative Sensory Traits*

Initial examination clearly shows the resolute similarity of shared views and beliefs towards the four of the five senses. One trait already associated with Type B is personal awareness of precise features and detail towards their surroundings. Five out of the seven respondents

associated the city with tangible structures such as *'old buildings'*, *Victorian buildings'*, the *Town Hall*, *pubs* and *building work*. All of these elements featured highly in the Q analysis to confirm the earlier findings that weight prominence upon the urban form of the landscape. In addition a further two responses associate *'buses'* and *'traffic'* as common city images.

SIGHT		SOUND		TASTE		SMELL		TACTILE	
Structure	*Image*	*Hear*	*Listen*	*Type*	*Flavour*	*Ethereal*	*Pungent*	*External-led*	*nternal led*
.72	.28	.72	.28	.85	.15	.72	.28	.57	.43

Table 4.52: Type B -Senses

Movement and noise in the city is reflected through associated sounds. Five responses indicate that respondents were constantly hearing sounds relating to *'traffic'*, *'trams'*, *'sirens'* and *'busy'* movement about the place. This Type appreciates a more passive appreciation of place with movement denoting change as an unwelcome intrusion to the experience. '*Music'* and '*chatting*' signify a more relaxed and listening outlook towards the surroundings.

Six of the seven responses named *'types'* of food associated with their stay. All of these were foreign foods with only one respondent citing *'sandwiches'*. Only one flavour was associated with taste and Manchester specifically, *'bland'*. The smell of food, *'curry'* and *'Chinese'*, proved to be a commonly recognised pungent sense with others characterising a distinct *urban smell*. The most positive response cited the city with a 'fresh' smell, contrasting with the smell of the canal and exhaust fumes.

Over half of the Type considered the external surroundings to be a direct influence upon their personal feelings. For example, *'Cosmopolitan'*, was used to positively describe the ambience of the city centre. Yet, *'busy'*, *'damp'* and *'scary'* indicated how the place felt to tourists. Other respondents reflected associations that had a more internal basis, with feelings such as *'comfortable'*, *'freedom'* and *'happy'* all being identified.

4.7.4 TYPE C

It is interesting to note that Type C revealed a total consensus upon structure as opposed to image. In particular, an eclectic mix of structures proved to be the most important aspect and is reflected in visual association. Distinctive features such as *Victorian architecture*, the *city squares* and *high-rise buildings* were all associated with the urban appearance. Waterfront *'canals'* and *shopping* on *Oxford Road* coincide with the preferences and activities aligned to this Type. All of these features proved significant within the earlier analysis of Types to confirm a contemporary outlook towards urban experience and use.

SIGHT		**SOUND**		**TASTE**		**SMELL**		**TACTILE**	
Structure	*Image*	*Hear*	*Listen*	*Type*	*Flavour*	*Ethereal*	*Pungent*	*External-led*	*Internal-led*
1.0	-	.5	.5	.67	.33	.67	.33	.83	.17

Table 4.53: Type C -Senses

'Traffic' and *'noisy'* settings exemplified typical urban sounds and these were set against *'music'* as a pleasurable audio association. The taste of the food was typically foreign, such as *curry / Chinese,* with *fish n' chips* and *potatoes* also associated: only two flavours were cited, 'sweet' and 'fatty'. The smell of food and cooking is often perceived as pungent and

intensive for a limited period of time. *'Cappuccino'* and *'sausages'* were both identified. Of greater significance, are the lingering smells of *'smoke'*, *'congestion'* *'rain'* and *'rubbish'*, commonly described as left outside buildings and in the street.

This Type responded strongly to external conditions as a direct influence upon how feelings occurred. For example, the city was described as *'exciting'* yet *'inconsistent* and *'insecure.'* Also, others described it as a *'cold'* and *'unfriendly'* place. One response suggested the city brought a sense of personal *'freedom.'* This finding reiterates the dependence upon the surroundings primarily as a social setting appealing to social interaction. All of the feelings emanated from the place to the tourist in a conducive or otherwise manner. Also, this Type reflected a preference for the new and modern aspects in the urban landscape. Indeed, older settings and buildings, especially devoid of people, repelled this Type and induced a fear of entering. To some extent these findings explicate the internal dynamic of experience prevalent to contemporary use in historic places.

4.7.6 TYPE D

SIGHT		SOUND		TASTE		SMELL		TACTILE	
Structure	*Image*	*Hear*	*Listen*	*Type*	*Flavour*	*Ethereal*	*Pungent*	*xternal-led*	*ternal-led*
.67	.33	1.0	-	1.0	-	1.0	-	1.0	-

Table 4.54: Type D -Senses

Type D reflected very limited cognitive attachment towards the physical surroundings to emphasis a more introvert and autonomous outlook. This Type was the smallest of the four yet attained very high loadings in the Q analysis validating a definite and concerted attitude

towards the surroundings. Only two structures were specifically associated with sites in Manchester; *St. Peters Square* and *Aquatic Centre*. The recreational association with the swimming centre reiterates the active and mobile characteristics highlighted within the Q analysis. Other tangible elements were quite specific in their taste; *Guinness, Kebabs* and *Fish n' chips*. The sounds of the city all converge upon the street scene; *Traffic, Movement* and *Congestion.* The Q analysis had previously shown a dislike for building work as an unhealthy environment. All of the participants described Manchester as having a very distinctive smell; *Bad, Humidity* and *Damp.* Odours throughout the city change as individuals move around, but a particular urban smell was said to be omnipresent, albeit to a varying extent. Respondent 22 referred to it as '*water that has been trapped'*. This sentiment was shared with another who commented *'no smell at the airport, until you go out onto the street – very Manchester*' (Respondent 23).

The respondents all positively described how the city as a place felt; *Friendly, Safe* and *Secure*. What is important is that this Type is characterised by high mobility levels and an interactive use of facilities to describe a positive outlook. This emotional attachment facilitates a participatory approach to knowing the city and in this way the sensory awareness affirms the characteristics and traits already revealed by the Q analysis.

4.7.7 Conclusion Sensory Traits and Manchester

Each of the typical human traits are illustrated according to each Type and specific human sense *(Appendix 2).* The comparison highlights the dominant traits to show any areas of convergence. In Type A the intensity of sound proved to be the dominant feature, followed

closely by the type of food. Similarly, taste and the type of food featured highly with Type B. However, this Type differed in terms of 'sight', with tangible structures being a clearly recognised trait. Type C offered a different sensory assessment. All respondents in this Type agreed in associating structures as synonymous with the city. However, closely linked to this Type are traits that are related to the 'tactile' and to feelings. Interestingly, over 80% related directly to the city as a destination, in terms of how the city actually felt as a place. Feelings appear to be externally led and represent the city as a place for interaction. Type D provides the most distinct and definite results with a high degree of consensus, although this was always likely given the size of the group. Four of the five senses produce a score of 1.0, showing complete agreement, with firmly held attitudes and opinions upon all matters. As in the Q analysis, Type D responds primarily to the external surroundings as a provider of experience.

4.8 SENSORY REFLECTIONS OF HOME

'Different societies place different emphasis on the senses, thereby effecting varying perceptions of a given environment'

(Urry, 1997:72)

In this study, the 'strangers in the city' share two fundamental parts. All have travelled to and are in, the same destination at the same time. Secondly, tourists do originate from 'another place' in the world that can be defined in geographical parts such as continents. The similarity in space and time may share some cultural adherence within a wider setting than the receiving destination alone may suggest. It is likely that the generating region of home bears some influence upon the associations and reflections that affect the tourist experience towards somewhere unfamiliar. As such, levels of geographical consciousness are evaluated

by a sensory comparison between 'Manchester' and 'Home'. Using the same sensory categorisation as earlier (Rodaway, 1994) the data is now presented from the geographical continent of tourist origin.

These closing findings to the analysis seek to acknowledge the cultural component of environmental assessment and the way in which associations come to reflect shared social meanings. More specifically, cities present an optimum research setting to consider sensory reception and interpretation. In particular, people formulate personal associations with elements that are dense in nature or high in volume. Identifiable traits that differ between associations made to home and 'tourist destination' point of personal parameters of meaning towards a place.

4.8.1 ASIA –

This group of seven respondents came from a variety of Asian origins, as listed below.

RESPONDENT	COUNTRY OF ORIGIN
6	**MAURITIUS**
8 AND 9	**TAIWAN**
10	**THAILAND**
13	**INDIA**
21	**CHINA**
29	**KOREA**

Table 4.55: Tourist Country of Origin Asia

A total of seven respondents had travelled to Manchester from Asia. Respondents were asked to think of a sight associated with home. All identified tangible structures such as

buildings and were very specific in nature. The most common structures identified proved to be '*shops*' and the '*Main Street*'. The overall consensus across the group suggests that there is a definite importance attached to the built surroundings. Apart from structural associations, no generalised images are invoked, nor is there reference to use of colour, people or any other intangible expression.

SIGHT		SOUND		TASTE		SMELL		TACTILE	
Structure	*Image*	*Hear*	*Listen*	*Type*	*Flavour*	*Ethereal*	*Pungent*	*xternal-led*	*ternal-led*
1.00	-	.86	.14	-	1.0	.86	.14	.57	.43

Table 4.56: Sensory Associations & Asia

The sounds of *'traffic'* and '*buses'* complemented the high emphasis upon structures as tangible aspects of the location. References to noisy children and people chatting appear to denote increased familiarity and a sense of 'at homeness' (Manzo, 2003). Only one respondent cited *'tranquil'* to indicate the quiet and peaceful sound that to them was synonymous with home.

Interestingly, taste revealed a complete consensus, with every respondent associating specific flavours with thoughts of home. For example, four of the seven respondents cited '*spicy*', followed by '*pepper*' '*sour*' and *'better taste'*. Only one type of smell was seen as pungent, that of '*food*'. All other smells related to the environmental settings and included rain, air conditioning, congestion and pollution.

Tactile expressed as 'feelings' separated into two categories; those evoked by the 'external' structures and features within the normal surroundings, and 'internal' denoting the intrinsic

and innate feelings expressed in thinking about home. External features identified environmental aspects such as '*humidity*' as the main response with *'busy'* indicating a good choice of things to do. In addition, one respondent commented how rapidly 'home' was adapting to becoming *'more European'* with even a 'Boots' chemist opening on the High Street. Three respondents identified intrinsic associations to home; *'Belonging'*, *'Positive'* and a sense of *'Harmony'*.

All respondents from Asia yielded results focused on just two sensory approaches to environmental awareness, sight and taste. They relate to man-made, structural elements such as *'High St'*, *'shops'*. No one of Asian origin specifically identified types of food, instead flavours were always cited especially *'pepper'*, *' spicy'*, *'sour'*.

4.8.2 EUROPE

Europeans proved to be the largest and most numerous group of a geographical cultural origin with a total of twelve respondents.

RESPONDENT	COUNTRY OF ORIGIN
3	**U.K**
4	**Republic of Ireland**
5, 16	**Germany**
15	**Switzerland**
17	**Sweden**
18	**Spain**
19	**Czech Republic**
20, 30	**Italy**
27	**Greece**
28	**Austria**

Table 4.57: Origin of Tourists Europe.

SIGHT		SOUND		TASTE		SMELL		TACTILE	
Structure	*Image*	*Hear*	*Listen*	*Type*	*Flavour*	*Ethereal*	*Pungent*	*xternal-led*	*ıternal-led*
.08	.92	.33	.67	.92	.08	.92	.08	.16	.84

Table. 4.8: Sensory Associations and Europe

Most of this group suggested broad scenes and images as synonymous with home and only one person suggested something specific, namely a *'restaurant'* as a typical sight of home. Surprisingly, many suggested scenes connected with nature and colour with examples including *'green'*, *'trees'*, *'parks'* and '*countryside.*' In addition, '*mountains' 'vineyard'* and '*colourful'* were also provided. Other words included '*old'*, *'quaint'* and '*happy people'*. The majority of European respondents originated from cities themselves yet repeatedly adopted a 'image' of home and belonging. Associations were positive, colourful and predominantly nature-led in sentiment.

The theme of nature is also reflected within the associations between sounds and home. '*Birds*', *'Quiet'* and '*Tranquillity*' all indicate a natural and peaceful state somewhat opposite to city life. Other audible aspects include *'music'* and '*chatting*,' both of which, Manzo (2003) reminds us, indicate a sense of well-being. Four respondents, though, identify with higher intensity sounds relating to '*Trams'*, *'Motorbikes'*, *'car horns'* and general *'noisy'* resonance.

All of the smells typical of home were positive and pleasant. *'Nature'* was the highest response with '*hay'*, *'sun*' and '*fresh'* all being cited. *'Bakery'* smells were highlighted as

reminiscent of home, with the heavier smell of coffee being cited as *'real coffee, with some taste'*. Virtually all respondents identified specific types of food to denote a taste associated with home. Examples such as *potatoes, wine, milk, chocolate, cakes* and *pasta* was all suggested. One respondent simply said *'tasty'*.

The feelings that were associated with home incorporate a greater diversity with a clear prevalence towards internally determined Types. These ranged from *'cosy'* to *'constrained'* to include *'summer'*, *'free'*, *'secure'* and *'neutral'*, *'cheaper'* and *'boring'*. Two respondents cited *'cold'* as environmental descriptors of home.

Respondents from Europe demonstrated their highest degree of similarity in the areas of sight, taste and smell. All respondents, apart from one, associated generic images with thoughts of home. In particular, the use of colour, especially green, featured highly as metaphors describing place. By contrast to those from Asian cultures, Europeans all named specific types of food as reminiscent of home with only one referring to the flavour of *'more tasty'* (Respondent 18 – Spain). Similarly with the sense of smell, virtually a total consensus occurred upon less invasive and more natural smells, invoking images such as nature, fresh, sun. The one exception identified *'coffee'* as a more pervasive and distinctive aroma reminiscent of home.

4.8.3 SOUTH AMERICA

RESPONDENT	COUNTRY OF ORIGIN
22	**MEXICO**
23 AND 24	**COLUMBIA**

Table 4:59: Origin of Tourists South America

SIGHT		SOUND		TASTE		SMELL		TACTILE	
Structure	*Image*	*Hear*	*Listen*	*Type*	*Flavour*	*Ethereal*	*Pungent*	*xternal-led*	*ternal-led*
.33	.67	1.0	-	1.0	-	.33	.67	.33	.67

Table 4.60 sensory Associations and South America

Some clear commonalities were apparent when respondents indicated associations with home, although the small number involved means that a degree of caution should be attached to any generalisations that are made. Sight and home incorporated a sense of nature, a direct contrast to the urban setting; Mountain, Tequila and Green. All respondents associated the smell of food with home; a specific taste that was cited was 'chilli beef'. The feelings of home showed some divergence; Dangerous, Complete and Metal. For example, Bogota was described as a much more dangerous city to be in than Manchester *'Very insecure, like you have to keep watching around you because someone will take your purse'* (Respondent 23). 'Metal' might be seen as a curious response but it referred to the fact that metal doors and shutters are commonplace at 'home', as opposed to the wood that is usual in Manchester. It was the difference between the two that proved to be memorable. Manchester was further described as '*rough*' feeling, '*grey bricks and rough feeling*' being the specific response (Respondent 24).

Two senses in particular unite this cultural group; sound and taste. Noise of traffic and the frequent use of the word *'Amigo'* symbolised associations with home. Manzo (2003) suggests such linguistic terminology intimates a sense of longing with clear emotional attachment and intimacy with home. Equally taste identified only types of food endemically associated with the place, namely beef.

4.8.4 NORTH AMERICA

A total of four respondents came from Philadelphia, Boston, and Chicago

RESPONDENT	COUNTRY OF ORIGIN
1, 2, 7 AND 14	U.S.A

Table 4.61: Origin of Respondents – North America

As the data suggest, broad similarities are apparent across the range of sensory traits, and no negative associations to be found.

SIGHT		SOUND		TASTE		SMELL		TACTILE	
Structure	*Image*	*Hear*	*Listen*	*Type*	*Flavour*	*Ethereal*	*Pungent*	*External-le*	*nternal-led*
-	1.0	-	1.0	1.0	-	1.0	-	-	1.0

Table 4.62: Sensory Associations and North America

Although not the smallest cultural type, Americans proved to be the sole classification to obtain a total consensus of sentiment across all of the five senses. A closer examination of the responses revealed specific dimensions to bonding with home. Sight recalled no structures with visual associations evoking all images between people and certain scenes. Responses included '*family*' and '*friends*' and also, '*green*' and '*lake*'. Similarly, sounds all related to audio aspects that you would listen to, as opposed to simply hear such as *'talking'*, *'news'*, *'birds'* and *'ducks/geese'*. The subject of taste and home allowed every respondent to identify a personal association. Each suggested a type of food typical to the USA; '*burger*' *'steak'* *'fries'* and *'brownies'*. This is in direct contrast to Englishness and the inability to obtain typical food, as enjoyed at home. The convergence in views continued in discussion

relating to smells associated with home; *'sweet', 'clean', 'cheese'* and *'greenery'*. A positive approach to personal feelings and home identified *'happy', 'good', 'normal'* and '*slower*' as expressions of less hectic and content living.

Above all, this proved to be the only cultural type to achieve total consensus between all respondents, each individual sense and thoughts of home. The greatest similarity between responses occurred with taste, with each citing a specific American type of food. Similarly, consensus occurred across the remaining four senses to represent a clear place and emotional attachment to home. This strength of shared feeling raised questions relating beyond the concept of 'home' to Manchester itself. Associations with the city, from the American viewpoint, were clearly oppositional in nature, contrasting nature/urban, slow/busy, traffic/birds. However, all respondents lived in American cities and were familiar with urban life. As with the Q analysis, bi-polar responses show the strength of conviction and belief. Altman and Low (1992b) refer to this juxtaposition as 'place-bonding' that reiterates the importance of home over the 'other place'. Brown (1980), equally, suggests that a bipolar trait seeks to emphasise the extent of difference between one measurement and the other. In the traditional sense, such a scaled disparity heightens the sense of 'insideness /outsideness' (Relph, 1976) felt by people seeking to make sense of their surroundings. What is apparent is the strong sense of nationhood towards America whereby this 'bonding' association to home superseded other things. Also, respondents from the USA looked for, but could not find, real 'Englishness' in hospitality and especially food. These results exemplify the degree of personal depth and collective unity within Americans and the home country. What Americans valued was the 'way of life' as culturally distinct and separate from other places. The results suggest that those surveyed valued home highly and as a place removed from

everywhere else. The sense of cultural polarity equally intimates that Americans are strongly bonded to home with an evident propensity for homesickness evident when away from it.

4.8.5 AFRICA

RESPONDENT	COUNTRY OF ORIGIN
11, 25 and 26	**AFRICA**

Table 4.63: Origin of Respondents - Africa

Three respondents originated from the African continent and the data show a clear congruence upon four of the five human senses assessed.

SIGHT		SOUND		TASTE		SMELL		TACTILE	
Structure	*Image*	*Hear*	*Listen*	*Type*	*Flavour*	*Ethereal*	*Pungent*	*External-led*	*'nternal-led*
.33	.67	-	1.0	1.0	-	1.0	-	-	1.0

Table 4.64: Sensory Associations and Africa

Images were scenic with only one structure identified as symbolic of home, a conference centre. Other sights included *'dry'* and *'open'* landscapes as synonymous associations to home. A sound associated with home instigated all respondents to reply '*birds*' without exception. Similarly, the subject of taste and home resulted in total agreement indicating *'traditional'* and '*Kenyan food'*. A sharing of views was maintained in considering smell and proved to be a particular distinctive feature. A smellscape theme proved to be *'clean'*, *'fresh'* and evoked by '*when it rains'*. Such an attachment became exemplified in the respondents' feelings about home evoking a sense of invigoration, goodness and nostalgia in simply recalling thoughts of home.

The sensory interpretation of new and familiar space sought to typify tourist responses into a structured framework (Rodaway, 1994). Responses were arranged into two divisions upon which to assess any pattern within a comparative context. Both tables of results outline clear differences measured from two separate viewpoints. One is founded upon a shared and factoral perspective towards seeing new urban surroundings; the second provides a broader yet deeper, cultural insight into spatial relationships and personal attachment with home.

As might be expected within a large city, many respondents associated Manchester with structural landmarks such as the Town Hall and high-rise buildings. As indicated by Lynch (1960), the ability to orientate in and around the city is commonly framed within specific physical features. Specific sites, city squares, streets and the canal were identified as prime visual associations across the city. In addition physical '*features*', scenes of '*bad behaviour*' and '*easy life*' were evident. These associations clearly contrasted in relation to the respondents' home environment. Surprisingly little commonality between visual characteristics emerged. What was made apparent was a differentiation between built and natural settings. This became distinct by the use of colour to form the most frequent reflective response. For example, when thinking about a sight and Home 'green parks', 'blue skies' and 'colour' evoked warm images. Further associations of 'parks' 'trees' 'mountains,' 'river' and 'countryside' reflected natural settings and personal sensitivities. Only a limited number of built structures resulted to include 'buildings' and 'shops.' As such, built structures dominated the visual associations of Manchester and the external surroundings with more internal recollections of Home representing colourful images of familiar sites.

The sense of smell caused many respondents to think about food. Two clear themes emerged prevalent within Manchester; foreign food and urban pollutants. Overall the sense of smell contributed significantly towards the experience and was keenly related to specific instances and settings. The frequent responses of environmental pollution formed a recurring theme to sensory awareness such as *'Smoke,' 'car fumes,'* and *'congestion.'* The most frequently association described Manchester as 'damp' with 20% identifying this as noticeable. A distinct urban smell existed that was very acute at the beginning of the stay, and appeared to lessened throughout it. One respondent expressed this as *'rain, fumes and people'* all mixed together. Considerable negativity emerged from the tourist associations towards the odour of the city. This significantly lessened in relation to Home and the associations held by the same individuals. *'Food'* remained the dominant theme with positive expressions including *'fresh,' 'bakery'* and *'cooking'*. Other descriptions maintained the positive outlook of *'pleasant', 'warm', 'sun'* and *'flowers.'* The theme of natural settings was maintained through *'nature' 'dry'* and *'green'*. The only two responses to relate to negative smells were *'air pollution'* and *'car'*.

The results indicate that 57% of all respondents associated Manchester with noise and transport. The tram, buses, cars and levels of traffic were all cited as common noises. In addition *sirens* from *police vehicles, ambulances* and *car alarms* were seen as typical occurrences in the city. On a more positive note, 10% perceived music to be synonymous with the place. In contrast to this, only 23% referred to transport as sounds associated with Home. In addition, the words *'quiet', 'peaceful'* and *'no sound'* equalled transport in number. Home appears a more relaxed environment with *'talking' 'birds' 'children'* noted as a more frequent sounds with other responses including *'peaceful' 'no sound'* and *'quiet*

time.' The emphasis between the intense structural impositions of the city appears tempered by the tourist orientation of the familiar and intimate references to Home.

Respondents remained critical of Manchester with a lack of English food as a frequent recurrence. Typically food was described as *'bland'* and not at all English. Some tastes were distinctive, yet served to make the respondent compare with the *'better'* food at home. The sense of the international and cosmopolitan associated with Manchester was often expressed through the high availability and variety of cuisine. As the table of results shows 'Types' of taste dominate over flavour in both sets of findings. Typical types of taste associated with Manchester included 'Boddingtons' 'Foreign' 'traditional' and 'Brown sauce'. Similarly cultural groups named specific types as 'pizza' 'meat' 'bread and 'milk.' Only one geographical group, namely Asia, unanimously cited flavours with Home. Asia proved to be the second largest group with all respondents citing primarily, 'spicy', 'pepper' or 'sour'.

As stated previously, the pertinent classification of 'Tactile' divided into the categories of External-led as a feeling generated from the surroundings or Internal-led to indicate a feeling generated by the individual. Respondents were asked to identify a feeling they associated with Manchester and with Home. The results show a clear distinction between Manchester with feelings firmly aligned towards how the place feels. Examples include 'cosmopolitan,' and 'positive' to 'unfriendly' 'busy' and 'cold'. Associations with Home generated consistently higher feelings to indicate how the person felt including 'happy' 'cosy' 'secure' and 'free'. Less positive associations were 'bored' and 'neutral'.

4.9 INTERPERSONAL ASSOCIATIONS WITH THE CITY

An assessment of human awareness towards a new environment has drawn from the psycho-physical field that it is believed affects tourists' reactions to a particular place. Associations deriving from the place incorporated physical, verbal and visual responses that constructed a sense of distinction between the familiar and different. To further this, and to ascertain a wider association within the person-place relationship, respondents were asked if they could name any famous person or specific place associated with the city of Manchester.

FAMOUS PLACE / PERSON	% RESPONSES
SPORT	47%
MUSIC	23%
HISTORICAL FIGURES	17%
LANDMARKS	13%
TOTAL	**100%**

Table 4.65 Famous Associations with the city

The results reveal four categories relating to sport, music, historical figures and landmarks respectively. Nearly half of the sample (47%) referred to sport. Of these, only one person cited the recent Commonwealth Games; on the other hand, 20% named Manchester United. Similarly, the name that received the highest recognition was that of David Beckham, claiming 23% of the total 47%.

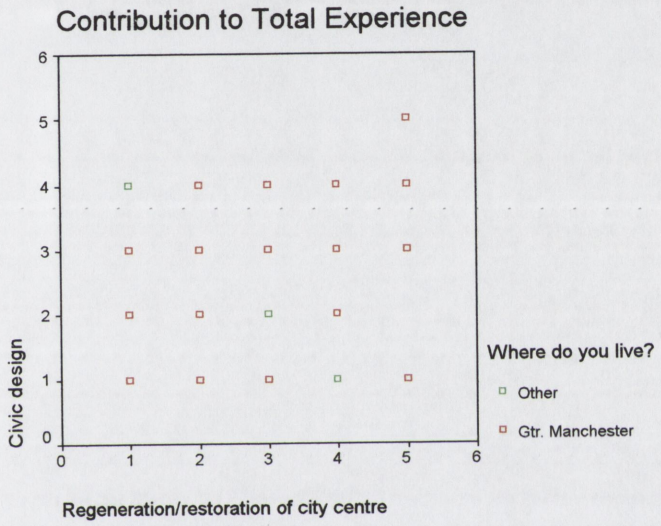
Music is clearly linked with the city and accounted for 23% of responses including four bands and one singer. *'Oasis'* and *'Take That'* were the most popular followed by *'Texas'* and *'Simply Red'*. *Russell Watson* was the solo artist and one respondent bought his album as a souvenir of the trip. The cover featured the singer on the bridge at Salford Quays. Another respondent specifically visited the bar known as La Barca owned by Mick Hucknell from Simply Red and noted *"I didn't know he was a fan of Barcelona yet he owns a bar in the most famous football city in the world, Manchester – very strange"*.

Only 17% of the sample were able to recognise what they believed were historical connections to the city: *Frederick Engels, John Dalton, Lord Rutherford, Emily Pankhurst* and *Shakespeare* were all named. Surprisingly, landmarks received the lowest number of connections (13%) and consisted solely of the Museum of Science and Industry, Albert Square and Manchester Airport. The data indicate tourists to relate more to people than specific structures and settings when thinking about a place. This is despite the fact that all respondents were still in the city whereby numerous tourist visits to places had been accumulated by the end of their stay.

Two distinct themes emerged to consistently develop throughout the separate stages of the survey, Q sort and narrative analysis. These were topics relating to urban pollution and tourist responses, and aspects of personal safety and security within the city. Both are presented as concluding commentary to the overall analysis.

4.9.1 Environmental pollution and tourist tolerance

The visual and verbal analysis identified environmental change and pollution as a prevalent theme in gathering experience in an urban place. This subject was consistently reflected in the tourist survey, the Q analysis and the examination the narrative of the interview transcripts. The attributes addressed in the survey included 'Civic design, such as use of open/green/water sites' and 'Regeneration and restoration of the city centre.'



Over two thirds of the sample stated that civic design and regeneration had positively contributed to their tourist visit. However, the scatter plot above shows a clear distinction between those from Greater Manchester and Others. In particular civic design and the inclusion of 'open' sites held 'Very little/Little' value to 39% of those from Gtr. Manchester with an equal number citing only 'Moderate'. Yet the reverse is evident for those visiting from further away. For example, the scatter plot indicates 'Others' to appreciate the design of the city on an increasing scale with 18% citing 'Very little/little' and 81% indicating 'Moderate and Much'. These results suggest some environmental settings may be 'taken-for-granted' and indicate that those from further away reflect different values towards the same place. This trend is reflected in evaluating the contribution of regeneration and restoration of

the city centre. The most significant overall response indicates a third of the sample to cite 'Much' with 75% of that figure comprised of 'Others'. Interestingly of those from Greater Manchester, the highest response proved to be 'Very Much' suggesting a clear and highly positive improvement to the regeneration of the city centre.

The different values towards settings reflected in the survey were reaffirmed and illuminated by the Q analysis. For example, only one photograph from the overall set attracted a negative consensus across all of the four Types, and that was number 23. The image showed building work occurring on a major thoroughfare, as is commonly experienced throughout modern city centres. The normalised z scores ranged from – 2.5, -1.7, -2.2 and – 1.3 respectively to illustrate the depth of feeling towards urban construction and pollution. As perhaps might be expected, most respondents were critical about the consequent negative impact upon the environmental surroundings. The impacts of visual pollution, noise and congestion were commonly cited as detrimental to the place and people alike. Interestingly, the reasons why the groups felt such dislike varied significantly. For a start, it became clear that each type varied in the degree of tolerance it extended towards change. The highest negative score encountered in the analysis loaded onto the type whose preference was towards landscape and change. Type A revealed a consensus that could accept both old and new forms of architecture within individual city settings. This group's sentiments towards ongoing construction work were expressed as *'necessary'* and *'inconvenient.'* One respondent remarked, *"Before they are finished you have to suffer – you have to deal with the problem, noise and congestion. I don't like it."* On the other hand, Type B resented the changes being incurred through development and felt it was all very *'sad'/'a pity'*. This sense of resignation towards 'making way with the old for the new' typified the response towards urban

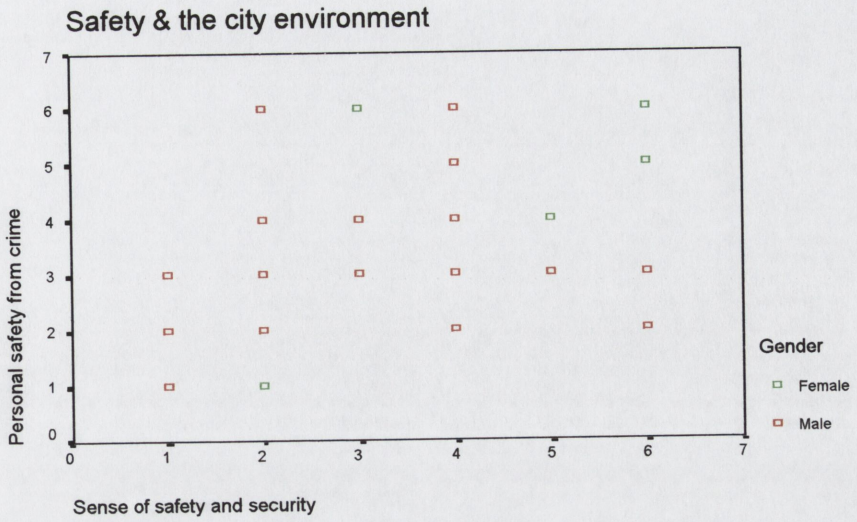
development. That is to say, building work is highly disliked yet more tolerated than it is with Types A and C. Type C focused upon the increased congestion brought about by blocked streets and the difficulty in moving with ease. Sentiments relating to inconvenience or congestion were not found in the last remaining group, so that Type D was the sole type to load more negatively upon other city settings. One respondent from this group stated optimistically *"To some extent, it is a good sign that there is going to be a more beautiful city."* The common theme expressed by D focused upon increased noise and dirt pollution throughout the city. These, it was believed, combined to create an 'unhealthy' environment for people.

4.9.2 Tourist Safety and the City

The results indicate personal safety and security to be of greater concern for women than men within cities. The survey revealed that men had a much higher sense of personal safety, felt more secure and generally less threatened throughout the visit. Interestingly, men were optimistic that nothing would happen to them, whilst women remained very conscious that something easily could. This was particularly evident towards unfamiliar areas that were either dark or run-down. Both sets of results from the survey and the interviews clearly show issues of safety and security as gender specific. Yet, the reality of current research shows men to be at much more at risk than women in urban places (Aitchinson, 1999). This suggests that research would benefit more from understanding perceptions of safety, as opposed to actual events.

During the interviews specific instances of observed behaviour were related, with some respondents citing the night-time city as more dangerous. Drunken behaviour on the streets and a perceived fear of others was particular associated with the city centre. By contrast, there were other elements that individuals felt more comfortable with, such as being with other people in the *'kind of place where you can feel safe in the crowd'* (Respondent 13). Empty places appeared unwelcoming and possibly unsafe. However, sites such as Salford Quays evoked quite opposite reactions. The reasons for this contradiction quickly became apparent. Empty city centre space was perceived as 'unnatural' therefore people were wary. Salford Quays was seen as a modern, purpose built site and safely located on the periphery of the centre for people sharing similar interests. As such it appeared a more natural and acceptable city setting.

'Well, I felt quite safe on the tram. I didn't always when I was walking' (Respondent 26). Women often referred to feelings of fear. Further examination into fear and the city identified those respondents who associated 'old' with 'fear'. For example, some respondents are clearly *'fearful of old places'* (Respondent 12). Indeed *'old'* was frequently associated to *'fear'* and *'dirty'*. These sentiments particularly related to Types C and D respectively.



1 = Low risk – 7 = High risk

The scatter-plot illustrates the relationship between 'personal safety from crime' and a 'sense of safety and security'. A distinction is shown between male and female respondents to the survey. The diagram demonstrates a greater negative response to indicate the sense of vulnerability expressed by women. Vulnerability is an important factor within unfamiliar space and issues of gender associated with concepts of 'old' as 'dirty,' and also 'fearful' combine to explain the responses of women in particular. In addition, the analysis identified some settings as '*uninviting,*' '*cold*' and '*unattractive*'. Studies into the negative aspects of cities would instead address the established market whilst enhancing future development beyond physical renewal to ascertain social meaning with use.

4.10 Conclusion to Part Two of the Analysis

Part Two aimed to extend and refine further the research findings of the previous part yet in a deeper and more intrinsic way as exemplified within qualitative analysis. This section built upon the R – factor analysis that had previously revealed two contrasting types of urban

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behaviour to exist simultaneously. The subsequent implementation of Q factor analysis affirmed this result and progressed the analysis a greater intensity of experience. Thus, four separate and complementary outlooks emerged to reveal different ways of seeing the same place. Moreover the diversity of tourist views was tested by statistical analysis to explain the apparent variation between factor groups with independent items. A distinct feature of the analysis is the ability to identify personal responses towards particular structures and features (Table 4.41).

The measurement of subjective feeling ranged from positive to negative responses and differed significantly between each group. In particular, the results provided a comparative examination between the photographic items featured at either end of the scaled continuum. It is important to note that the factors that emerge from Q analysis are not the result of built-in definitions but of the sorting activities of participants themselves. This is in direct contrast to R analysis, which remains the subject of named items and scales. Thus the Q analysis is able to characterise experience as operant and revealed by the participants themselves. Moreover the findings become explicit through the inter subjectivity of emergent factors within place and personal values. It is this empirical analysis that becomes implicit in meaning and significance as personified by the narrative evidence. This confirmed not only the differences in views, but also more importantly revealed where those differences reside. As such the analysis sustained an ability to illustrate perspectives of experience by measures of both size and scope. More importantly, these specific perspectives assumed dimensions of experience that became characterised through the refinement of subjective data. The illumination of data through a thematic approach to narrative analysis allowed more salient

and implicit variations to emerge. This revealed differences to reside in views and values that may be diagrammatically shown in two ways.

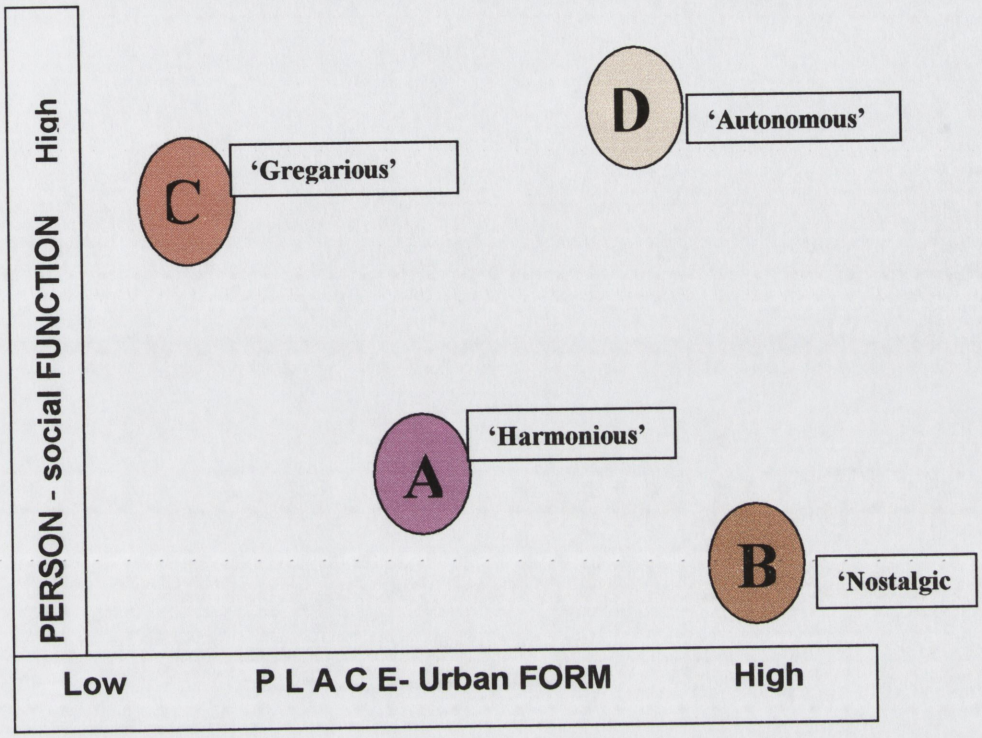

Figure 4.13: Cluster Plot to Urban Experience

The cluster plot positions the various dimensions of experience within an urban destination. 'Nostalgic' remains the most dependent upon the historical form of the city landscape whereby experience is derived. Less focused yet dependent upon the urban form is the architectural perspective able to appreciate both new and old types of city surroundings. Contrary to this, the contemporary approach of function and participation is demonstrated by the 'gregarious' disposition towards meeting other people and gaining new experiences. The fourth type of experience is personified by a recreational approach typically characterised by an independent and 'autonomous' outlook both to the city and other people around them.

Figure 4.14 : Tourist Characteristics and the Urban Experience. *(overleaf)*

PERSON - social FUNCTION
High
Low
PLACE- Urban FORM
High
"Nostalgic"
"Harmonious"
"Antagonistic"

FACTOR	URBAN VIEW	PERSONAL VALUES	TYPE
A ARCHITECTURAL	**Panoramic** landscape **Open** / outdoor space **Multi – purpose** settings **Physical variety**	Value is dependent **upon the built form**. Holistic meaning is derived **FROM** present-day urban settings The old features are actively appreciated with the new **Shape** is frequently used to describe the surroundings	*HARMONIOUS*
B HISTORICAL	**Historical** architectural settings **Physical** landmarks **Open / outdoor** space Daytime / **without people**	Value is derived from the **urban landscape** The experience is focused upon the **PAST** through historical architecture Elevated consciousness of the **'appropriateness'** of structures and buildings A **strong dislike of new** and modern architecture especially when combined upon the landscape with buildings from an earlier era **Highly critical** in noting and comparing structural detail	*NOSTALGIC*
C CONTEMPORARY	**Indoor / outdoor** spatial settings Active settings **Social interaction** **Function**	Actively seeking to do as much as possible during the stay Attracted to areas where 'people come together' to interact Attracted by the use of light and colour as a distinctive attribute within places Positive towards a clearly defined setting both aesthetically and in purpose	*GREGARIOUS*
D RECREATIONAL	Enclosed settings **Modern development** **Recreational activities** Night-time settings	**Modern architecture** and settings A particular attraction to **night-time settings** and activities A strong disposition to being **physically mobile** and **socially interactive** A preference for everything to be conveniently located *'under one roof.'*	*AUTONOMOUS*

CHAPTER FIVE

5. CONCLUSION

Cities have always been seen as attractive destinations for travellers, from long before modern tourism was conceived. Today, the growth of tourism, and the attraction of tourists to cities, continues to increase on an unprecedented global scale. Indeed, tourist demand upon urban space, facilities and the allocation of urban resources has never been greater. This unparalleled demand occurs at the same time as cities have been obliged to undertake extensive physical and economic re-structuring. Increasing levels of competition have encouraged rapid transformation and the production of diverse new urban forms. Much of this newfound emphasis has been driven by the city as a destination, demanding new forms of urban renewal, and a physical reinvention of old places for new uses. Many of the world's cities have conserved, maintained and even re-created past environments as a cornerstone of their modern, and increasingly tourist-oriented economy. Despite the magnitude of these transformations, very little attention has been directed towards the implications of such changes, not even for those who are driving them, the tourists themselves.

The overall aim of this study, therefore, is to assess today's tourist city from the viewpoint of tourists, both through their actions and through the construction of their environmental knowing. This is made possible by taking a specific destination, namely Manchester, and by coming to understand how it is perceived, evaluated and subsequently given meaning by incoming visitors. A central tenet of this study is the belief that the overall tourist experience is dependent upon the personal goals, values and beliefs of the tourist, evaluated from a

position of self-reference. Nowhere is this more the case than on a vacation, when one's own space is vacated in order to occupy that of another. The process of assembling behaviour, by which to accrue experience, serves inextricably to link spatial knowledge with personal meaning. A composite assessment of the tourist 'place' and 'behaviour' towards it forms the basis wherein 'experience' resides. Thus, an assessment of 'the tourist experience,' draws upon the city, behaviour and personal meaning simultaneously. Inevitably, the overlap between these three perspectives reiterates their necessary contribution to tourism and implies the subsequent triangulation of data. This goes far beyond a traditional assessment of tourist place, which would simply implement a behaviourist approach to gain some understanding. The key to understanding, within this wider context, must lie in grasping the dynamic nature of their relationship and more importantly, the subjective dimensions that co-exist within them. Inevitably, therefore, the study is obliged to confront the methodological issues concerned with the measurement and interpretation of subjectivity.

Such broad considerations determined the overall research design for the study. It was necessary to devise a research model that employed a triangulation of methods that measured not only the physical environment and its use by tourists but its meaning for individuals. This combination of methods was assisted through the innovative use of complementary analytical software. This facilitated a phased progression of data collection designed to include visual, verbal and sensory associations. Such analysis proved particularly fitting within a conceptual structure that combined the testing of established academic theory through recent advances in information technology.

The overall aim, of understanding how tourists give meaning to an urban environment that they visit was operationalised through the construction of six specific research objectives.

As set out in Chapter Three, the starting point required the construction of a tourist map to accurately depict the urban resources and their location. This categorisation of tourist attractions and major settings was particularly pertinent within what is a re-structured, post-industrial city. In particular, tourist maps often present improvised sketches of 'sites and sights', with no true representation of scale. To overcome this, an accurate tourist map based upon ordnance survey co-ordinates was produced with the use of GIS. This depicted the critical mass of resources in the centre, all within close and easy proximity to one another. In addition larger areas such as the Museum of Science and Industry and the Millennium Quarter were symbolised as polygon grids accommodating their greater size and scale. Also, towards the periphery, newer developments such as Salford Quays and the Trafford Centre have extended the traditional resource base outwards to the South West of the city. In this way, the map provided a valuable, valid and objective representation of urban space, as it actually exists for tourist use.

The second requirement was to evaluate tourist awareness prior to arrival and to record the number of visits conducted during the trip. The recognition of individual sites by tourist preference, activities and allocation of time identified tourism behaviour during the stay. The results of the survey were superimposed upon the physical data previously plotted in the map. This differentiated the urban resources by their physical type, overall rank and contribution to the visit, illustrating a 'tourist system' of use defined across the city. Tourists, both from the 'Greater Manchester' region and from 'Elsewhere', equally showed that tourist attractions were less well known or visited than might have been expected. The one exception was

Manchester United, which was well known, although it too was not visited as much as was anticipated. Of all groups, the short break market of 2-4 days produced the highest levels of tourist mobility and visitation. Thus the survey extended the physical data on the map, to identify a pattern of tourist knowledge and behaviour in a complementary manner.

The third aim was to allow the tourist to evaluate the combined physical and social elements within the overall range of surroundings. From this point in the analysis, tourist behaviour evolved from observing the direct actions of tourists, into two discernable and behavioural modes, described as *'ways of doing.'* This deeper analysis revealed that two different forms of tourist behaviour exist within the same physical place. The 'explorational', and outdoor, viewpoint is an active one that 'sees the sites' of the city, 'walks around' and views new settings by way of gaining tourist experience. The 'transactional' approach is equally active but is purposeful in a different and more indoor way. This tourist enjoys different activities such as 'shopping,' 'visiting tourist attractions', 'eating and drinking' to represent a distinct consumerist and transactional character. The types of behaviour, then, may be classed as being 'outdoor' or 'indoor' determined in nature. The former reflects a greater appreciation of the landscape to acknowledge '*seeing historic buildings/architecture*', noting the *'restoration'* and *'civic design of open and scenic sites.'* The latter is classified by an active and transactional approach to consumer participation within the surroundings. This type of tourist is mobile and goes to *'clubs/bars'* and *'shopping.'* Subsequently, greater emphasis extends the total tourist experience to reveal more profound considerations. The factor analysis from the survey identified *'a sense of security'*, *'personal safety from crime'*, *'attractive city settings,' 'ambience'* and *'cleanliness of the city'* as significant considerations to each tourist.

The fourth aim developed further upon a sharing of urban space and behaviour and gathered tourist experiences as accumulated by the end of the stay. The implementation of Q mode analysis measured a consensus of personal opinion regarding tourists and the city. Q technique reaffirmed the pair of factors previously revealed by the R factor analysis to demonstrate outdoor and indoor spatial behaviour. More importantly, Q analysis was able to refine each separate factor to reveal four separate and distinct factors, each definable in statistical terms. Significantly, the subjective dimensions of Q effectively correlate 'people, not items' and, by deriving measurements from opinions, reveal the attitudes of tourists. These findings suggest that tourists act in different ways because they view their surroundings in a different manner, described as *'ways of seeing'*. A distinct facility of Q is the ability to quantify the subjective in statistical terms, and this permits the diversity of attitudes to be measured, compared and evaluated for deeper significance. It is this distinction that expresses the polarity of numerical difference between viewpoints upon a positive to negative measurement scale. Greater gaps of difference denote a deeper profundity of feelings and these are made apparent in a visual way. Thus, it can be seen that the reactions of tourists to their new surroundings do depend upon the physical; nonetheless, the analysis increasingly makes it evident that psycho-physical responses should be included. Thus, four types of tourist experiences emerge categorised by expressed views towards the urban landscape of the city. These have been identified as the *Eclectic, Historical, Contemporary 24/7 and Recreational.*

The penultimate aim of the study was to build upon the understanding of those intrinsic similarities and differences, as expressed by the personal opinions conferred during the visit.

The existence of different viewpoints, established by statistical means, was the result of an essentially qualitative approach. Narrative analysis enabled a tourist explanation towards the views of the city and provided the ability to locate such personal values and beliefs further. The *'ways of seeing'* urban settings became articulated and justified using the tourists' own words. In this way, the location of experience became firmly positioned beyond behaviour to transcend into experience. The actions, words and thoughts of tourists facilitated not only the identification, but also the location, of specific aspects of personal experience. Distinctive visual aspects were explained and contextualised through individual significance from a personal frame of reference whereby meaning is given. Different *'ways of thinking'* became informed by the different responses and values of tourists.

It is this relationship between past and present experience that fixed personal associations towards the present surroundings. The concluding aim sought to further investigate this by allowing the tourist to reflect and compare destination and home. A comparative analysis emerged between factors, to bridge into a synthesis of cultural reflections based upon the origin of the tourist. Personal and sensory associations between home and the city formed a common structure to compare factor type and cultural origin. The results show that each factor group possess measurable similarities in how they view the world around them. Moreover, the cultural groups provided conclusive, and in some cases unambiguous, evidence to reveal how tourists ultimately interpret and value the same settings in similar ways. Ultimately, the senses became differentiated and appear hierarchical in coming to know a place. In assessing the new place tourists repeatedly consign meaning towards the physical features in a superficial and detached way. This tangible expression of 'seeing' the external surroundings lacks any sense of attachment by simply describing a feature or facet.

Conversely when reflecting upon home, the tourist evoked a more positive and detailed response. These incorporated intangible forms of expression and meaning to clearly display emotional attachment and involvement with somewhere familiar.

The implementation of contemporary analysis allowed for quantification within a qualitative paradigm. The six objectives were dependent upon a specific and complementary form of software design to sustain a progressive development of data analysis. Thus a combination of factor analytical techniques, namely R -Spearman and Q – Stephenson, was used to produce, test, and corroborate data throughout each stage. In particular, Q methodology commonly used within psychology and other social sciences, contributed greatly to identifying, measuring and comparing emergent data sets. Most importantly in a methodological sense, is the attempt to quantify the most challenging qualitative domain of all, subjective experience. As a corollary to measurement the use of physical settings and structures provided a tangible basis as a firm foundation upon which to develop subsequent analysis.

Factor analysis revealed measurable similarities and differences between each type. The intrinsic characteristics of each of the four types made evident the depth of difference and also where those differences reside. The 'Eclectic' appreciation of the surroundings embraces both old and new aspects of the city as individual perspectives, but does not necessarily maintain that appreciation when the eras were merged together. This type seeks some form of balance in order to appraise the landscape. What mattered most was the immediate vista of the skyline; this type was clearly searching for physical 'harmony' in their surroundings. The most unambiguous type proved to be the 'Historical' tourist seeking to relate to the past and to identify any connections with it. This is virtually to the exclusion of all else in the

surroundings, with the past denoting culture, place understanding and place meaning. As the results illustrate, this type holds firm personal beliefs and has little tolerance to other features, or other people wanting different things. Just as importantly, the intrinsic characteristics proved to be driven by 'Nostalgia', not only for the past but also for other places previously visited. For this type, meaning became physically determined, located and articulated using tangible structures and settings in which to express the nature of experience.

The most active type proved to be the 'Contemporary' type, preferring new settings and active participation throughout the day and night. Their defining characteristic was the need to meet, socialise and be with other people. Places, for them, possess meaning only when occupied and used by people. In essence the city provides a dynamic receptacle of opportunities for interaction and pleasure so as to accommodate a 'Gregarious' nature. The final type, 'Recreational,' proved to be active, mobile and not dependent upon the place for meaning but keen to explore what is new. However, this type perceived older aspects in the city as 'dirty' and preferred a new, less used appearance, efficient transport systems and more recreational opportunities. They were very 'Autonomous' in character with meaning wholly self-determined and not dependent upon other people or settings, but derived from activities, either observed in others or self-generated.

Considerable attention has been directed towards tourist typologies and their depiction of typical places to visit. The importance and diversity of cities often transcends their being seen as an assemblage of specific typologies to become wide and all embracing, driven by their essentially multifunctional appeal. Instead, cities are becoming increasingly multi-cultural and people visiting a place emerge as more significant and discretionary individuals. Thus,

knowledge of the inherent similarities and differences *within* types of tourists forms a necessary antecedent to managing experience. Tourism literature, could, with advantage, move towards a vision of tourists as individuals with not only preferences but also with distinct attitudes and opinions that determine not simply what they see, but how they see it, and, beyond that, how they respond in actual behaviour. Culture is commonly represented as a 'way of doing things differently' and so the inherent condition of tourists must be used to highlight not only cultural coherence, but also cultural competence when the tourist is somewhere different. That is to say, a way of knowing different places and people must be a matter of intrinsic comprehension that furthers the construction of typologies in a deeper and more meaningful way.

Two matrices conclude from the study. The first focuses upon the 'place' as a provider of experience (Table 5.1). The second builds upon this conclusion to both relate and present, the dimensions of tourist experience in a personal and significant way (5.2).

APPRECIATION	URBAN FORM PLACE	URBAN FUNCTION PURPOSE	PARTICIPATION
	Factor A **Eclectic Landscape – Eclectic**	***Factor C*** **Contemporary Landscape 24 / 7**	
	Factor B **Historical Landscape – Heritage**	***Factor D*** **Recreational Landscape**	
	PASSIVE interaction ***Supply orientated***	**ACTIVE interaction** ***Demand orientated***	

Figure 5.1: 'City – Tourist' Matrix

EXTERNAL Landscape	THE CITY	*FACTOR*	THE TOURIST	INTERNAL Sensitivities
	APPRECIATION		REFLECTIVE	
	ECLECTIC	A	HARMONIOUS	
	HISTORICAL	B	NOSTALGIC	
	CONTEMPORARY	C	GREGARIOUS	
	RECREATIONAL	D	AUTONOMOUS	
	PARTICIPATION		RESPONSIVE	

Figure 5.2: AN URBAN TOURIST EXPERIENCE TYPOLOGY

In sum, this study has embraced established theoretical perspectives within urban geography to embody more recent developments of human geography, through the examination of the distinctive phenomenon of tourism. The real life environment of Manchester represented the applied research setting, as a rebuilt and reinvented city available for tourist use. Cities, and in particular post-industrial cities, have recognised the tangible benefits of increasing tourism activity at both a European and global level. The thesis acknowledges the importance of all space in the form of its appearance and inclusion within urban locations seeking to manage tourism. To this extent, the function of settings and their separate use by tourists deliberately excluded residents from the process, to emphasise the city as perceived by 'the tourist'. This study did not seek to ascertain the nature of the city from insiders and outsiders, although this, of itself, would be a fascinating study, but to emphasise 'outsiders' as capable of constructing different viewpoints of the same place. More specifically, the research contributes to understanding the cumulative nature of the tourist experience in a particular way.

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As noted above, the results revealed a tourist typology based upon the representation of the tourist landscape, to reveal the passive appreciation of the 'Eclectic' and 'Historical' with the

active participation of the 'Contemporary' and 'Recreational' type. However, these views towards new urban surroundings became constructed and assessed through a deeper analysis of the tourist as a 'cultural being'. It was from this perspective that the views of the landscape served to parallel and extend the typology in a more original manner. The corresponding views exposed and elucidated tourist values to identify 'Harmonious', 'Nostalgic', 'Gregarious' and 'Autonomous' as intrinsic perspectives to shaping personal experience. The implementation of Q methodology especially, sought to measure tourist subjectivity. As a corollary to shaping the internal understanding of a place, the interpretation of the total tourist experience combined the visual with other human senses. This comprehensive assessment extended beyond the immediate physical surroundings to differentiate the tourist further by examining emotional relationships to home.

This distinct contribution reaffirmed the tourist interpretation of the city to unambiguously reveal a more profound way of seeing the same place, namely, that the tourist relates to a broad and external range of features in an effort to associate meaning whilst 'home' evokes a more narrow, internal and specific attachment inducing intimate associations in a culture-specific manner. The results show that emotional relationships to places encompass a broad range of physical settings and emotions. This work highlights a clear distinction between the physical surroundings of the destination with the strong emotional attachment of home. Thus, the intrinsic and sensory associations that bond the person to place serve to define the tourist experience in an ethnically defined way as well. The study upholds the assertions of Rodaway (1994) that senses interpret places in a cultural manner, to further elaborate upon where those mannerisms reside. Individuals may differ in their perceptions, yet there is an

identity or similarity of the sensed worlds shared that exists within a hierarchical framework of emotional association and attachment.

Inevitably, a study such as this evolves and the research process itself, together with the implications of the emerging results, reveals new avenues of research that could be further pursued, together with reflections on the research process and methodology that was followed. Similarly, there are practical implications for tourism management and for the management of the destination. In this latter regard, the study has shown that a close proximity between tourist attractions is beneficial. Equally, the pull of multi-functional centres such as the Trafford Centre justify the greater distance of travel with the higher amount of time spent at the site. Tourists appear to derive a sense or order and acceptance in such purpose built centres and carefully zoned locations. A sense of shared purpose or similar group of people provides a meaningful bond for those seeking to find one. A clear example of this was Salford Quays on the periphery of the city centre. This location featured in three of the photographs and virtually all of the interview participants had visited and liked the site. However, it was not the aesthetic value of the location that provided this, but the sense of feeling that people derived from it. Remarks included *"like a city in a city", "somewhere to go and get away from it all", "a place you'd rather go to, than from".* At night-time people found the site appealing with water and lights, a place to relax. Surprisingly, respondents continuously described it as a safe place even when devoid of people. This is in direct contrast to many of the other city locations which tourists cited as *'bad places'* particularly when empty. An acceptable position that appears to work is to have specific sites united by function yet shared by different users. One influential element is the openness of such sites, the sense of freedom that appears to lessen any constraints that may be perceived. The impact

on the landscape is not only physical but contains far greater symbolic meaning than simple visual terms would imply. Salford Quays appears to provide the most satisfactory sensory experience of any of the tourist attractions. What is important is not only the diversified use throughout the day and night but its utilisation by different age groups and types of people, such as shoppers, sports, arts and culture fans and those seeking a simple social experience.

In terms of the research topic, it is clear that extensive physical alteration impacts upon landscapes as a serious consequence of the current expansion and modification of urban form. Cities are centres of intensive use where often tourists become absorbed into existing 'networks of systems.' In this regard, the emphasis of research and practice could shift from the physical explanation of urban change to address aspects of the imbalance implicit in such rapid alteration. Examples might include social displacement/appropriation, and the processes whereby land is reclaimed for new uses or place identity. Both private and public sectors assume increasing roles that converge substantially within high-density cities. Considerable attention towards understanding public space is shown through 'ownership', 'access' and 'architecture'. It is clear that the dynamic impetus of the private sector, coupled with the more passive presence of public buildings, squares and tourist utilisation has a synergy that could and should be harnessed. Visual aspects of urban pollution appeared negative yet were positioned within tolerant and sometimes ambivalent attitudes. Further exploration into this topic would be of wide ranging use and should progress beyond the visual to incorporate the other senses.

Two types of extended analysis could be conducted following the same approach, either in a contrasting urban environment or a rural destination. Similarly, it would be interesting to

compare different landscapes from the personal viewpoint of the tourist and to associate the breadth of significance with depth of feeling evoked. Today, tourism symbolises a 'change of environment' and an experience that no longer centres upon the tangible logistics of travel and stay. Instead, the question of vacating a known environment to occupy unknown space, or space imperfectly defined by promotional literature or news of current events, also exceeds the 'map in the head' metaphor. It is the extent to which culture travels too and, more importantly, mediates between, new forms of communication that determines experience today. There is little doubt that 'the unique and distinct' serve to anchor the receiving destination in both physical space and tourist time. In contrast to this, socio-cultural determinants encapsulate the totality of doing, seeing and spatial thinking towards somewhere new.

In addition, cultural cohesion and cities present evident potential for further research. In this study, 'culture' meant different things to each of the four tourist groups. This must bear significant implications in an increasingly cosmopolitan and cultural world seeking to optimise fully the benefits of tourism. Aspects of cultural coherence appear, intrinsically, to interweave the physical settings beyond a location to attain a greater personal involvement than simply use would indicate. Thus the cultural implication of travelling to, and staying within, new places has never been more significant in size or scale. Whilst this is particularly evident within cities, the same remains true for any tourist destination. Indeed, cities have the ability to accommodate greater levels of multicultural changes than do most locations. Possibly smaller and more confined types of destinations need to consider the implications of cultural representation and absorption in a more concerted manner.

From the perspective of the methods used, and the approach taken, an ability to measure 'the subjective' forms a valuable and versatile asset within academic research. Yet too commonly, the observer is invariably implicated in what is being observed. Both of these obstacles are overcome by the use of Q methodology. Using the same mathematics as quantum theory the apparent contradiction between the objective and subjective becomes, instead, a question of what is being measured. Thus, the technique itself forms a flexible resource of multipurpose use. The implementation of information technology renders capable high data management strategies. This incurs positive and negative implications within the analytical design. Inevitably, an increase in software use will be adopted across a wide range of disciplines, seeking to achieve numerous outcomes. However, such skills and techniques require high contributions of time and an ability coupled with the absorption of further change.

Triangulation proved to be a positive methodological design and beneficial, especially upon large based studies. This study utilised 'data triangulation' to refine and validate each stage of the research process. One idea could be to implement triangulation within one paradigm based on common ontology and epistemology. Researchers can at best strive to determine the breadth and depth of analysis in a particular topic of interest. This study used measurement as the central theme to achieve this aim. Within research it is virtually impossible to achieve the truth, simply an explanation as we see it. Yet, the combination of different methods and data sets will assist in any search for 'truth'.

In conclusion, the study has addressed and discussed several academic themes that remain pertinent to the current time and contemporary modes of understanding. In tourism terms, cities represent old places re-invented for new use with tourists providing ever-increasing

economic momentum. At the moment, physical and economic impacts remain more closely explored than tends to be the case with social responses and consequences to tourists, especially when viewed in an inter-cultural context, but, increasingly, it is the tourist experience, and not just the tourist place, that matters. Many people such as city planners, marketers and administrators remain aware of such social and experiential implications, yet feel unable to respond in a real and practical manner. In light of this, as stated above, the thesis has contributed in a number of ways, in terms of implications for practice and in indications for further and more meaningful avenues of advanced research.

The other major advance in this thesis is the demonstration that it is possible to utilise quantitative approaches towards the elucidation of qualitative meaning. The reliability of established quantitative systems sustained the basis for a deeper insight into more interpretative modes of qualitative analysis. Such innovative developments were assisted by the creative and contemporary application of new forms of software analysis. As such, a multi-method approach sought to compound the strength of the overall design whilst minimising the limitations of any one technique. The concept, design and complementary stages from theory to practice progress a full and comprehensive assessment of the tourist experience, from the space consumed to the cultural experience of place and its meaning. In doing this, the thesis has succeeded in its primary goal, to engender an interpretative transition from 'Maps to Meanings'.

Critique

The reflections of the researcher upon the overall research study are presented within three perspectives; the research process, its limitations and theoretical implications. Tourist experience remains a multifaceted phenomenon and in turn, merits a multi-method approach. This aspiration was characterized within the conceptual approach to the composite study. The selected theme of 'assessment' embraced three specific and distinct components, namely description, examination and evaluation. Consequently, the uniting feature throughout the research process had to be the ability to quantify sets of results from every stage of study. To facilitate accuracy with consistency of use, all elements of assessment became expressed and compared, by their numeric interpretation. Yet, this study sought to combine quantitative and qualitative methodologies in a progressive and meaningful way. In contrast, the use of statistical application is readily accepted within quantitative approaches, yet this is definitely not the case within qualitative studies. More frequent is the justification solely one approach, often at the expense of deriding the other. However, this study argued that tourists' preferences and dislikes must naturally exist, and ultimately overlap between individuals, especially within the same physical surroundings. In this sense, measurement by 'consensus' sustained a controlled and emergent procedure into the construction of environmental knowing, applicable to each stage of the analysis. The results provide a testimony to the overall research process; however further reflections from the overall process exist.

The overall research study assembled a broad, yet precise, research design. The mapping of the city-centre by grid co-ordinates formed a defined spatial framework, specific to tourist use. The questionnaire survey gathered necessary objective data upon which to construct further analysis. The response rate was good, probably due to interviewer assistance being available. Yet, many respondents proved wary of co-operating, whether through a lack of time or personal inconvenience. Also, this reluctance became apparent with respondents completed the closing questions to the questionnaire providing socio-demographic data. Studies utilising geographical information systems offer specific postcode utilities, yet the request evoked respondents' reservations towards any future use. This issue was further maintained by the reticence of respondents to name their actual town/city of residence. Such an evident suspicion by respondents would hinder any similar initiative. For example, a GIS based tourist survey upon typical 'park 'n ride' transport schemes could usefully reveal where tourists travel from, to visit the city. Thus an aggregate insight into actual behaviour was accrued, with some opportunities remaining unrealised.

Undoubtedly, the implementation of Q mode analysis created a pivotal technique within studying subjective opinion and attitudes. In using visual items, as opposed to written statements, the '*ability to see through the eyes of the tourist*' becomes realised. Interestingly, the distribution of photographs by Q-sorters differed in approach. For example, some respondents selected and allocated the photographs they disliked the most first. More common however, was the immediate selection of positive items, with more time being spent considering those liked least. In addition, during the interviews the photographs acted as a 'third person' to facilitate dialogue between two strangers in

an accessible and practical way. This elicited free and open discussion with the ability to express individual awareness, interest and place/personal data. Each Q session proved to be pleasant, with time passing quickly and a good ambience emerged. With this in mind, Q methodology is highly recommended as a practical and valuable research technique into exploring human behaviour. The measurement of subjectivity has long been a perennial problem within the social sciences. This study endeavoured to address this persistent obstacle and in apart, sought not to differentiate approaches but to coalesce through the application of subjective science itself.

Less rewarding was the unreliable attendance of tourists to complete interview sessions. Each interview date was pre-arranged with the tourist by time and location, to occur at the end of the stay. Often the appointment was not kept and the interview did not occur. It is interesting to note, that failure to appear proved to be more frequent amongst males. Female respondents showed a higher degree of empathy and co-operation throughout the data gathering process.

As the study shows, techniques and analysis remained synonymous throughout the design. Contemporary software analysis formed a necessary instrument at each stage of the process. The implementation of R and Q factor analysis added statistical rigour to the process and analysis of a data rich study. Distinctively, Nudist NVivo proved to a powerful research tool that is visual, flexible and interpretative in character. Significantly, analysis of data may be approached from either an inductive or deductive stance, with the extended ability to compare the two. This avoids the researcher having to decide upon which method to firmly adhere to, often at the

beginning of the process. Both stances benefit from such versatile and transferable utilities, particularly within discourse analysis. The theme of consensus transferred from quantification by numbers, to embrace the qualification by frequency, range and verbal context to denote meaning. Other forms of communication could be analysed by alternate coding systems to model relationships and meaning within a variety of topics. Greater implementation of qualitative software systems within social science will undoubtedly continue to increase in both size and scope of subjective analysis.

Nonetheless, the research became lengthy in time and saturated by the high amount of data generated. Without modern analytical tools the research aim of this study would have been impossible to manage or ultimately, achieve. The intention of this study sought to build a meaningful bridge between quantitative and qualitative methods. This required the progressive building of data to link each stage of the total analytical process. In retrospect, a more refined approach could emphasise a specific topic to facilitate a profound insight from one perspective alone.

It was a deliberate decision to limit the scope of the study in certain ways. The methodological design remained the motivating force to the construction and implementation of the research framework. Typically, studies in urban areas predominantly centre upon residents and their responses to environmental changes incurred by tourism. Of interest to this study, are the beliefs and values of tourists towards their new urban destination. As such, the actions and thoughts of tourists remained the focus of the research, to move from an aggregate to individual viewpoint. Moreover, the study did not seek to differentiate between good and bad physical

aspects of cities but to realise how tourists themselves bestow meaning to new and unfamiliar surroundings. In this sense, cognition remained receptive and specific to each individual's frame of reference. Other interpretations of cognition may address a similar topic yet in a different way. The work concludes that all learning is environment specific and thus the results are not transferable to other cities. What is transferable however, is the methodology and subsequent implications that affect how people view different worlds. Recognising the importance of this, such a methodology could be deployed within other environmental settings. Purpose built shopping centres and tourist attractions would benefit from assessments derived by consumers themselves and not prescribed external criteria. For example, aspects of familiarity and distinctiveness proved to be intrinsically dependent upon the spatial awareness of individuals framed by their cultural origin, and not the destination itself.

The numerical interpretation of a range of written, visual and verbal data formed a precise, yet somewhat rigid analytical framework. Still, surrounding this structure, numerous socio-cultural issues became attached and illuminated. Culture proved to be a dominant theme within the tourist experience. However, the actual term denoted different meanings to different people. Thus, the complexity of culture is made evident, but served to raise more questions than answers. What this study does, is make evident that cultures must travel too, and in part, reveals the manner in which this is done. To date, this assertion has lacked empirical quantification and clarity. Thus the work does not attempt to answer the deeper, sociological understandings of cultural hegemony. It argues that culture and tourism are synonymous, intertwined within the encounters of people and places to be personally realised in intrinsic and

inherent ways. Ultimately, the epistemological position is that people structure the places they visit through their belief systems, making locations, people and places inseparable.

More specific considerations are directed towards place geography as discussed in Chapter One. A continuous tenet to the overall work posits the growing shift from the place production of tourism, to its social consumption by tourists. This emphasis has been recognised by many, with less attention being directed towards the implications and consequences of spatial restructuring and transformation. The key geographical aspects appraised in the literature, focused upon the physical location, its resources and their distribution for visitors. Traditionally, tourist destinations are frequently evaluated by their ability to provide a number of things to both 'see and do.' However, older and more established destinations, in particular cities, responded quickly to tourism by embracing any type of change as beneficial. Indeed, continuous physical restructuring is perceived as extending the consumer base with urban development and resources, to benefit residents and tourists alike. Invariably cities represent 'repositories of the past' through their architectural heritage and economic evolution. What has emerged is an amalgam of old and new features to parallel the established urban systems of transport, shopping and workplaces. Urban tourists are often viewed as a homogenous group, at best defined by the type of city they visit. The findings of the study question such claims on two levels, physical and social.

A landscape appraisal produced different views towards the same physical surroundings. Four different tourist groups emerged, of which two groups focused

upon the landscape, 'architectural' and 'historical'. Of significance, the 'historical' tourist proved to be secondary to the diverse preferences of the 'architectural' type. Implicit is that heritage and its physical representation could be under threat. In addition, the passive interaction of this tourist would appeal less to the consumer driven impetus of many competitive cities. The two remaining types 'contemporary' and 'recreational' both denote active participants as 'transactional' in consumer services throughout the visit. These tourists are on the ascent and offer augmented value to the city through their active participation in city life.

The indelibly social activity of tourism brings together different people into a common environment. Nowadays it would appear that tourists are not homogenous. This indicates that cities must think beyond tourism capacity and financial of expenditure of individuals, to address specific tourist types and their inherent values. Levels of heterogeneity within urban tourists has been revealed and quantified through the individual practice of social consumption. Equally, urban planners and marketers would agree that what tourists chose not to do, is just as important as what they actually do. Heterogeneity has been explored and characterised to show not only the differences between tourists, but also where those differences reside. One crucial deduction to the study is the ability of tourists to form place-attachments and bond with specific settings in discernable ways. In each instance, this has been achieved by activating the innate feelings of tourists. Contrary to theoretical discussion, satisfaction was not determined through the defined activity or the common motive of visit but instead was accrued by the spatial ability of settings to evoke a balanced security of the tourist. What differs from previous arguments is that this is not measured by the

quality of the immediate surroundings but within the opinion and attitudes of individuals towards their certain settings. Therefore the traditional urban place theory discussed at the beginning of this thesis has become removed from the contemporary practice of tourists today. It is to what extent, such established systems of production recognise, and respond to, the change in market forces that will decide upon the future of cities as successful tourist destinations.

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APPENDICES TO THE STUDY

Appendices are divided into two parts, Appendix 1 and Appendix 2.
Within each section is additional evidence / data relating to the appropriate research stage.

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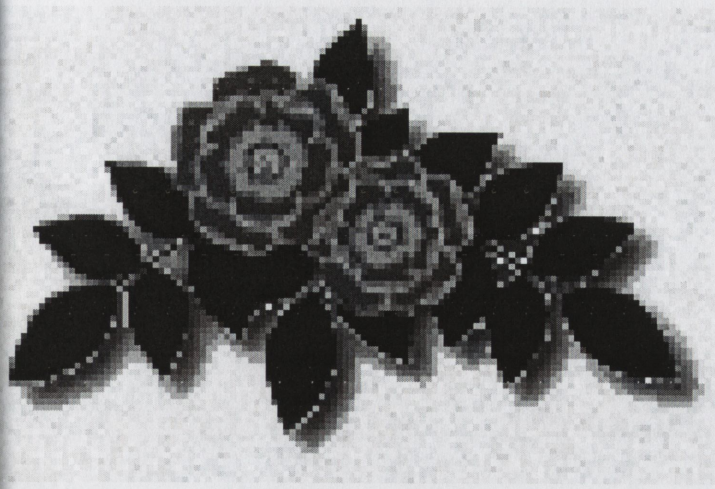


UNIVERSITY OF
CENTRAL
LANCASHIRE

MANCHESTER VISITOR SURVEY

Manchester
TOURIST INFORMATION
CENTRE

A study of visitor behaviour.

MANCHESTER VISITOR SURVEY

A study of visitor behaviour

MANCHESTER VISITOR SURVEY

This survey aims to evaluate how visitors use the city of Manchester. YOUR views are important and you are invited to be part of this study. Please take a few minutes to complete this questionnaire and express your expectations and experiences of the city.

NSTRUCTIONS
lease answer each question by inserting either a tick ☑ or a number [1] indicting YOUR preference.

estion 1: Please indicate from the following city locations those you have:

	HEARD OF BEFORE THIS TRIP	VISIT / ED ON THIS TRIP	ORDER OF THE OVERALL VISIT (Ist, 2nd, etc)
IETHAMS SCHOOL OF MUSIC/ LIBRARY	❒	❒	
IINATOWN	❒	❒	
E GAY/LESBIAN VILLAGE	❒	❒	
. PETERS SQUARE	❒	❒	
BERT SQUARE / TOWN HALL	❒	❒	
E BRIDGEWATER HALL	❒	❒	
RTHERN QUARTER	❒	❒	
LLENNIUM QUARTER	❒	❒	
NDALE CENTRE	❒	❒	
INTWORKS	❒	❒	
YAL EXCHANGE	❒	❒	
.ANNES SQUARE	❒	❒	
: GREAT WESTERN WAREHOUSE DEVELOPMENT	❒	❒	
NCHESTER CATHEDRAL	❒	❒	
LFORD QUAYS DEVELOPMENT	❒	❒	

estion 2:
ease indicate from the following attractions those you

	HEARD OF BEFORE THIS TRIP	VISIT / ED ON THIS TRIP	*CONTINUED...*
USEUM OF SCIENCE & INDUSTRY	❒	❒	
UMPHOUSE*: Peoples History Museum*	❒	❒	
ANCHESTER UNITED F.C	❒	❒	
LACE THEATRE	❒	❒	
ANCHESTER EVENING NEWS ARENA	❒	❒	
IE OPERA HOUSE	❒	❒	
STLEFIELD URBAN HERITAGE PARK	❒	❒	
AFFORD CENTRE	❒	❒	
IE LOWRY CENTRE,	❒	❒	
ANCHESTER VELODROME	❒	❒	
MEX	❒	❒	

estion 3:

ich type(s) of transport do u use in and around the city?

ase tick all types used).

PE OF ANS - RT	TICK IF USED ✓
n car	
xi	
m	
s	
in	
ycle	
foot	

Question 4:

How much time during your visit will you spend on the following activities? (please tick)

ACTIVITIES & YOUR TIME	**A lot** of your time	**Some** of your time	**Very Little** of your time	**None** of the time
Eating out				
Walking around				
Specifically sightseeing				
Shopping				
Visiting attractions in the day				
Entertainment in the evening				
Business / work				

estion 5 To what extent, have the following contributed to your overall experience?

CONTRIBUTION TO YOUR OVERALL EXPERIENCE	Very Little	Little	Moderate	Much	Very Much
of transport	❐	❐	❐	❐	❐
lity of accommodation	❐	❐	❐	❐	❐
e of mobility around the city	❐	❐	❐	❐	❐
c design – *e.g. use of open/green/water sites*	❐	❐	❐	❐	❐
ting museums/galleries/ theatres/concerts	❐	❐	❐	❐	❐
ing historic dings/architecture/monuments	❐	❐	❐	❐	❐
pping facilities	❐	❐	❐	❐	❐
htclubs/bars/cafes	❐	❐	❐	❐	❐
regeneration & restoration of the city tre	❐	❐	❐	❐	❐

estion 6 "How good or poor do you consider the following aspects of Manchester?"

	Very Good	Good	NEITHER good nor poor	Poor	Very Poor	NO experience
ther conditions	❐	❐	❐	❐	❐	❐
ndard of accommodation	❐	❐	❐	❐	❐	❐
anliness of the city	❐	❐	❐	❐	❐	❐
setting and attractiveness	❐	❐	❐	❐	❐	❐
sonal safety from crime	❐	❐	❐	❐	❐	❐
essibility of attractions & places nterest in the city	❐	❐	❐	❐	❐	❐
ety of cultural/artistic amenities	❐	❐	❐	❐	❐	❐
ambiance of the city as a place valk around	❐	❐	❐	❐	❐	❐
el of crowding & congestion	❐	❐	❐	❐	❐	❐
ntlife and entertainment	❐	❐	❐	❐	❐	❐
ice of restaurants/eating places	❐	❐	❐	❐	❐	❐
pleasure of shopping	❐	❐	❐	❐	❐	❐
fulness of local people	❐	❐	❐	❐	❐	❐
se of safety and security	❐	❐	❐	❐	❐	❐

OUR VISIT

7 How often do you visit Manchester?

First visit
Occasionally
Regularly

8 How long is your visit for?

I day
2 – 4 days
5 – 7 days
8 – 14 days
more than 14 days

9 How long have you been here **already**?

I day
2 – 4 days
5 – 7 days
8 – 14 days
more than 14 days

10 Whom are you traveling with?
(You may tick more than one box)

Alone
Partner
Family
Friends
Group

11 What is the **main** purpose of your visit?
Business
Pleasure
Education
Visiting friends & relatives
Other [_____]

Q 12 Where are you staying overnight?
(You may tick more than one box)

- ❒ Day trip only
- ❒ Hotel
- ❒ B&B/Guesthouse
- ❒ Self-catering
- ❒ With friends and family
- ❒ Outside of the city
- ❒ Other

[_____]

[_____]

ABOUT YOU

Q 13 ❒ Male
❒ Female

Q 14 Where do you live?
❒ Gtr. Manchester
❒ OTHER Please name the Town/city, /country

[_____]

[_____]

Q 15 Your age group

- ❒ 15 – 24
- ❒ 25 – 39
- ❒ 40 – 55
- ❒ 56 – 69
- ❒ 70+

THANK YOU ***for completing this questionnaire.***
Your support is greatly appreciated. ☺

APPENDIX I.
PART ONE – A
MANCHESTER VISITOR SURVEY (N – 146)

	AWARENESS PRIOR TO VISIT		VISITED THIS TRIP	
Q1: CITY LOCATIONS	**Greater Manchester (N=53) %**	**OTHER (N=93) %**	**Greater Manchester (N= 53) %**	**OTHER (N=93) %**
CHETHAMS SCHOOL OF MUSIC/ LIBRARY	66	32	15	9
CHINATOWN	77	60	45	59
THE GAY VILLAGE	73	50	15	37
ST. PETERS SQUARE	73	51	20	51
ALBERT SQUARE / TOWN HALL	73	46	47	49
THE BRIDGEWATER HALL	60	42	11	11
NORTHERN QUARTER	22	25	2	13
MILLENNIUM QUARTER	9	12		7
ARNDALE QUARTER	60	43	47	62
PRINTWORKS	62	17	17	23
ROYAL EXCHANGE	56	26	11	28
ST. ANNES SQUARE	40	18	11	30
GREAT WESTERN WAREHOUSE	19	15	7	9
MANCHESTER CATHEDRAL	24	47	5	15
SALFORD QUAYS DEVELOPMENT	70	52	15	46

Question 2 - Locations: Levels of awareness and visited made by origin.

	AWARENESS PRIOR TO VISIT		VISITED THIS TRIP	
Q2: TOURIST ATTRACTIONS	**Greater Manchester (N=53) %**	**OTHER (N=93) %**	**Greater Manchester (N= 53) %**	**OTHER (N=93) %**
MUSEUM SCIENCE & INDUSTRY	83	53	15	30
PUMPHOUSE	47	37	11	9
MANCHESTER UNITED FOOTBALL CLUB	79	80	9	17
PALACE THEATRE	75	45	13	14
MANCHESTER EVENING NEWS ARENA	64	38		3
OPERA HOUSE	64	38	6	14
CASTLEFIELD URBAN HERITAGE PARK	60	30	2	22
TRAFFORD CENTRE	79	62	18	43
LOWRY CENTRE	79	51	22	33
VELODROME SPORTS ARENA	37	31	2	
GMEX	39	25	9	6

Question 2 Tourist attractions: Levels of awareness and actual visits

APPENDIX I.

PART ONE – A

MANCHESTER VISITOR SURVEY (N – 146)

Q1: CITY LOCATIONS	AWARENESS PRIOR TO VISIT		VISITED THIS TRIP	
	Greater Manchester (N=53) %	OTHER (N=93) %	Greater Manchester (N= 53) %	OTHER (N=93) %
CHETHAMS SCHOOL OF MUSIC	66	32	15	9
LIBRARY				
CHINATOWN	77	60	45	59
THE GAY VILLAGE	73	50	15	37
ST. PETERS SQUARE	73	51	26	51
ALBERT SQUARE / TOWN HALL	73	46	47	49
THE BRIDGEWATER HALL	60	42	11	11
NORTHERN QUARTER	22	25	2	13
MILLENNIUM QUARTER	9	12		7
ARNDALE QUARTER	60	43	47	62
PRINTWORKS	62	17	17	23
ROYAL EXCHANGE	56	26	11	28
ST. ANNES SQUARE	40	18	11	30
GREAT WESTERN WAREHOUSE	19	15	7	9
MANCHESTER CATHEDRAL	24	47	5	15
SALFORD QUAYS DEVELOPMENT	70	52	15	46

Question 2 – Locations: Levels of awareness and visited made by origin.

Q2: TOURIST ATTRACTIONS	AWARENESS PRIOR TO VISIT		VISITED THIS TRIP	
	Greater Manchester (N=53) %	OTHER (N=93) %	Greater Manchester (N= 53) %	OTHER (N=93) %
MUSEUM SCIENCE & INDUSTRY	83	53	15	30
PUMPHOUSE	47	27	11	9
MANCHESTER UNITED FOOTBALL CLUB	79	80	9	17
PALACE THEATRE	75	45	13	14
MANCHESTER EVENING NEWS ARENA	64	38		3
OPERA HOUSE	64	28	6	14
CASTLEFIELD URBAN HERITAGE PARK	60	30	2	22
TRAFFORD CENTRE	79	62	18	43
LOWRY CENTRE	79	51	22	23
VELODROME SPORTS ARENA	37	31	2	
CMEX	39	25	9	6

Question 2 Tourist attractions: Levels of awareness and actual visits

APPENDIX I. *(cont'd)*

Question One: LOCATIONS	Greater Manchester			Other		
AWARENESS PRIOR to visit	First Visit (N=3)	Occasional (N=13)	Regular (N=37)	First Visit (N=33)	Occasional (N=32)	Regular (N=28)
Chethams School of Music/Library		8	27	6	5	19
Chinatown	2	10	29	14	19	23
The Gay Village		7	32	8	18	21
St Peters Square		6	33	9	20	19
Albert Square/Town Hall		9	30	7	18	18
Bridgwater Hall		8	24	7	10	22
Northern Quarter		2	10	4	7	12
Millennium Quarter			5	4	3	4
Arndale Centre		7	25	9	18	13
Printworks		6	27	2	4	10
Royal Exchange	2	9	19	6	6	12
St Annes Square		1	20	3	3	11
Grt. Western Warehouse Dev		4	6	1		13
Manchester Cathedral	2	1	10	12	16	16

Questions 1 & 7 Levels of prior awareness of urban locations by frequency of visit.

Question 2: ATTRACTIONS	Greater Manchester			Other		
AWARENESS PRIOR to visit	First Visit (N=3)	Occasional (N=13)	Regular (N=37)	First Visit (N=33)	Occasional (N=32)	Regular (N=28)
Museum of Science & Industry	2	9	33	10	18	22
Pumphouse Peoples Museum	2	8	15	5	9	21
Man. Utd F.C.	3	8	31	26	25	24
Palace Theatre	2	6	32	9	15	18
MEN Arena		7	27	4	15	17
Opera House	2	4	28	6	13	17
Castlefield Urban Heritage Park		4	28	3	13	12
Trafford Centre	2	8	32	19	22	17
Salford Quays Development	2	10	27	12	24	21
Lowry Centre		10	32	18	11	19
Velodrome Sports Centre		4	16	4	8	17
GMex Exhibition Centre		6	15	3	6	15

Question 2 and 7 Levels of prior awareness of urban locations by frequency of visit.

APPENDIX L

Question One: LOCATIONS	Greater Manchester			Other		
AWARENESS PRIOR to visit	First Visit (N=3)	Occasional (N=13)	Regular (N=37)	First Visit (N=33)	Occasional (N=32)	Regular (N=28)
Chetham's School of Music/Library		8	27	6	5	19
Chinatown	2	10	29	14	19	23
The Gay Village		7	32	8	18	21
St Peters Square		6	33	9	20	19
Albert Square/Town Hall		9	30	7	18	18
Bridgewater Hall		8	24	7	10	22
Northern Quarter		2	10	4	7	12
Millennium Quarter			5	4	3	4
Arndale Centre		7	25	9	18	13
Printworks		6	27	2	4	10
Royal Exchange	2	9	19	6	6	12
St Annes Square		1	20	3	3	11
Gtr. Western Warehouse Dev		4	6	1		13
Manchester Cathedral	2	1	10	12	16	16

Questions 1 & 7 Levels of prior awareness of urban locations by frequency of visit.

Question 2: ATTRACTIONS	Greater Manchester			Other		
AWARENESS PRIOR to visit	First Visit (N=3)	Occasional (N=13)	Regular (N=37)	First Visit (N=33)	Occasional (N=32)	Regular (N=28)
Museum of Science & Industry	2	9	33	10	18	22
Pumphouse Peoples Museum	2	8	15	5	9	21
Man. Utd F.C.	3	8	31	26	25	24
Palace Theatre	2	6	22	9	15	18
MEN Arena		7	27	4	15	17
Opera House	2	4	28	6	13	17
Castlefield Urban Heritage Park		4	28	3	13	12
Trafford Centre	2	8	32	19	22	17
Salford Quays Development	2	10	27	12	24	21
Lowry Centre		10	32	15	11	19
Velodrome Sports Centre		4	16	4	8	17
GMex Exhibition Centre		6	15	3	6	15

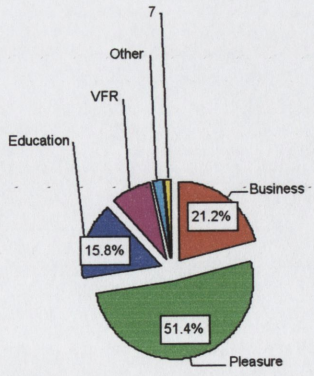
Question 2 and 7 Levels of prior awareness of urban locations by frequency of visit.

APPENDIX I. *(cont'd)*

FIRST TIME VISITORS Q1: CITY LOCATIONS	Visits made in the city RANK	 %
CHETHAMS SCHOOL OF MUSIC/ LIBRARY		-
CHINATOWN	1	69
THE GAY VILLAGE	5	44
ST. PETERS SQUARE	6=	42
ALBERT SQUARE / TOWN HALL	6=	42
THE BRIDGEWATER HALL	21	11
NORTHERN QUARTER	16	17
MILLENNIUM QUARTER	20	11
ARNDALE QUARTER	2	67
PRINTWORKS	9	31
ROYAL EXCHANGE	17=	17
ST. ANNES SQUARE	10	28
GREAT WESTERN WAREHOUSE		-
MANCHESTER CATHEDRAL	13=	25
SALFORD QUAYS DEVELOPMENT	4	45
Q2: TOURIST ATTRACTIONS		
MUSEUM SCIENCE & INDUSTRY	8	36
PUMPHOUSE	17=	17
MANCHESTER UNITED FOOTBALL CLUB	13=	25
PALACE THEATRE	11	28
MANCHESTER EVENING NEWS ARENA		
OPERA HOUSE	11	28
CASTLEFIELD URBAN HERITAGE PARK	17=	17
TRAFFORD CENTRE	3	53
LOWRY CENTRE	15	22
VELODROME SPORTS ARENA		-
GMEX		-

Questions 1 and 2 – Actual visits conducted by "FIRST TIME VISITORS.

Q.11 Main Purpose of Visit



MANCHESTER VISITOR SURVEY

INTERVIEWEE NUMBER [ ]

Please complete carefully reading each question in full.

Question 1: Please read EACH individual site and then indicate with one ☑ *only on each row*, the following locations which you have:

	NEVER HEARD of	**ONLY** HEARD of	**WANTED TO VISIT,** BUT DID NOT	**DID VISIT** ON THIS TRIP	**DID NOT WANT** TO VISIT AT ALL
CHETHAMS SCHOOL OF MUSIC / LIBRARY					
CHINATOWN					
THE GAY/LESBIAN VILLAGE					
ST. PETERS SQUARE					
ALBERT SQUARE / TOWN HALL					
THE BRIDGEWATER HALL					
NORTHERN QUARTER					
MILLENNIUM QUARTER					
ARNDALE CENTRE					
PRINTWORKS					
ROYAL EXCHANGE					
ST.ANNES SQUARE					
THE GREAT WESTERN WAREHOUSE DEVELOPMENT					
MANCHESTER CATHEDRAL					
SALFORD QUAYS DEVELOPMENT					
MUSEUM OF SCIENCE & INDUSTRY					
PUMPHOUSE: Peoples History Museum					
MANCHESTER UNITED F.C					
PALACE THEATRE					
MANCHESTER EVENING NEWS ARENA					
THE OPERA HOUSE					
CASTLEFIELD URBAN HERITAGE PARK					
TRAFFORD CENTRE					
THE LOWRY CENTRE,					
MANCHESTER VELODROME					
G.MEX					

Question 2 "To what extent were you AWARE of the following throughout the time of your visit"

	Most *of the time*	**Some**	**Very Little**	**None**
Historical street patterning	❒	❒	❒	❒
Interesting buildings/facades	❒	❒	❒	❒
Ancient monuments/statues	❒	❒	❒	❒
Churches	❒	❒	❒	❒
Parks/ green areas	❒	❒	❒	❒
Water, canal & riverfronts	❒	❒	❒	❒
Traffic free areas	❒	❒	❒	❒
Tourist signs & information	❒	❒	❒	❒

Question 3 *"When describing the environment of Manchester, would you say that it is…"*(Please tick)

	Very +3	+2	Fairly +1	No opinion	Fairly -1	-2	Very -3	
Interesting								Boring
Attractive								Ugly
Modern								Old
Cosmopolitan								Northern
Liberating								Oppressive
Easy of travel								Difficult
Cheap								Expensive
Spacious								Congested
Friendly								Hostile
Safe/secure								Dangerous
Green								Grey
Clean								Dirty
Well Designed								Poorly Designed
Better than expected								Worse than expected

ABOUT YOUR VISIT

Q 7 How often do you visit Manchester?

- ❒ First visit
- ❒ Occasionally
- ❒ Regularly

Q 8 How long will your visit last?

- ❒ I day
- ❒ 2 – 4 days
- ❒ 5 – 8 days
- ❒ 9 – 14 days
- ❒ Over 14 days

Q 9 How long have you been here **already**?

- ❒ I day
- ❒ 2 – 4 days
- ❒ 5 – 7 days
- ❒ 8 – 14 days
- ❒ More than 14 days

Q 10 With whom are you traveling?

- ❒ Alone
- ❒ Partner
- ❒ Family
- ❒ Friends
- ❒ Group

Q 11 What is the main purpose of your visit?

- ❒ Business
- ❒ Pleasure
- ❒ Education
- ❒ Visiting friends & relatives
- ❒ Other

Q 12 Where are you staying?

- ❒ Day trip only
- ❒ Hotel
- ❒ B&B/Guesthouse
- ❒ Self-catering
- ❒ With friends and family
- ❒ Other

ABOUT YOU

Q 13

- ❒ Male
- ❒ Female

Q 14 Where do you live?

- ❒ Gtr. Manchester
- ❒ **OTHER** Please name the Town, city and country.

[_____]

Q 15 Your age group

- ❒ 15 – 24
- ❒ 25 – 39
- ❒ 40 – 55
- ❒ 56 – 69
- ❒ 70 +

APPENDIX 11
Appendix 2B

Characteristics of the Type groups/respondents

Type A - 10 respondents:

Amanda, 15-24 years old woman from the Mauritius visiting for the first time.

Kelly 15-24 year old woman from Philadelphia, USA.

Cere, a 40-55 year old woman, on her second visit from Bangkok, Thailand. Suzanne, a 15-24 year old woman on her first visit from Mooesville, North Carolina, USA. Karsten a 15-24 year old man on his first visit from Berlin, Germany. Alexandria a 15-24 year old woman on her first visit from Barcelona, Spain. Stefano a 25-39 year old man on his first visit from Columbia. Arbeke a 15-24 year old woman from Africa on her first visit. Elena a 15-24 year old woman from Greece on her first visit.

Type B - 7 respondents.

Betty an American woman aged between 40-55. Elaine a British woman aged between 40-55 who has visited on several occasions. Norma, a woman aged between 40-55 visiting from Ireland. Christina , 15-24 years old, German, first visit. Melissa, Taiwan, 15-24 years old first visit. Karen, aged between 15-24 from Sweden. Maria, aged between 25-39 from Austria, first visit.

Type C - 6 respondents.

Yin, a woman aged between 25-39 visiting from from Taiwan for the first time.

Mana a woman from from Botswana aged between 25-39 years old visiting fort he first time. Alexandra from the Czech Republic aged between 25-39 years old. Jeff a man aged 40-55 from China visiting for the second time. Daisy a woman from Korea aged between 25-39 on her first visit. Elisabeth, 15-24 from Verona, Italy on her first visit.

Type D consisted of three respondents. John, an American airline pilot aged between 56-69. lives in Chicago. Marco visiting the city on business for the second time, aged between 25-39. Silvia a 25-39 woman from Bogota, Columbia, on her first visit to the city.

APPENDIX 11
Appendix 2B

APPENDIX 1
Appendix 2C
MANCHESTER VISITOR SURVEY TWO

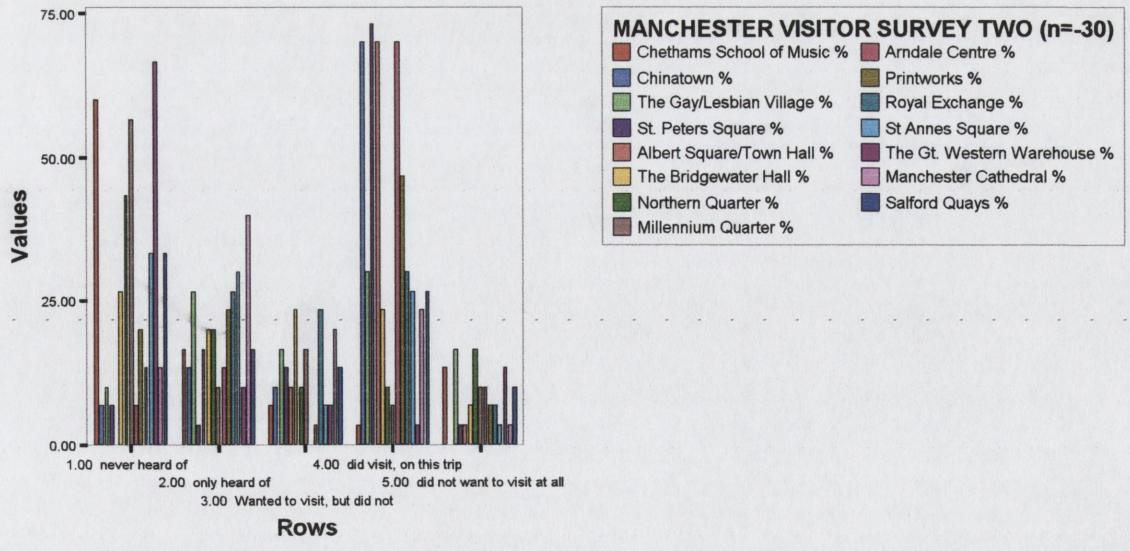
Question 1: *Tourist knowledge and accrued behaviour by the end of the stay.*

QUESTION ONE:

TOURISTS AWARENESS AND VISITS MADE BY THE END OF THE STAY

MANCHESTER VISITOR SURVEY TWO (n=-30)		1.00 never heard of	2.00 only heard of	3.00 Wanted to visit, but did not	4.00 did visit, on this trip	5.00 did not want to visit at all
Chethams School of Music	%	60.0%	16.7%	6.7%	3.3%	13.3%
Chinatown	%	6.7%	13.3%	10.0%	70.0%	
The Gay/Lesbian Village	%	10.0%	26.7%	16.7%	30.0%	16.7%
St. Peters Square	%	6.7%	3.3%	13.3%	73.3%	3.3%
Albert Square/Town Hall	%		16.7%	10.0%	70.0%	3.3%
The Bridgewater Hall	%	26.7%	20.0%	23.3%	23.3%	6.7%
Northern Quarter	%	43.3%	20.0%	10.0%	10.0%	16.7%
Millennium Quarter	%	56.7%	10.0%	16.7%	6.7%	10.0%
Arndale Centre	%	6.7%	13.3%		70.0%	10.0%
Printworks	%	20.0%	23.3%	3.3%	46.7%	6.7%
Royal Exchange	%	13.3%	26.7%	23.3%	30.0%	6.7%
St Annes Square	%	33.3%	30.0%	6.7%	26.7%	3.3%
The Gt. Western	%	66.7%	10.0%	6.7%	3.3%	13.3%
Manchester Cathedral	%	13.3%	40.0%	20.0%	23.3%	3.3%
Salford Quays	%	33.3%	16.7%	13.3%	26.7%	10.0%

TOURISTS AWARENESS AND VISITS MADE BY THE END OF THE STAY



APPENDIX 1

Appendix 2C

MANCHESTER VISITOR SURVEY TWO

Question 1: Tourist knowledge and accrued behaviour by the end of the stay

QUESTION ONE:

TOURISTS AWARENESS AND VISITS MADE BY THE END OF THE STAY

MANCHESTER VISITOR SURVEY TWO (n=-30)		1.00 never heard of	2.00 only heard of	3.00 Wanted to visit, but did not	4.00 did visit on this trip	5.00 did not want to visit at all
Chetthams School of Music	%	60.0%	16.7%	6.7%	3.3%	13.3%
Chinatown	%	6.7%	13.3%	10.0%	70.0%	
The Gay/Lesbian Village	%	10.0%	26.7%	16.7%	30.0%	16.7%
St. Peters Square	%	6.7%	3.3%	13.3%	73.3%	3.3%
Albert Square/Town Hall	%		16.7%	10.0%	70.0%	3.3%
The Bridgewater Hall	%	26.7%	20.0%	23.3%	23.3%	6.7%
Northern Quarter	%	43.3%	20.0%	10.0%	10.0%	16.7%
Millennium Quarter	%	50.7%	10.0%	16.7%	6.7%	10.0%
Arndale Centre	%	6.7%	13.3%		70.0%	10.0%
Printworks	%	20.0%	23.3%	3.3%	46.7%	6.7%
Royal Exchange	%	13.3%	26.7%	23.3%	30.0%	6.7%
St Annes Square	%	33.3%	30.0%	6.7%	26.7%	3.3%
The Gt Western	%	66.7%	10.0%	6.7%	3.3%	13.3%
Manchester Cathedral	%	13.3%	40.0%	20.0%	23.3%	3.3%
Salford Quays	%	33.3%	16.7%	13.3%	26.7%	10.0%

TOURISTS AWARENESS AND VISITS MADE BY THE END OF THE STAY

APPENDIX 2

MANCHESTER VISITOR SURVEY TWO

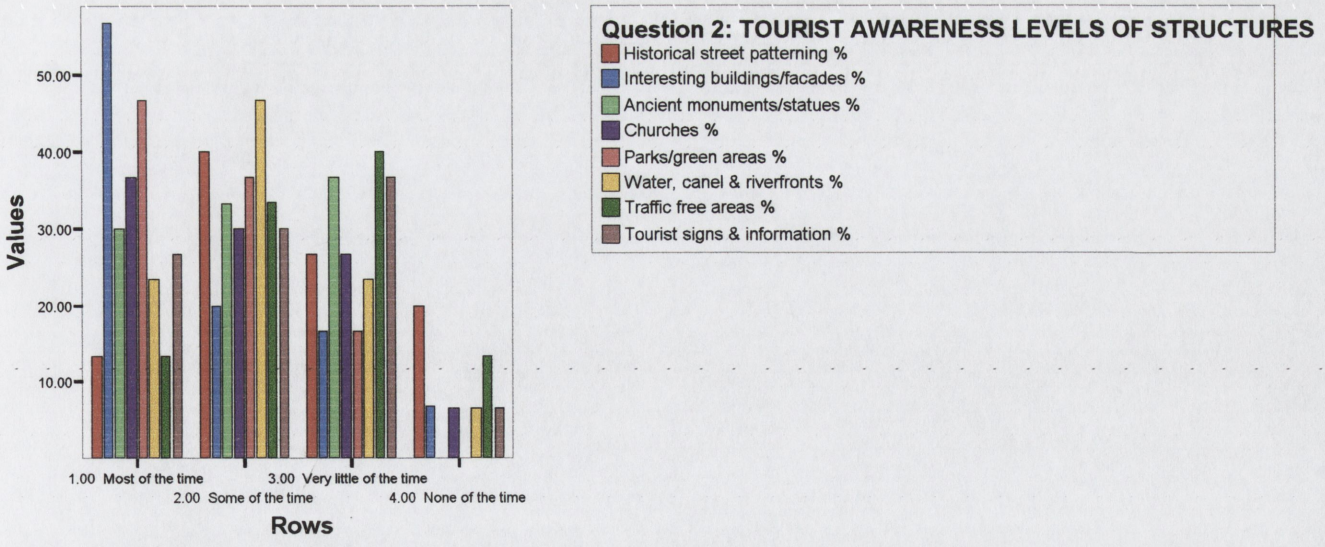
Appendix 2C *(cont'd)*

Question 2: *"To what extent were you AWARE of the following throughout the time of your visit"*

TOURIST AWARENESS LEVELS TO STRUCTURES/SETTINGS DURING THE URBAN VISIT

		1.00 Most of the time	2.00 Some of the time	3.00 Very little of the time	4.00 None of the time
Historical street patterning	%	13.3%	40.0%	26.7%	20.0%
Interesting	%	56.7%	20.0%	16.7%	6.7%
Ancient	%	30.0%	33.3%	36.7%	
Churches	%	36.7%	30.0%	26.7%	6.7%
Parks/green areas	%	46.7%	36.7%	16.7%	
Water, canel & riverfronts	%	23.3%	46.7%	23.3%	6.7%
Traffic free areas	%	13.3%	33.3%	40.0%	13.3%
Tourist signs &	%	26.7%	30.0%	36.7%	6.7%

TOURIST AWARENESS LEVELS TO STRUCTURES/SETTINGS DURING THE URBAN VISIT



Appendix 2C *(cont'd)*
MANCHESTER VISITOR SURVEY TWO

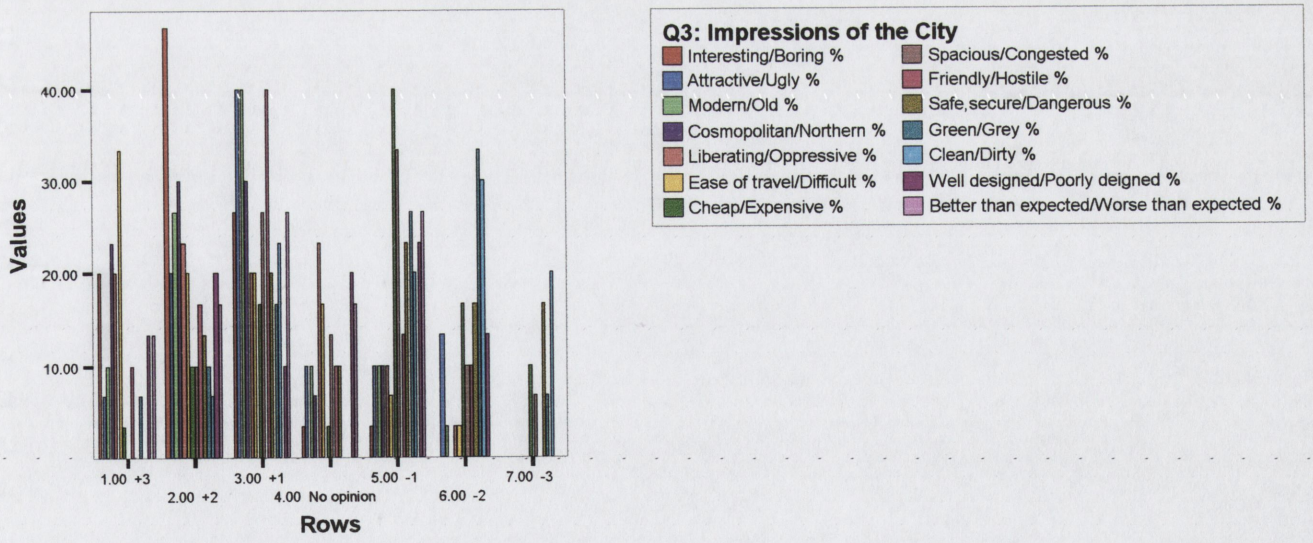
Question 3 *"When describing the environment of Manchester, would you say that it is..."*

Question 3

TOURISTS IMPRESSIONS OF THE CITY

		1.00 +3	2.00 +2	3.00 +1	4.00 No opinion	5.00 -1	6.00 -2	7.00 -3
Interesting/Boring	%	20.0%	46.7%	26.7%	3.3%	3.3%		
Attractive/Ugly	%	6.7%	20.0%	40.0%	10.0%	10.0%	13.3%	
Modern/Old	%	10.0%	26.7%	40.0%	10.0%	10.0%	3.3%	
Cosmopolitan/Northern	%	23.3%	30.0%	30.0%	6.7%	10.0%		
Liberating/Oppressive	%	20.0%	23.3%	20.0%	23.3%	10.0%	3.3%	
Ease of travel/Difficult	%	33.3%	20.0%	20.0%	16.7%	6.7%	3.3%	
Cheap/Expensive	%	3.3%	10.0%	16.7%	3.3%	40.0%	16.7%	10.0%
Spacious/Congested	%		10.0%	26.7%	13.3%	33.3%	10.0%	6.7%
Friendly/Hostile	%	10.0%	16.7%	40.0%	10.0%	13.3%	10.0%	
Safe,secure/Dangerous	%		13.3%	20.0%	10.0%	23.3%	16.7%	16.7%
Green/Grey	%	6.7%	10.0%	16.7%		26.7%	33.3%	6.7%
Clean/Dirty	%		6.7%	23.3%		20.0%	30.0%	20.0%
Well designed/Poorly	%	13.3%	20.0%	10.0%	20.0%	23.3%	13.3%	
Better than	%	13.3%	16.7%	26.7%	16.7%	26.7%		

QUESTION 3 :-



Q ITEMS – [Appendix 2D]

Q DESIGN

Main effects (Stance): The design incorporated the simple 2 x 2 framework prevalent to Q technique. This incorporates the physical **form** and urban **function** with the **values** and **views** of respondents.

Q items	VIEWS	VALUES
FORM		
FUNCTION		

1 Metrolink, transport, day, outdoor, no people
2 Basketball, sport, indoor
3 Salford Quays, Lowry,modern, day, water, no people
4 City Skywalk, modern art
5 Deansgate Locks , day, no people
6 Midland Hotel, facade, day
7 Velodrome, sport, lights, indoor
8 Dukes 92, bar, outdoor, bicycles, people
9 Victorian architecture, detailed, day
10 Man. Utd Superstore, modern, day, people
11 Man.Utd. Football Ground, open, no people
12 Commercial dev. shops, day, lights, no people
13 Printworks, neon lights, night, people
14 Trafford Centre, shopping, indoor, very busy
15 Lowry entrance, modern, day, people
16 Castlefield Urban Heritage, day, outdoor, no people
17 Clocktower, architecture, day
18 Airport Walkway, enclosed, people
19 Town Hall, historic, day
20 Triangle, entertainment, night, neon, people
21 Canal St. street cafe, day, people
22 Central Library, outdoor, day
23 Urbis, building work
24 Manchester University, day, people
25 GMex/Bridgewater Hall, nightlight, outdoor, no people
26 High St. shopping, traditional, day, people
27 Wellington pub sign, culture, outdoor
28 Salford Quays, night scene, water, lights, no people
29 Statue, day, no people
30 John Dalton building, day, architectural mix

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Appendix 2E

RESPONDENTS & FACTOR GROUPS
Factor Matrix with an X Indicating a Defining Sort

	Loadings			
QSORT	A	B	C	D
RESPONDENT 1	0.3563	0.0376	0.0555	-0.6352X
RESPONDENT 2	0.2710	0.4837X	-0.1517	-0.2260
RESPONDENT 3	0.0096	0.8042X	-0.0633	0.0306
RESPONDENT 4	0.0195	0.6755X	-0.0808	0.0184
RESPONDENT 5	0.3402	0.7085X	0.0204	-0.3783
RESPONDENT 6	0.8559X	0.0870	-0.2497	0.1250
RESPONDENT 7	0.7686X	-0.1011	0.0851	-0.1580
RESPONDENT 8	0.3009	-0.0086	0.7181X	0.0909
RESPONDENT 9	0.3838	0.6030X	-0.0874	-0.2815
RESPONDENT 10	0.6306X	0.0946	0.2660	-0.0294
RESPONDENT 11	0.1385	-0.3913	0.5431X	-0.2931
RESPONDENT 12	0.4627	0.3111	-0.1462	-0.5454
RESPONDENT 13	0.2981	0.3196	0.1197	-0.3617
RESPONDENT 14	0.8169X	0.0792	0.1058	0.0031
RESPONDENT 15	0.3861	0.2831	-0.1762	0.3221
RESPONDENT 16	0.6099X	-0.0630	0.1419	-0.1532
RESPONDENT 17	0.2470	0.4587X	0.1782	-0.3132
RESPONDENT 18	0.6562X	0.2505	-0.1013	-0.2024
RESPONDENT 19	0.2212	0.3587	0.5617X	-0.2656
RESPONDENT 20	0.4743	0.3634	0.4008	-0.0559
RESPONDENT 21	0.1012	0.3611	0.6910X	0.1323
RESPONDENT 22	0.3196	0.0167	0.2840	0.8096X
RESPONDENT 23	0.1260	-0.1220	0.1540	0.8599X
RESPONDENT 24	0.5319X	0.2947	0.3462	0.0370
RESPONDENT 25	0.6829X	0.2186	0.0235	-0.0207
RESPONDENT 26	0.5275X	0.3203	0.2826	0.2770
RESPONDENT 27	0.5638X	-0.0410	0.1049	0.0002
RESPONDENT 28	-0.3239	0.6794X	0.1972	0.0917
RESPONDENT 29	-0.0551	-0.2472	0.6402X	0.3545
RESPONDENT 30	-0.1391	-0.2379	0.6823X	0.1298

Factors that are flagged illustrate a significant 'pure' loading upon one factor only.

Appendix 2F

Q-SORT EXTRACTED FACTORS:

normalised z score to indicate the weight of subjective response.

SIX TOP RANKED PHOTOGRAPHS			SIX BOTTOM RANKED PHOTOGRAPHS		
19	Town Hall,	**1.95**	5	Deansgate Locks ,	-0.69
24	Manchester University,	1.71	18	Airport Walkway,	-0.72
28	Salford Quays,	1.50	1	Metrolink, transport,	-0.74
14	Trafford Centre,	1.23	4	City Skywalk,	-1.85
11	Man.Utd. Football Ground,	1.05	12	Commercial dev	.-1.87
3	Salford Quays, Lowry,	0.98	23	Urbis, building work	**-2.51**

FACTOR A

SIX TOP RANKED PHOTOGRAPHS			SIX BOTTOM RANKED PHOTOGRAPHS		
9	Victorian architecture,	**2.45**	10	Man. Utd Superstore,	-0.93
17	Clocktower, architecture,	2.20	20	Triangle, entertainment,	-1.20
22	Central Library, outdoor,	1.15	11	Man.Utd. Football Ground	-1.23
30	John Dalton building,	0.90	12	Commercial dev. shops,	-1.51
24	Manchester University,	0.81	28	Salford Quays, night	-1.58
19	Town Hall, historic,	0.80	23	Urbis, building work	**-1.80**

FACTOR B

SIX TOP RANKED PHOTOGRAPHS			SIX BOTTOM RANKED PHOTOGRAPHS		
14	Trafford Centre	**2.15**	19	Town Hall, historic	-0.99
13	Printworks	2.08	22	Central Library	-1.05
18	Airport Walkway	1.15	16	Castlefield Urban Heritage	-1.08
9	Victorian architecture	1.11	5	Deansgate Locks	-1.16
21	Canal St. café	1.10	27	Wellington pub sign	-1.51
28	Salford Quays	1.00	23	Urbis, building work	**-2.24**

FACTOR C:

SIX TOP RANKED PHOTOGRAPHS			SIX BOTTOM RANKED PHOTOGRAPHS		
13	Printworks,	**2.32**	6	Midland Hotel,	-0.63
25	GMex/Bridgewater Hall,	1.62	9	Victorian architecture,	-1.21
20	Triangle, entertainment,	1.60	30	John Dalton building, day,	-1.33
3	Salford Quays, Lowry,	1.23	23	Urbis, building work	-1.34
15	Lowry entrance, modern,	1.21	24	Manchester University,	-1.71
11	Man.Utd. Football Ground,	1.11	16	Castlefield Urban Heritage,	**-1.72**

FACTOR D:

APPENDIX 2G:

RESULTS OF WORD ASSOCATION & THE CITY.

"Three words that best describe Manchester as a place to visit"

FACTOR A: *10 respondents*

Exciting Not boring Fruitful	Young persons city Football Multi-cultural	Noisy Nightlife Big aspirations	Good Entertainment Better than expected	Rainy Trash Dirty
Cosmopolitan Big Cold	Cosmopolitan Young International	Industrial Entertaining Busy	Cosmopolitan Cultural Rainy	OK Very ordinary Got a lot

FACTOR B: *7 respondents*

Noisy Grey Rainy	Hustle Changing Competitive	Run-down Busy Expensive	Lively Busy Cultural	Vibrant Multicultural Dynamic	Nightlife Party Travel	Fun Friendly Lively

FACTOR C: *6 respondents*

International Vibrant 24 / 7	Development Boisterous Diverse	Friendly Educational Insecure	Free-living Convenient Quiet	Good organisation Friendly Bad weather	Ugly Fun Likable

FACTOR D: *3 respondents*

Hospitable Accessible Friendly	Different Mixed Interesting	Football Liberating city Business

Appendix 2H - THE FIVE HUMAN SENSORY RECEPTORS AND MANCHESTER

FACTOR	SIGHT	SOUND	TASTE	SMELL	TACTILE
A	EASYLIFE BUSES x 2 BROWN BRICKS x 2 CHINATOWN ARCH TRAFFORD CENTRE GREY SKY OLD BUILDINGS x 2 BAD BEHAVIOUR DARK N' DREARY	FOOTBALL TAXI / BUSES BUSES RAIN AMBULANCES TRAFFIC CAR HORNS / SIRENS POLICE CARS SIRENS	SOUR / BITTER BROWN SAUCE SAUSAGES CURRY FOOD BODDINGTONS BEER ITALIAN FOOD TRADITIONAL FOOD BLAND SWEET	DAMP BUSES x 2 CURRY HEATING INDIAN FOOD COFFEE WET SHEETS CAR FUMES SMOKE x 2	POSITIVE COSMOPOLITAN CROWDED DISAPPOITING GREY BRICKS WORK COLD EXPENSIVE 'JUST A CITY' UNFRIENDLY
B	BUS TRAFFIC OLD BUILDINGS VICTORIAN BUILDINGS TOWN HALL BUILDING WORK PUBS	TRAFFIC BUSY POLICE SIRENS TRAM MUSIC TRAFFIC CHATTING	SANDWICHES ITALIAN HOT CURRY CHICKEN KEBAB CHINATOWN FOREIGN FOOD BLAND	URBAN x 2 Curry Chinese WATER CANAL EXHAUST FUMES FRESH	SCARY BUSY DAMP FREE/OPEN COSMPOLITAN HAPPY COMFORTABLE
C	VICTORIAN ARCH x 2 CANALS UNIVERSITY BUILDINGS OXFORD ROAD SQUARES	TRAFFIC MUSIC NOISY x 2 RADIO	SWEET /TANGY CURRY CHINESE FISH N' CHIPS POTATOES PASTRIES	CAPPUCINO SMOKE CONGESTION RAIN SAUSAGES RUBBISH	EXCITING INSECURE INCONSISTENT COLD FREEDOM UNFRIENDLY
D	ST. PETERS SQUARE RAIN ACQUATIC CENTRE	TRAFFIC MOVEMENT CONSTRUCTION	GUINNESS KEBAB FISH N' CHIPS	BAD HUMIDITY DAMP	FRIENDLY SAFE SECURE

Appendix 11 - THE FIVE HUMAN SENSORY RECEPTORS AND MANCHESTER

Appendix 2I - THE FIVE HUMAN SENSORY RECEPTORS AND 'HOME'

FACTOR	SIGHT	SOUND	TASTE	SMELL	TACTILE
A	GREEN PARKS COLOUR GREEN PARKS CONFERENCE CENTRE BLUE SKIES CLOCKTOWER	GEESE TRAM NOISY TRAFFIC BIRDS CAR HORNS BUSES BIRDS	SPICY BREAD BEER SWEET CAKES FRUIT JUICE KENYAN FOOD PLEASURE PEPPER CHEESE	WARM FOOD x 2 RAIN DRY NATURE FLOWERS	WARM FREE COLD HAPPY CHEAPER HUMIDITY NORMAL UNCONSTRAINED
B	TREES OPEN AREAS MOUNTAINS GREEN PARKS CAR SPACE	PEOPLE CHATTING THE NEWS BIRDS x 2 TRAFFIC	MILK MEAT CAKES POTATOES SPICY	FRESH PLEASANT COFFEE BAKERY AIR CONDITIONING NICE	COLD x 2 RELAXING COSY BELONGING
C	DRY GREEN COUNTRYSIDE MAIN STREET SHOPS x 2 BUILDINGS	BIRDS PEACE TRAFFIC CHILDREN MUSIC TALKING	TRADITIONAL HOME GROWN VEGETABLES SPICY X 2 PIZZA	NATURE GREEN AIR POLLUTION SUN FOOD	WARM VIBRANT SECURE CONTENT HUMID BORED
D	MOUNTAINS BUSY PEOPLE	PEACEFUL 'AMIGO' TRAFFIC JAM	FRIES CHILLI BEEF BEER	FOOD x 2 COOKING	PREDICTABLE FAMILIAR INSECURE

Appendix 2J
FACTORAL TRAITS & MANCHESTER

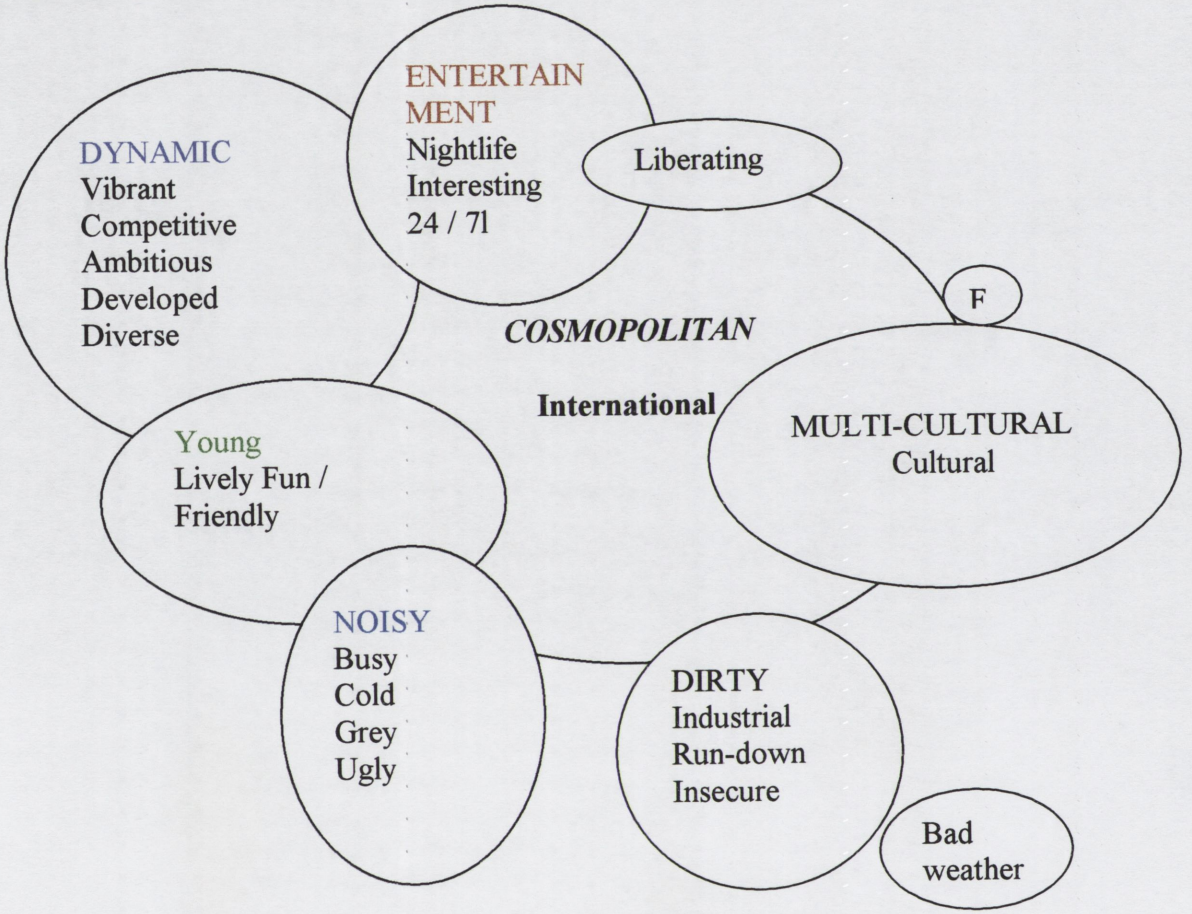
Factor Traits	THE DISTANT SENSES				THE INTIMATE SENSES					
	SIGHT		SOUND		TASTE		SMELL		TACTILE	
	Structure	*Image*	*Hear*	*Listen*	*Type*	*Flavour*	*Ethereal*	*Pungent*	*External-led*	*Internal-led*
Factor A	.6	.4	.8	.2	.7	.3	.5	.5	.5	.5
Factor B	.72	.28	.7	.3	.85	.15	.71	.29	.57	.43
Factor C	1.0	-	.5	.5	.67	.33	.67	.33	.83	.17
Factor D	.67	.33	1.0	-	1.0	-	1.0	-	1.0	-

REFLECTIVE TRAITS & 'HOME'

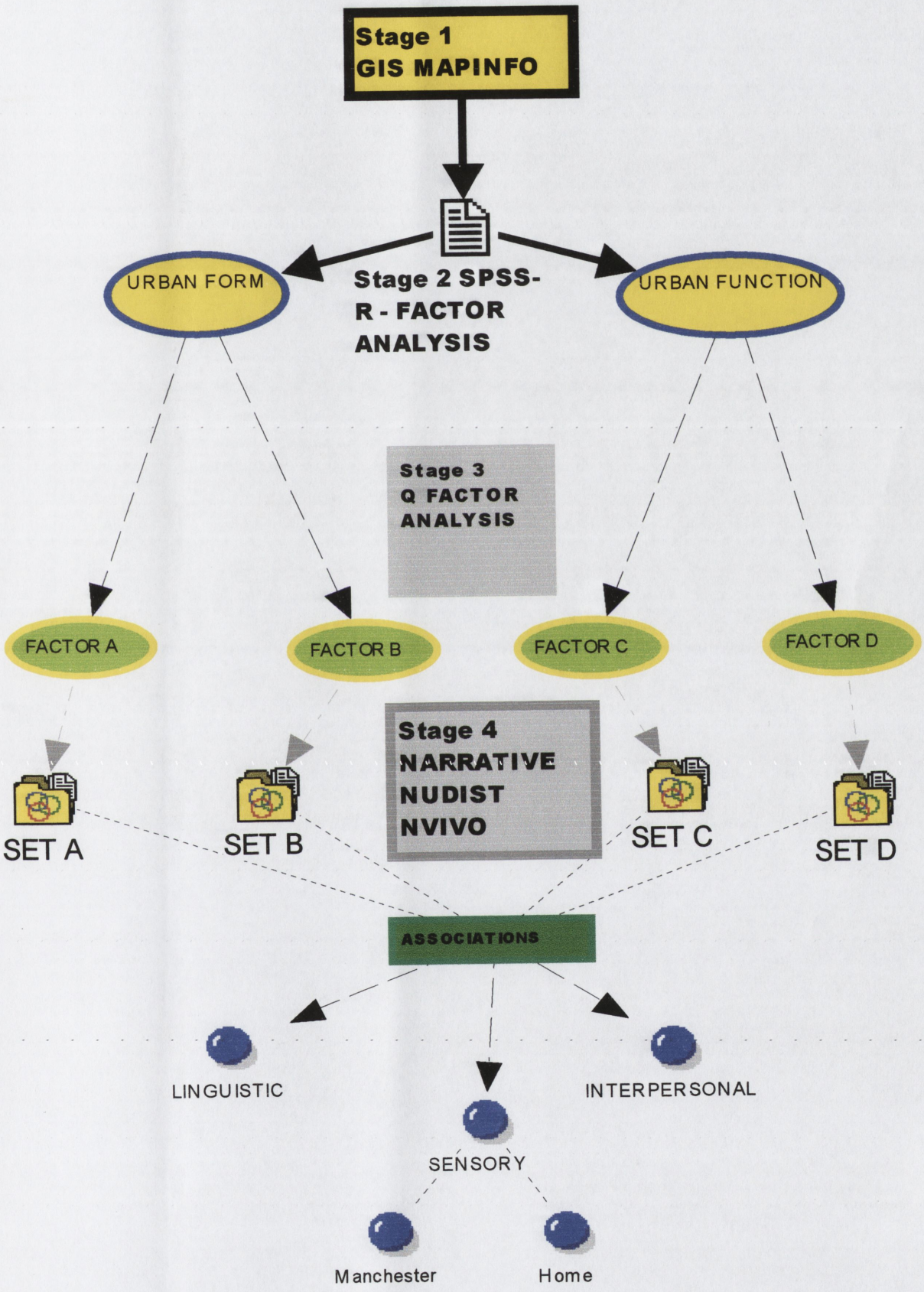
Cultural Traits	THE DISTANT SENSES				THE INTIMATE SENSES					
	SIGHT		SOUND		TASTE		SMELL		TACTILE	
	Structure	*Image*	*Hear*	*Listen*	*Type*	*Flavour*	*Ethereal*	*Pungent*	*External-led*	*Internal-led*
ASIA	1.00	-	.86	.14	-	1.0	.86	.14	.57	.43
EUROPEAN	.08	.92	.33	.67	.92	.08	.92	.08	.16	.84
AFRICA	.33	.67	-	1.0	1.0	-	1.0	-	-	1.0
USA	-	1.0	-	1.0	1.0	-	1.0	-	-	1.0
SOUTH AMERICAS	.33	.67	1.0	-	1.0	-	.33	.67	.33	.67

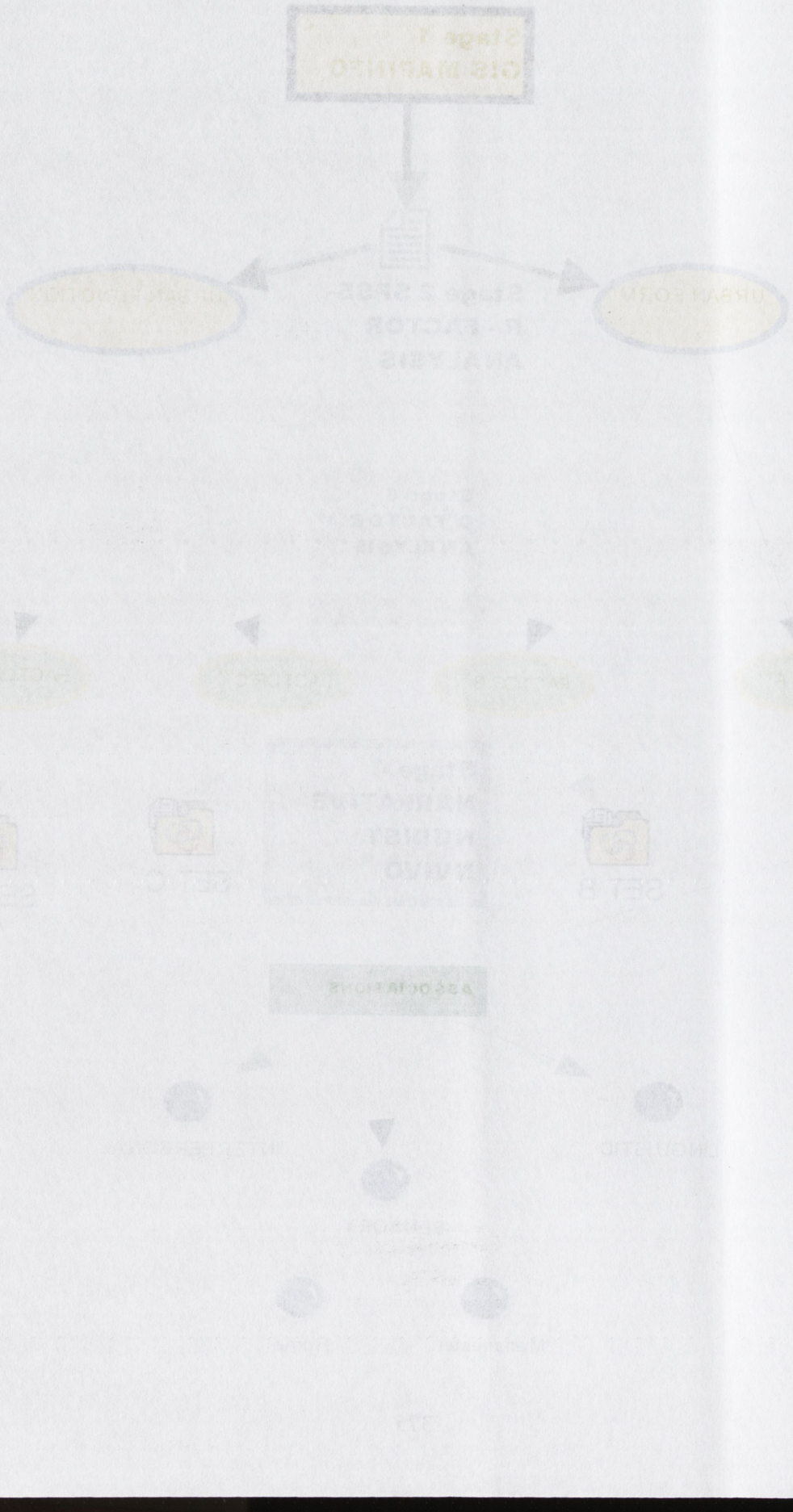
MAPPING LANGUAGE
WITH THE
CITY.

Appendix 2K

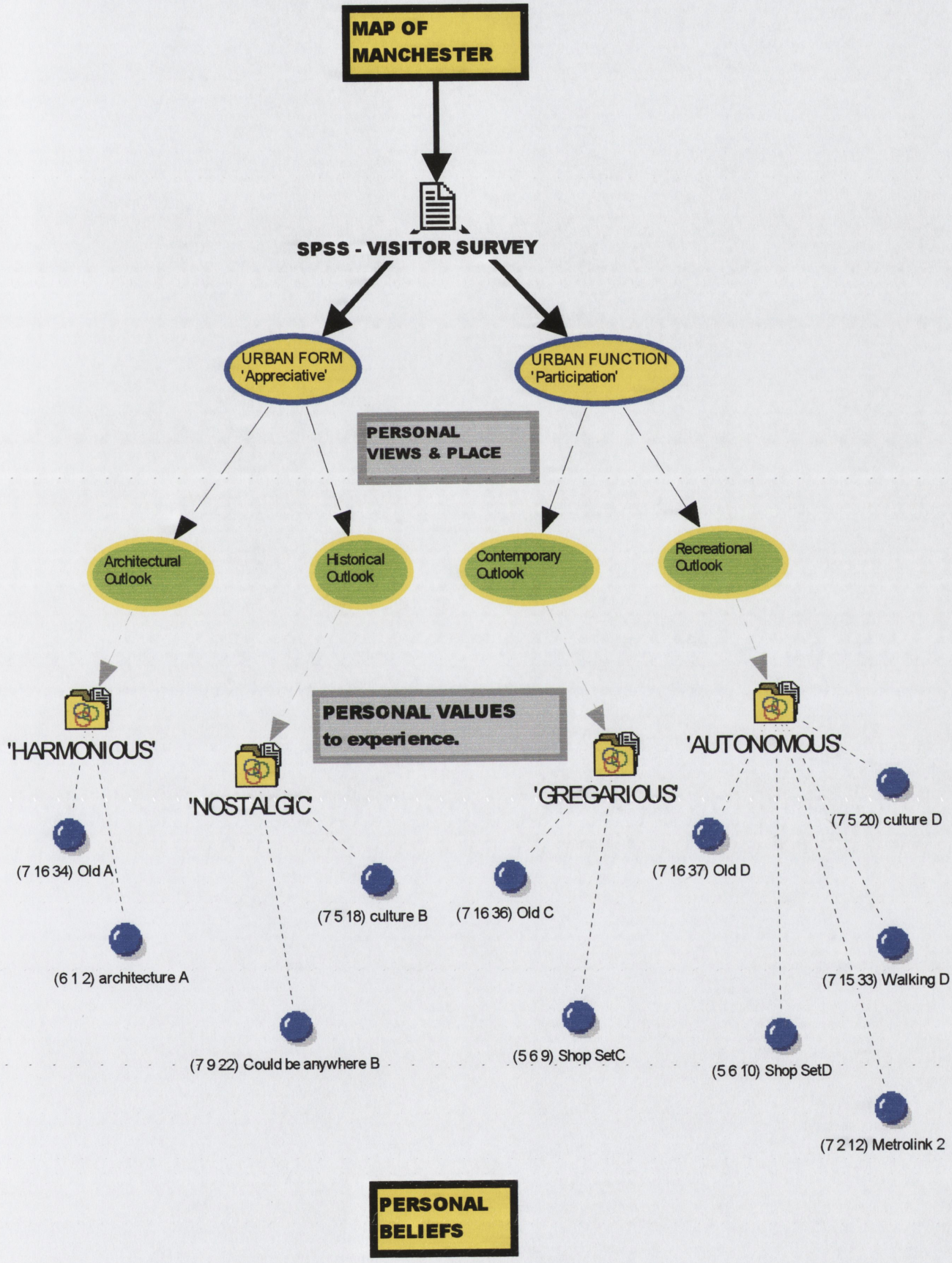


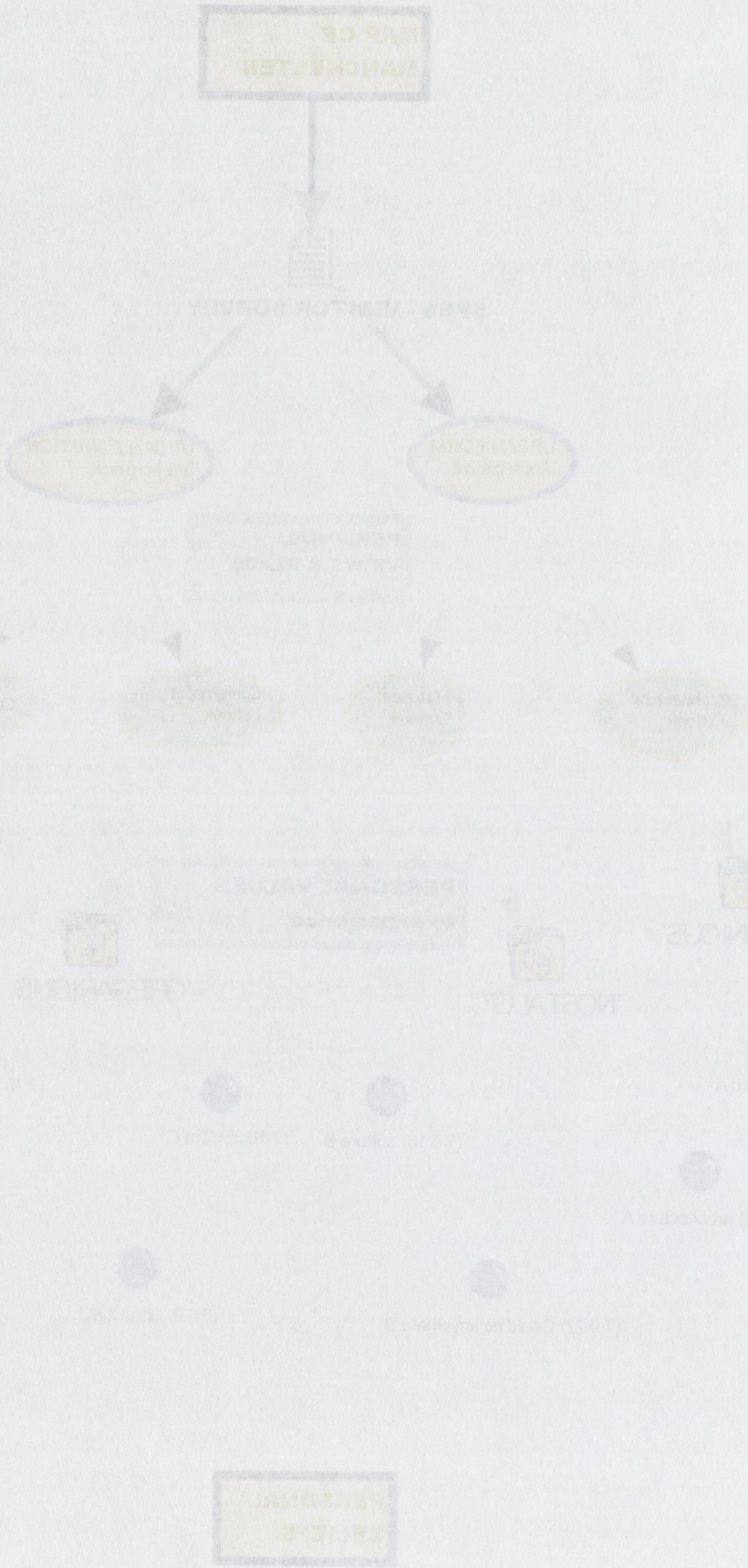
Appendix 2L


Stage 1
GIS MAPINFO
URBAN FORM
Stage 2 SPSS-
R - FACTOR
ANALYSIS
URBAN FUNCTION
Stage 3
Q FACTOR
ANALYSIS
FACTOR A
FACTOR B
FACTOR C
FACTOR D
Stage 4
NARRATIVE
NUDIST
NVIVO
SET A
SET B
SET C
SET D
ASSOCIATIONS
LINGUISTIC
SENSORY
INTERPERSONAL
Manchester
Home



Appendix 2M


MAP OF MANCHESTER
SPSS - VISITOR SURVEY
URBAN FORM 'Appreciative'
URBAN FUNCTION 'Participation'
PERSONAL VIEWS & PLACE
Architectural Outlook
Historical Outlook
Contemporary Outlook
Recreational Outlook
'HARMONIOUS'
'NOSTALGIC'
PERSONAL VALUES to experience.
'GREGARIOUS'
'AUTONOMOUS'
(7 16 34) Old A
(6 1 2) architecture A
(7 5 18) culture B
(7 9 22) Could be anywhere B
(7 16 36) Old C
(5 6 9) Shop SetC
(7 16 37) Old D
(7 5 20) culture D
(7 15 33) Walking D
(5 6 10) Shop SetD
(7 2 12) Metrolink 2
PERSONAL BELIEFS



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QPCA - METHOD REPORT

Statistical Data Analysis

Strangers in the City:
an assessment of the urban tourist experience.

by

Martine. C. Middleton

A thesis submitted in partial fulfilment for the requirements
for the degree of Doctor of Philosophy at the University of Central Lancashire

Department of Tourism and Leisure Management

October 2003

Correlation Matrix Between Sorts

SORTS	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
1 SortId2	100	6	2	-4	54	25	31	11	29	12	31	45	29	21	-4	27	37	37	31	7	-3	-25	-34	24	30	10	25	-3	-25	-21
2 SortId3	6	100	43	12	42	28	25	10	43	19	-14	45	24	20	21	40	29	25	29	26	17	-12	-21	10	26	4	-1	20	-29	-44
3 SortId4	2	43	100	54	52	10	-8	-6	37	3	-30	31	18	7	21	-6	26	18	25	29	17	-1	-6	28	28	16	3	44	-20	-13
4 SortId5	-4	12	54	100	41	14	-10	-31	35	7	-11	21	52	22	27	-11	31	19	-6	23	29	-10	-11	30	4	22	-2	25	-8	-12
5 SortId6	54	42	52	41	100	35	11	19	62	25	-12	55	42	37	14	28	56	46	48	36	18	-7	-27	32	46	23	17	42	-35	-30
6 SortId7	25	28	10	14	35	100	61	11	37	47	0	43	26	64	40	50	14	49	-1	32	-3	35	19	31	58	39	39	-19	-16	-28
7 SortId8	31	25	-8	-10	11	61	100	21	24	39	12	42	30	55	28	42	25	50	21	47	11	9	-10	46	48	41	29	-30	1	9
8 SortId9	11	10	-6	-31	19	11	21	100	8	23	33	-5	-7	34	-11	36	15	15	53	49	33	45	27	30	21	33	28	22	37	35
9 SortId10	29	43	37	35	62	37	24	8	100	39	-9	46	30	26	29	13	57	59	18	43	19	-13	-33	16	33	35	20	24	-22	-32
10 SortId11	12	19	3	7	25	47	39	23	39	100	23	37	23	56	21	43	0	40	26	58	34	16	1	47	33	38	32	-4	18	3
11 SortId12	31	-14	-30	-11	-12	0	12	33	-9	23	100	-1	25	13	-7	13	9	-11	-2	11	34	-6	-7	15	-8	1	22	-33	43	27
12 SortId13	45	45	31	21	55	43	42	-5	46	37	-1	100	46	35	22	45	23	34	29	33	-6	-32	-45	31	29	2	20	7	-24	-28
13 SortId14	29	24	18	52	42	26	30	-7	30	23	25	46	100	30	3	13	31	38	17	32	29	-10	-18	45	1	28	-9	-15	-18	-3
14 SortId15	21	20	7	22	37	64	55	34	26	56	13	35	30	100	19	47	23	55	20	49	14	25	6	52	55	50	47	-22	-5	0
15 SortId16	-4	21	21	27	14	40	28	-11	29	21	-7	22	3	19	100	14	34	14	-10	3	19	27	16	28	24	18	33	5	24	-26
16 SortId17	27	40	-6	-11	28	50	42	36	13	43	13	45	13	47	14	100	17	25	39	25	13	16	7	19	45	8	22	-14	13	-10

17	SortId18	37	29	26	31	56	14	25	15	57	0	9	23	31	23	34	17	100	32	37	15	28	-4	-27	24	39	15	25	11	0	-1
18	SortId20	37	25	18	19	46	49	50	15	59	40	-11	34	38	55	14	25	32	100	20	44	-5	1	-12	38	41	51	25	-16	-35	-5
19	SortId21	31	29	25	-6	48	-1	21	53	18	26	-2	29	17	20	-10	39	37	20	100	36	46	10	-13	40	47	27	20	29	3	18
20	sortId22	7	26	29	23	36	32	47	49	43	58	11	33	32	49	3	25	15	44	36	100	31	14	1	51	21	43	31	25	3	15
21	SortId23	-3	17	17	29	18	-3	11	33	19	34	34	-6	29	14	19	13	28	-5	46	31	100	30	13	29	22	50	8	23	47	25
22	SortId24	-25	-12	-1	-10	-7	35	9	45	-13	16	-6	-32	-10	25	27	16	-4	1	10	14	30	100	90	25	21	44	13	5	40	19
23	SortId25	-34	-21	-6	-11	-27	19	-10	27	-33	1	-7	-45	-18	6	16	7	-27	-12	-13	1	13	90	100	14	-1	25	2	-3	37	17
24	SortId26	24	10	28	30	32	31	46	30	16	47	15	31	45	52	28	19	24	38	40	51	29	25	14	100	31	50	25	1	11	9
25	SortId27	30	26	28	4	46	58	48	21	33	33	-8	29	1	55	24	45	39	41	47	21	22	21	-1	31	100	46	53	-10	-15	-8
26	SortId28	10	4	16	22	23	39	41	33	35	38	1	2	28	50	18	8	15	51	27	43	50	44	25	50	46	100	24	12	-7	13
27	SortId29	25	-1	3	-2	17	39	29	28	20	32	22	20	-9	47	33	22	25	25	20	31	8	13	2	25	53	24	100	-11	6	-5
28	SortId30	-3	20	44	25	42	-19	-30	22	24	-4	-33	7	-15	-22	5	-14	11	-16	29	25	23	5	-3	1	-10	12	-11	100	-5	0
29	SortId30	-25	-29	-20	-8	-35	-16	1	37	-22	18	43	-24	-18	-5	24	13	0	-35	3	3	47	40	37	11	-15	-7	6	-5	100	53
30	SortId32	-21	-44	-13	-12	-30	-28	9	35	-32	3	27	-28	-3	0	-26	-10	-1	-5	18	15	25	19	17	9	-8	13	-5	0	53	100

Unrotated Factor Matrix

	Factors 1	2	3	4	5	6	7	8
SORTS								
1 SortId2	0.4570	-0.2636	-0.2933	0.4131	-0.1023	0.0488	-0.3224	-0.2291
2 SortId3	0.4821	-0.3612	0.1095	-0.0811	-0.2730	0.1703	0.4474	-0.1253
3 SortId4	0.3874	-0.3510	0.5753	-0.2182	-0.0320	-0.0031	0.0322	0.0183
4 SortId5	0.3313	-0.3141	0.4649	-0.1977	0.5781	0.0738	-0.0283	-0.0351
5 SortId6	0.7144	-0.4146	0.2697	0.0791	-0.1768	-0.0022	-0.1089	-0.1536
6 SortId7	0.6739	0.0942	-0.3955	-0.4458	0.0097	0.0486	0.0785	-0.0714
7 SortId8	0.6312	0.1990	-0.4412	0.0236	0.0893	-0.0561	0.0497	0.0266
8 SortId9	0.3567	0.5982	0.1650	0.3198	-0.4157	-0.1126	0.0200	0.0217
9 SortId10	0.6575	-0.3727	0.1558	-0.0476	0.0394	0.0771	-0.0901	0.2858
10 SortId11	0.6207	0.2763	-0.1243	0.0349	0.1195	-0.0384	0.3539	0.3290
11 SortId12	0.0831	0.3746	-0.2209	0.5977	0.3337	0.2878	-0.0046	-0.0217
12 SortId13	0.6234	-0.4264	-0.1946	0.1467	-0.0032	0.1089	0.3383	0.0270
13 SortId14	0.5023	-0.1914	0.0450	0.2127	0.5971	-0.1291	0.1397	-0.4088
14 SortId15	0.7296	0.2456	-0.2763	-0.1255	0.0911	-0.1453	-0.0018	0.0340
15 SortId16	0.3562	0.0578	0.0517	-0.4807	0.1736	0.6279	-0.0499	0.1444
16 SortId17	0.5291	0.1825	-0.3155	0.0820	-0.3444	0.2239	0.3811	-0.2521
17 SortId18	0.5296	-0.1951	0.2085	0.1981	0.0114	0.3868	-0.4426	-0.1130
18 SortId20	0.6877	-0.1209	-0.2149	-0.1041	0.1008	-0.3779	-0.2023	0.0633
19 SortId21	0.5197	0.1156	0.3120	0.4277	-0.4498	-0.0749	-0.0243	-0.1808
20 sortId22	0.6557	0.1976	0.1934	0.1199	0.0587	-0.3229	0.2736	0.3607
21 SortId23	0.3615	0.4024	0.5323	0.2443	0.1865	0.2427	0.0398	-0.0931
22 SortId24	0.1512	0.7357	0.2046	-0.4823	-0.1277	0.0000	-0.0494	-0.2636
23 SortId25	-0.1113	0.6890	0.1539	-0.5321	-0.0581	-0.0477	0.0369	-0.2855
24 SortId26	0.6392	0.2600	0.1202	0.0193	0.2752	-0.1398	0.0199	-0.1047
25 SortId27	0.6783	0.0869	-0.1504	-0.1578	-0.3288	0.0860	-0.3207	-0.0505
26 SortId28	0.5854	0.3488	0.1833	-0.1987	0.1516	-0.3519	-0.2509	-0.0143
27 SortId29	0.4625	0.2283	-0.2495	-0.0469	-0.1504	0.2389	-0.3495	0.4193
28 SortId30	0.0867	-0.1800	0.7576	-0.0049	-0.3313	-0.0584	0.0843	0.2007
29 SortId30	-0.1246	0.7108	0.1958	0.2013	0.1512	0.4720	0.1369	0.1131
30 SortId32	-0.1335	0.5803	0.1952	0.4069	0.1491	-0.2241	-0.1371	0.1048
Eigenvalues	7.6815	4.0773	2.7596	2.3486	1.9280	1.5869	1.3925	1.1362
% expl.Var.	26	14	9	8	6	5	5	4

QANGLES File Not Found - Apparently VARIMAX Was Used

Factor Matrix with an X Indicating a Defining Sort

		Loadings			
QSORT		1	2	3	4
1	SortId2	0.3563	-0.6352X	0.0376	0.0555
2	SortId3	0.2710	-0.2260	0.4837X	-0.1517
3	SortId4	0.0096	0.0306	0.8042X	-0.0633
4	SortId5	0.0195	0.0184	0.6755X	-0.0808
5	SortId6	0.3402	-0.3783	0.7085X	0.0204
6	SortId7	0.8559X	0.1250	0.0870	-0.2497
7	SortId8	0.7686X	-0.1580	-0.1011	0.0851
8	SortId9	0.3009	0.0909	-0.0086	0.7181X
9	SortId10	0.3838	-0.2815	0.6030X	-0.0874
10	SortId11	0.6306X	-0.0294	0.0946	0.2660
11	SortId12	0.1385	-0.2931	-0.3913	0.5431X
12	SortId13	0.4627	-0.5454	0.3111	-0.1462
13	SortId14	0.2981	-0.3617	0.3196	0.1197
14	SortId15	0.8169X	0.0031	0.0792	0.1058
15	SortId16	0.3861	0.3221	0.2831	-0.1762
16	SortId17	0.6099X	-0.1532	-0.0630	0.1419
17	SortId18	0.2470	-0.3132	0.4587X	0.1782
18	SortId20	0.6562X	-0.2024	0.2505	-0.1013
19	SortId21	0.2212	-0.2656	0.3587	0.5617X
20	sortId22	0.4743	-0.0559	0.3634	0.4008
21	SortId23	0.1012	0.1323	0.3611	0.6910X
22	SortId24	0.3196	0.8096X	0.0167	0.2840
23	SortId25	0.1260	0.8599X	-0.1220	0.1540
24	SortId26	0.5319X	0.0370	0.2947	0.3462
25	SortId27	0.6829X	-0.0207	0.2186	0.0235
26	SortId28	0.5275X	0.2770	0.3203	0.2826
27	SortId29	0.5638X	0.0002	-0.0410	0.1049
28	SortId30	-0.3239	0.0917	0.6794X	0.1972
29	SortId30	-0.0551	0.3545	-0.2472	0.6402X
30	SortId32	-0.1391	0.1298	-0.2379	0.6823X

% expl.Var.	21	11	14	11

Free Distribution Data Results

Q-SORTS	MEAN	ST.DEV.
1	0.000	1.875
2	0.000	1.875
3	0.000	1.875
4	0.000	1.875
5	0.000	1.875
6	0.000	1.875
7	0.000	1.875
8	0.000	1.875
9	0.000	1.875
10	0.000	1.875
11	0.000	1.875
12	0.000	1.875
13	0.000	1.875
14	0.000	1.875
15	0.000	1.875
16	0.000	1.875
17	0.000	1.875
18	0.000	1.875
19	0.000	1.875
20	0.000	1.875
21	0.000	1.875
22	0.000	1.875
23	0.000	1.875
24	0.000	1.875
25	0.000	1.875
26	0.000	1.875
27	0.000	1.875
28	0.000	1.875
29	0.000	1.875
30	0.000	1.875

Rank Statement Totals with Each Factor

No.	Statement	No.	Factors 1		2		3		4	
1	Metrolink, transport, day, outdoor, no people	1	-0.74	27	-0.21	17	0.22	14	0.34	10
2	Basketball, sport, indoor	2	-0.19	19	-0.49	22	-0.55	22	-0.23	19
3	Salford Quays, Lowry,modern, day, water, no people	3	0.98	6	1.23	4	0.03	16	0.03	15
4	City Skywalk, modern art	4	-1.85	28	-0.21	17	-0.54	21	-0.01	17
5	Deansgate Locks , day, no people	5	-0.69	25	0.60	8	-0.60	23	-1.16	28
6	Midland Hotel, facade, day	6	0.11	12	-0.63	25	0.40	10	-0.71	23
7	Velodrome, sport, lights, indoor	7	-0.25	20	0.70	7	-0.19	18	0.56	8
8	Dukes 92, bar, outdooe, bicycles, people	8	-0.48	23	-0.30	20	0.63	7	0.08	13
9	Victorian architecture, detailed, day	9	0.06	15	-1.21	26	2.45	1	1.11	4
10	Man. Utd Superstore, modern, day, people	10	-0.53	24	-0.12	14	-0.93	25	0.31	11
11	Man.Utd. Football Ground, open, no people	11	1.05	5	1.11	6	-1.23	27	-0.30	20
12	Commercial dev. shops, day, lights, no people	12	-1.87	29	-0.21	17	-1.50	28	0.48	9
13	Printworks, neon lights, night, people	13	-0.03	17	2.32	1	-0.32	20	2.08	2
14	Trafford Centre, shopping, indoor, very busy	14	1.23	4	-0.39	21	-0.75	24	2.15	1
15	Lowry entrance, modern, day, people	15	0.01	16	1.21	5	0.26	12	0.17	12
16	Castlefield Urban Heritage, day, outdoor, no people	16	-0.37	22	-1.72	30	0.06	15	-1.08	27
17	Clocktower, architecture, day	17	0.09	14	0.41	11	2.20	2	-0.68	22
18	Airport Walkway, enclosed, people	18	-0.72	26	-0.30	20	0.51	8	1.15	3
19	Town Hall, historic, day	19	1.95	1	-0.59	24	0.80	6	-0.99	25
20	Triangle, entertainment, night, neon, people	20	0.28	11	1.60	3	-1.20	26	-0.08	18
21	Canal St. street cafe, day, people	21	0.10	13	-0.58	23	0.01	17	1.10	5
22	Central Library, outdoor, day	22	0.55	7	-0.10	13	1.15	3	-1.05	26
23	Urbis, building work	23	-2.51	30	-1.34	28	-1.80	30	-2.23	30
24	Manchester University, day, people	24	1.71	2	-1.71	29	0.81	5	0.07	14
25	GMex/Bridgewater Hall, nightlight, outdoor, no people	25	-0.18	18	1.62	2	0.29	11	0.74	7
26	High St. shopping,traditional, day, people	26	0.35	9	0.51	9	0.26	13	0.03	16
27	Wellington pub sign, culture, outdoor	27	0.44	8	0.00	12	-0.21	19	-1.51	29
28	Salford Quays, night scene, water, lights, no people	28	1.50	3	-0.29	18	-1.58	29	1.00	6
29	St.Peters Sq. statue, day, no people	29	0.32	10	0.41	11	0.42	9	-0.75	24
30	John Dalton building, day, architectural mix	30	-0.32	21	-1.33	27	0.90	4	-0.62	21

Correlations Between Factors

	1	2	3	4
1	1.0000	0.0986	0.2558	0.1762
2	0.0986	1.0000	-0.1861	0.2767
3	0.2558	-0.1861	1.0000	-0.0105
4	0.1762	0.2767	-0.0105	1.0000

Normalized Factor Scores -- For Factor 1

No.	Statement	No.	Z-SCORES
19	Town Hall, historic, day	19	1.948
24	Manchester University, day, people	24	1.712
28	Salford Quays, night scene, water, lights, no people	28	1.496
14	Trafford Centre, shopping, indoor, very busy	14	1.228
11	Man.Utd. Football Ground, open, no people	11	1.054
3	Salford Quays, Lowry,modern, day, water, no people	3	0.980
22	Central Library, outdoor, day	22	0.549
27	Wellington pub sign, culture, outdoor	27	0.444
26	High St. shopping,traditional, day, people	26	0.347
29	St.Peters Sq. statue, day, no people	29	0.324
20	Triangle, entertainment, night, neon, people	20	0.276
6	Midland Hotel, facade, day	6	0.114
21	Canal St. street cafe, day, people	21	0.098
17	Clocktower, architecture, day	17	0.095
9	Victorian architecture, detailed, day	9	0.063
15	Lowry entrance, modern, day, people	15	0.005
13	Printworks, neon lights, night, people	13	-0.028
25	GMex/Bridgewater Hall, nightlight, outdoor, no people	25	-0.180
2	Basketball, sport, indoor	2	-0.189
7	Velodrome, sport, lights, indoor	7	-0.254
30	John Dalton building, day, architectural mix	30	-0.325
16	Castlefield Urban Heritage, day, outdoor, no people	16	-0.370
8	Dukes 92, bar, outdooe, bicycles, people	8	-0.482
10	Man. Utd Superstore, modern, day, people	10	-0.530
5	Deansgate Locks , day, no people	5	-0.691
18	Airport Walkway, enclosed, people	18	-0.721
1	Metrolink, transport, day, outdoor, no people	1	-0.738
4	City Skywalk, modern art	4	-1.853
12	Commercial dev. shops, day, lights, no people	12	-1.866
23	Urbis, building work	23	-2.506

Normalized Factor Scores -- For Factor 2

No.	Statement	No.	Z-SCORES
13	Printworks, neon lights, night, people	13	2.319
25	GMex/Bridgewater Hall, nightlight, outdoor, no people	25	1.620
20	Triangle, entertainment, night, neon, people	20	1.600
3	Salford Quays, Lowry,modern, day, water, no people	3	1.227
15	Lowry entrance, modern, day, people	15	1.207
11	Man.Utd. Football Ground, open, no people	11	1.112
7	Velodrome, sport, lights, indoor	7	0.699
5	Deansgate Locks , day, no people	5	0.604
26	High St. shopping,traditional, day, people	26	0.508
17	Clocktower, architecture, day	17	0.412
29	St.Peters Sq. statue, day, no people	29	0.412
27	Wellington pub sign, culture, outdoor	27	0.000
22	Central Library, outdoor, day	22	-0.096
10	Man. Utd Superstore, modern, day, people	10	-0.116
4	City Skywalk, modern art	4	-0.211
1	Metrolink, transport, day, outdoor, no people	1	-0.211
12	Commercial dev. shops, day, lights, no people	12	-0.211
28	Salford Quays, night scene, water, lights, no people	28	-0.287
8	Dukes 92, bar, outdooe, bicycles, people	8	-0.297
18	Airport Walkway, enclosed, people	18	-0.297
14	Trafford Centre, shopping, indoor, very busy	14	-0.392
2	Basketball, sport, indoor	2	-0.488
21	Canal St. street cafe, day, people	21	-0.584
19	Town Hall, historic, day	19	-0.594
6	Midland Hotel, facade, day	6	-0.633
9	Victorian architecture, detailed, day	9	-1.207
30	John Dalton building, day, architectural mix	30	-1.332
23	Urbis, building work	23	-1.343
24	Manchester University, day, people	24	-1.705
16	Castlefield Urban Heritage, day, outdoor, no people	16	-1.715

Normalized Factor Scores -- For Factor 3

No.	Statement	No.	Z-SCORES
9	Victorian architecture, detailed, day	9	2.447
17	Clocktower, architecture, day	17	2.196
22	Central Library, outdoor, day	22	1.150
30	John Dalton building, day, architectural mix	30	0.904
24	Manchester University, day, people	24	0.810
19	Town Hall, historic, day	19	0.801
8	Dukes 92, bar, outdooe, bicycles, people	8	0.633
18	Airport Walkway, enclosed, people	18	0.509
29	St.Peters Sq. statue, day, no people	29	0.416
6	Midland Hotel, facade, day	6	0.404
25	GMex/Bridgewater Hall, nightlight, outdoor, no people	25	0.289
15	Lowry entrance, modern, day, people	15	0.263
26	High St. shopping,traditional, day, people	26	0.261
1	Metrolink, transport, day, outdoor, no people	1	0.216
16	Castlefield Urban Heritage, day, outdoor, no people	16	0.057
3	Salford Quays, Lowry,modern, day, water, no people	3	0.033
21	Canal St. street cafe, day, people	21	0.006
7	Velodrome, sport, lights, indoor	7	-0.187
27	Wellington pub sign, culture, outdoor	27	-0.212
13	Printworks, neon lights, night, people	13	-0.324
4	City Skywalk, modern art	4	-0.536
2	Basketball, sport, indoor	2	-0.545
5	Deansgate Locks , day, no people	5	-0.600
14	Trafford Centre, shopping, indoor, very busy	14	-0.752
10	Man. Utd Superstore, modern, day, people	10	-0.934
20	Triangle, entertainment, night, neon, people	20	-1.200
11	Man.Utd. Football Ground, open, no people	11	-1.228
12	Commercial dev. shops, day, lights, no people	12	-1.505
28	Salford Quays, night scene, water, lights, no people	28	-1.576
23	Urbis, building work	23	-1.796

Normalized Factor Scores -- For Factor 4

No.	Statement	No.	Z-SCORES
14	Trafford Centre, shopping, indoor, very busy	14	2.149
13	Printworks, neon lights, night, people	13	2.077
18	Airport Walkway, enclosed, people	18	1.149
9	Victorian architecture, detailed, day	9	1.113
21	Canal St. street cafe, day, people	21	1.101
28	Salford Quays, night scene, water, lights, no people	28	0.998
25	GMex/Bridgewater Hall, nightlight, outdoor, no people	25	0.740
7	Velodrome, sport, lights, indoor	7	0.564
12	Commercial dev. shops, day, lights, no people	12	0.483
1	Metrolink, transport, day, outdoor, no people	1	0.342
10	Man. Utd Superstore, modern, day, people	10	0.311
15	Lowry entrance, modern, day, people	15	0.168
8	Dukes 92, bar, outdooe, bicycles, people	8	0.083
24	Manchester University, day, people	24	0.071
3	Salford Quays, Lowry,modern, day, water, no people	3	0.033
26	High St. shopping,traditional, day, people	26	0.031
4	City Skywalk, modern art	4	-0.009
20	Triangle, entertainment, night, neon, people	20	-0.083
2	Basketball, sport, indoor	2	-0.226
11	Man.Utd. Football Ground, open, no people	11	-0.302
30	John Dalton building, day, architectural mix	30	-0.617
17	Clocktower, architecture, day	17	-0.685
6	Midland Hotel, facade, day	6	-0.711
29	St.Peters Sq. statue, day, no people	29	-0.749
19	Town Hall, historic, day	19	-0.991
22	Central Library, outdoor, day	22	-1.047
16	Castlefield Urban Heritage, day, outdoor, no people	16	-1.083
5	Deansgate Locks , day, no people	5	-1.161
27	Wellington pub sign, culture, outdoor	27	-1.514
23	Urbis, building work	23	-2.235

Descending Array of Differences Between Factors 1 and 2

No.	Statement	No.	Type 1	Type 2	Difference
24	Manchester University, day, people	24	1.712	-1.705	3.417
19	Town Hall, historic, day	19	1.948	-0.594	2.542
28	Salford Quays, night scene, water, lights, no people	28	1.496	-0.287	1.783
14	Trafford Centre, shopping, indoor, very busy	14	1.228	-0.392	1.620
16	Castlefield Urban Heritage, day, outdoor, no people	16	-0.370	-1.715	1.346
9	Victorian architecture, detailed, day	9	0.063	-1.207	1.270
30	John Dalton building, day, architectural mix	30	-0.325	-1.332	1.007
6	Midland Hotel, facade, day	6	0.114	-0.633	0.747
21	Canal St. street cafe, day, people	21	0.098	-0.584	0.682
22	Central Library, outdoor, day	22	0.549	-0.096	0.645
27	Wellington pub sign, culture, outdoor	27	0.444	0.000	0.444
2	Basketball, sport, indoor	2	-0.189	-0.488	0.299
11	Man.Utd. Football Ground, open, no people	11	1.054	1.112	-0.058
29	St.Peters Sq. statue, day, no people	29	0.324	0.412	-0.088
26	High St. shopping,traditional, day, people	26	0.347	0.508	-0.161
8	Dukes 92, bar, outdooe, bicycles, people	8	-0.482	-0.297	-0.186
3	Salford Quays, Lowry,modern, day, water, no people	3	0.980	1.227	-0.247
17	Clocktower, architecture, day	17	0.095	0.412	-0.317
10	Man. Utd Superstore, modern, day, people	10	-0.530	-0.116	-0.415
18	Airport Walkway, enclosed, people	18	-0.721	-0.297	-0.424
1	Metrolink, transport, day, outdoor, no people	1	-0.738	-0.211	-0.527
7	Velodrome, sport, lights, indoor	7	-0.254	0.699	-0.954
23	Urbis, building work	23	-2.506	-1.343	-1.163
15	Lowry entrance, modern, day, people	15	0.005	1.207	-1.202
5	Deansgate Locks , day, no people	5	-0.691	0.604	-1.294
20	Triangle, entertainment, night, neon, people	20	0.276	1.600	-1.324
4	City Skywalk, modern art	4	-1.853	-0.211	-1.641
12	Commercial dev. shops, day, lights, no people	12	-1.866	-0.211	-1.655
25	GMex/Bridgewater Hall, nightlight, outdoor, no people	25	-0.180	1.620	-1.800
13	Printworks, neon lights, night, people	13	-0.028	2.319	-2.347

Descending Array of Differences Between Factors 1 and 3

No.	Statement	No.	Type 1	Type 3	Difference
28	Salford Quays, night scene, water, lights, no people	28	1.496	-1.576	3.072
11	Man.Utd. Football Ground, open, no people	11	1.054	-1.228	2.282
14	Trafford Centre, shopping, indoor, very busy	14	1.228	-0.752	1.980
20	Triangle, entertainment, night, neon, people	20	0.276	-1.200	1.476
19	Town Hall, historic, day	19	1.948	0.801	1.147
3	Salford Quays, Lowry,modern, day, water, no people	3	0.980	0.033	0.948
24	Manchester University, day, people	24	1.712	0.810	0.902
27	Wellington pub sign, culture, outdoor	27	0.444	-0.212	0.656
10	Man. Utd Superstore, modern, day, people	10	-0.530	-0.934	0.404
2	Basketball, sport, indoor	2	-0.189	-0.545	0.356
13	Printworks, neon lights, night, people	13	-0.028	-0.324	0.296
21	Canal St. street cafe, day, people	21	0.098	0.006	0.092
26	High St. shopping,traditional, day, people	26	0.347	0.261	0.086
7	Velodrome, sport, lights, indoor	7	-0.254	-0.187	-0.067
5	Deansgate Locks , day, no people	5	-0.691	-0.600	-0.091
29	St.Peters Sq. statue, day, no people	29	0.324	0.416	-0.091
15	Lowry entrance, modern, day, people	15	0.005	0.263	-0.258
6	Midland Hotel, facade, day	6	0.114	0.404	-0.290
12	Commercial dev. shops, day, lights, no people	12	-1.866	-1.505	-0.361
16	Castlefield Urban Heritage, day, outdoor, no people	16	-0.370	0.057	-0.427
25	GMex/Bridgewater Hall, nightlight, outdoor, no people	25	-0.180	0.289	-0.469
22	Central Library, outdoor, day	22	0.549	1.150	-0.601
23	Urbis, building work	23	-2.506	-1.796	-0.710
1	Metrolink, transport, day, outdoor, no people	1	-0.738	0.216	-0.954
8	Dukes 92, bar, outdooe, bicycles, people	8	-0.482	0.633	-1.115
30	John Dalton building, day, architectural mix	30	-0.325	0.904	-1.229
18	Airport Walkway, enclosed, people	18	-0.721	0.509	-1.230
4	City Skywalk, modern art	4	-1.853	-0.536	-1.317
17	Clocktower, architecture, day	17	0.095	2.196	-2.101
9	Victorian architecture, detailed, day	9	0.063	2.447	-2.384

Descending Array of Differences Between Factors 1 and 4

No.	Statement	No.	Type 1	Type 4	Difference
19	Town Hall, historic, day	19	1.948	-0.991	2.938
27	Wellington pub sign, culture, outdoor	27	0.444	-1.514	1.958
24	Manchester University, day, people	24	1.712	0.071	1.641
22	Central Library, outdoor, day	22	0.549	-1.047	1.596
11	Man.Utd. Football Ground, open, no people	11	1.054	-0.302	1.356
29	St.Peters Sq. statue, day, no people	29	0.324	-0.749	1.074
3	Salford Quays, Lowry,modern, day, water, no people	3	0.980	0.033	0.947
6	Midland Hotel, facade, day	6	0.114	-0.711	0.825
17	Clocktower, architecture, day	17	0.095	-0.685	0.780
16	Castlefield Urban Heritage, day, outdoor, no people	16	-0.370	-1.083	0.713
28	Salford Quays, night scene, water, lights, no people	28	1.496	0.998	0.498
5	Deansgate Locks , day, no people	5	-0.691	-1.161	0.470
20	Triangle, entertainment, night, neon, people	20	0.276	-0.083	0.359
26	High St. shopping,traditional, day, people	26	0.347	0.031	0.316
30	John Dalton building, day, architectural mix	30	-0.325	-0.617	0.292
2	Basketball, sport, indoor	2	-0.189	-0.226	0.037
15	Lowry entrance, modern, day, people	15	0.005	0.168	-0.162
23	Urbis, building work	23	-2.506	-2.235	-0.272
8	Dukes 92, bar, outdooe, bicycles, people	8	-0.482	0.083	-0.566
7	Velodrome, sport, lights, indoor	7	-0.254	0.564	-0.819
10	Man. Utd Superstore, modern, day, people	10	-0.530	0.311	-0.841
25	GMex/Bridgewater Hall, nightlight, outdoor, no people	25	-0.180	0.740	-0.920
14	Trafford Centre, shopping, indoor, very busy	14	1.228	2.149	-0.921
21	Canal St. street cafe, day, people	21	0.098	1.101	-1.003
9	Victorian architecture, detailed, day	9	0.063	1.113	-1.050
1	Metrolink, transport, day, outdoor, no people	1	-0.738	0.342	-1.080
4	City Skywalk, modern art	4	-1.853	-0.009	-1.843
18	Airport Walkway, enclosed, people	18	-0.721	1.149	-1.870
13	Printworks, neon lights, night, people	13	-0.028	2.077	-2.105
12	Commercial dev. shops, day, lights, no people	12	-1.866	0.483	-2.349

Descending Array of Differences Between Factors 2 and 3

No.	Statement	No.	Type 2	Type 3	Difference
20	Triangle, entertainment, night, neon, people	20	1.600	-1.200	2.799
13	Printworks, neon lights, night, people	13	2.319	-0.324	2.643
11	Man.Utd. Football Ground, open, no people	11	1.112	-1.228	2.340
25	GMex/Bridgewater Hall, nightlight, outdoor, no people	25	1.620	0.289	1.330
12	Commercial dev. shops, day, lights, no people	12	-0.211	-1.505	1.294
28	Salford Quays, night scene, water, lights, no people	28	-0.287	-1.576	1.289
5	Deansgate Locks , day, no people	5	0.604	-0.600	1.203
3	Salford Quays, Lowry,modern, day, water, no people	3	1.227	0.033	1.195
15	Lowry entrance, modern, day, people	15	1.207	0.263	0.944
7	Velodrome, sport, lights, indoor	7	0.699	-0.187	0.887
10	Man. Utd Superstore, modern, day, people	10	-0.116	-0.934	0.818
23	Urbis, building work	23	-1.343	-1.796	0.454
14	Trafford Centre, shopping, indoor, very busy	14	-0.392	-0.752	0.359
4	City Skywalk, modern art	4	-0.211	-0.536	0.325
26	High St. shopping,traditional, day, people	26	0.508	0.261	0.247
27	Wellington pub sign, culture, outdoor	27	0.000	-0.212	0.212
2	Basketball, sport, indoor	2	-0.488	-0.545	0.057
29	St.Peters Sq. statue, day, no people	29	0.412	0.416	-0.003
1	Metrolink, transport, day, outdoor, no people	1	-0.211	0.216	-0.427
21	Canal St. street cafe, day, people	21	-0.584	0.006	-0.590
18	Airport Walkway, enclosed, people	18	-0.297	0.509	-0.806
8	Dukes 92, bar, outdooe, bicycles, people	8	-0.297	0.633	-0.929
6	Midland Hotel, facade, day	6	-0.633	0.404	-1.037
22	Central Library, outdoor, day	22	-0.096	1.150	-1.245
19	Town Hall, historic, day	19	-0.594	0.801	-1.395
16	Castlefield Urban Heritage, day, outdoor, no people	16	-1.715	0.057	-1.773
17	Clocktower, architecture, day	17	0.412	2.196	-1.784
30	John Dalton building, day, architectural mix	30	-1.332	0.904	-2.236
24	Manchester University, day, people	24	-1.705	0.810	-2.515
9	Victorian architecture, detailed, day	9	-1.207	2.447	-3.654

Descending Array of Differences Between Factors 2 and 4

No.	Statement	No.	Type 2	Type 4	Difference
5	Deansgate Locks , day, no people	5	0.604	-1.161	1.765
20	Triangle, entertainment, night, neon, people	20	1.600	-0.083	1.683
27	Wellington pub sign, culture, outdoor	27	0.000	-1.514	1.514
11	Man.Utd. Football Ground, open, no people	11	1.112	-0.302	1.414
3	Salford Quays, Lowry,modern, day, water, no people	3	1.227	0.033	1.194
29	St.Peters Sq. statue, day, no people	29	0.412	-0.749	1.162
17	Clocktower, architecture, day	17	0.412	-0.685	1.097
15	Lowry entrance, modern, day, people	15	1.207	0.168	1.040
22	Central Library, outdoor, day	22	-0.096	-1.047	0.951
23	Urbis, building work	23	-1.343	-2.235	0.892
25	GMex/Bridgewater Hall, nightlight, outdoor, no people	25	1.620	0.740	0.879
26	High St. shopping,traditional, day, people	26	0.508	0.031	0.477
19	Town Hall, historic, day	19	-0.594	-0.991	0.396
13	Printworks, neon lights, night, people	13	2.319	2.077	0.242
7	Velodrome, sport, lights, indoor	7	0.699	0.564	0.135
6	Midland Hotel, facade, day	6	-0.633	-0.711	0.078
4	City Skywalk, modern art	4	-0.211	-0.009	-0.202
2	Basketball, sport, indoor	2	-0.488	-0.226	-0.262
8	Dukes 92, bar, outdooe, bicycles, people	8	-0.297	0.083	-0.380
10	Man. Utd Superstore, modern, day, people	10	-0.116	0.311	-0.427
1	Metrolink, transport, day, outdoor, no people	1	-0.211	0.342	-0.553
16	Castlefield Urban Heritage, day, outdoor, no people	16	-1.715	-1.083	-0.633
12	Commercial dev. shops, day, lights, no people	12	-0.211	0.483	-0.694
30	John Dalton building, day, architectural mix	30	-1.332	-0.617	-0.716
28	Salford Quays, night scene, water, lights, no people	28	-0.287	0.998	-1.285
18	Airport Walkway, enclosed, people	18	-0.297	1.149	-1.446
21	Canal St. street cafe, day, people	21	-0.584	1.101	-1.685
24	Manchester University, day, people	24	-1.705	0.071	-1.776
9	Victorian architecture, detailed, day	9	-1.207	1.113	-2.320
14	Trafford Centre, shopping, indoor, very busy	14	-0.392	2.149	-2.541

Descending Array of Differences Between Factors 3 and 4

No.	Statement	No.	Type 3	Type 4	Difference
17	Clocktower, architecture, day	17	2.196	-0.685	2.880
22	Central Library, outdoor, day	22	1.150	-1.047	2.197
19	Town Hall, historic, day	19	0.801	-0.991	1.792
30	John Dalton building, day, architectural mix	30	0.904	-0.617	1.521
9	Victorian architecture, detailed, day	9	2.447	1.113	1.334
27	Wellington pub sign, culture, outdoor	27	-0.212	-1.514	1.302
29	St.Peters Sq. statue, day, no people	29	0.416	-0.749	1.165
16	Castlefield Urban Heritage, day, outdoor, no people	16	0.057	-1.083	1.140
6	Midland Hotel, facade, day	6	0.404	-0.711	1.115
24	Manchester University, day, people	24	0.810	0.071	0.739
5	Deansgate Locks , day, no people	5	-0.600	-1.161	0.561
8	Dukes 92, bar, outdooe, bicycles, people	8	0.633	0.083	0.549
23	Urbis, building work	23	-1.796	-2.235	0.438
26	High St. shopping,traditional, day, people	26	0.261	0.031	0.230
15	Lowry entrance, modern, day, people	15	0.263	0.168	0.096
3	Salford Quays, Lowry,modern, day, water, no people	3	0.033	0.033	0.000
1	Metrolink, transport, day, outdoor, no people	1	0.216	0.342	-0.126
2	Basketball, sport, indoor	2	-0.545	-0.226	-0.319
25	GMex/Bridgewater Hall, nightlight, outdoor, no people	25	0.289	0.740	-0.451
4	City Skywalk, modern art	4	-0.536	-0.009	-0.526
18	Airport Walkway, enclosed, people	18	0.509	1.149	-0.640
7	Velodrome, sport, lights, indoor	7	-0.187	0.564	-0.752
11	Man.Utd. Football Ground, open, no people	11	-1.228	-0.302	-0.926
21	Canal St. street cafe, day, people	21	0.006	1.101	-1.095
20	Triangle, entertainment, night, neon, people	20	-1.200	-0.083	-1.117
10	Man. Utd Superstore, modern, day, people	10	-0.934	0.311	-1.245
12	Commercial dev. shops, day, lights, no people	12	-1.505	0.483	-1.988
13	Printworks, neon lights, night, people	13	-0.324	2.077	-2.400
28	Salford Quays, night scene, water, lights, no people	28	-1.576	0.998	-2.573
14	Trafford Centre, shopping, indoor, very busy	14	-0.752	2.149	-2.901

Factor Q-Sort Values for Each Statement

No.	Statement	No.	Factor Arrays 1	2	3	4
1	Metrolink, transport, day, outdoor, no people	1	-2	0	0	1
2	Basketball, sport, indoor	2	0	-1	-1	0
3	Salford Quays, Lowry,modern, day, water, no people	3	2	2	0	0
4	City Skywalk, modern art	4	-3	0	-1	0
5	Deansgate Locks , day, no people	5	-2	1	-1	-3
6	Midland Hotel, facade, day	6	0	-2	1	-1
7	Velodrome, sport, lights, indoor	7	-1	1	0	1
8	Dukes 92, bar, outdooe, bicycles, people	8	-1	-1	1	0
9	Victorian architecture, detailed, day	9	0	-2	4	2
10	Man. Utd Superstore, modern, day, people	10	-1	0	-2	1
11	Man.Utd. Football Ground, open, no people	11	2	2	-2	-1
12	Commercial dev. shops, day, lights, no people	12	-3	0	-3	1
13	Printworks, neon lights, night, people	13	0	4	-1	3
14	Trafford Centre, shopping, indoor, very busy	14	2	-1	-1	4
15	Lowry entrance, modern, day, people	15	0	2	0	0
16	Castlefield Urban Heritage, day, outdoor, no people	16	-1	-4	0	-2
17	Clocktower, architecture, day	17	0	1	3	-1
18	Airport Walkway, enclosed, people	18	-2	-1	1	3
19	Town Hall, historic, day	19	4	-1	2	-2
20	Triangle, entertainment, night, neon, people	20	1	3	-2	0
21	Canal St. street cafe, day, people	21	0	-1	0	2
22	Central Library, outdoor, day	22	1	0	3	-2
23	Urbis, building work	23	-4	-3	-4	-4
24	Manchester University, day, people	24	3	-3	2	0
25	GMex/Bridgewater Hall, nightlight, outdoor, no people	25	0	3	1	1
26	High St. shopping,traditional, day, people	26	1	1	0	0
27	Wellington pub sign, culture, outdoor	27	1	0	0	-3
28	Salford Quays, night scene, water, lights, no people	28	3	0	-3	2
29	St.Peters Sq. statue, day, no people	29	1	1	1	-1
30	John Dalton building, day, architectural mix	30	-1	-2	2	-1

Variance = 3.400 St. Dev. = 1.844

Factor Characteristics

	Factors			
	1	2	3	4
No. of Defining Variables	10	3	7	6
Average Rel. Coef.	0.800	0.800	0.800	0.800
Composite Reliability	0.976	0.923	0.966	0.960
S.E. of Factor Scores	0.156	0.277	0.186	0.200

Standard Errors for Differences in Normalized Factor Scores

(Diagonal Entries Are S.E. Within Factors)

Factors	1	2	3	4
1	0.221	0.318	0.243	0.254
2	0.318	0.392	0.334	0.342
3	0.243	0.334	0.263	0.273
4	0.254	0.342	0.273	0.283

Distinguishing Statements for Factor 2

(P < .05 ; Asterisk (*) Indicates Significance at P < .01)

Both the Factor Q-Sort Value and the Normalized Score are Shown.

			Factors							
			1		2		3		4	
No.	Statement	No.	RNK	SCORE	RNK	SCORE	RNK	SCORE	RNK	SCORE
25	GMex/Bridgewater Hall, nightlight, outdoor, no people	25	0	-0.18	3	1.62	1	0.29	1	0.74
20	Triangle, entertainment, night, neon, people	20	1	0.28	3	1.60*	-2	-1.20	0	-0.08
15	Lowry entrance, modern, day, people	15	0	0.01	2	1.21*	0	0.26	0	0.17
5	Deansgate Locks , day, no people	5	-2	-0.69	1	0.60*	-1	-0.60	-3	-1.16
22	Central Library, outdoor, day	22	1	0.55	0	-0.10	3	1.15	-2	-1.05
12	Commercial dev. shops, day, lights, no people	12	-3	-1.87	0	-0.21	-3	-1.50	1	0.48
28	Salford Quays, night scene, water, lights, no people	28	3	1.50	0	-0.29*	-3	-1.58	2	1.00
9	Victorian architecture, detailed, day	9	0	0.06	-2	-1.21*	4	2.45	2	1.11
30	John Dalton building, day, architectural mix	30	-1	-0.32	-2	-1.33	2	0.90	-1	-0.62
24	Manchester University, day, people	24	3	1.71	-3	-1.71*	2	0.81	0	0.07

Consensus Statements -- Those That Do Not Distinguish Between ANY Pair of Factors.

All Listed Statements are Non-Significant at P>.01, and Those Flagged With an * are also Non-Significant at P>.05.

			Factors							
			1		2		3		4	
No.	Statement	No.	RNK	SCORE	RNK	SCORE	RNK	SCORE	RNK	SCORE
2*	Basketball, sport, indoor	2	0	-0.19	-1	-0.49	-1	-0.55	0	-0.23
26*	High St. shopping,traditional, day, people	26	1	0.35	1	0.51	0	0.26	0	0.03

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The model incorporates the physical and social aspects of settings; it allows for roles of culture and related systems and it recognises intervening psychological processes as filtering mechanisms in how the people both perceive their surroundings and act within it (Golledge and Stimson, 1997). The evaluation of environmental structures and human behaviour remain representative of behavioural geography. Mounting emphasis is levied towards the variations in cognition and learning processes of individuals. In relation to this, tourist attitudes to places are frequently articulated as typologies, differentiated by motives. This study develops the premise further to ascertain dimensions within attitudes with the beliefs that uphold them.

It has become widely accepted that people travel away from home to participate in particular activities that are 'directly associated' with the destination itself (Golledge, 1991; Jansen-Verbeke, 1991. Yet, particular activities become superseded by the collective representation of time and activities spent away from home as a 'vacation.' Thus another, more intrinsic spatial understanding implies, 'vacation' to symbolize the 'vacating of *ones own* space' to 'the occupation of that *of another*'. In tourism terms such a spatial shift often accentuates the physical distinction between everyday experience and 'the other'. Burns (1999) suggests that typical tourism practice often resembles a form of 'cultural inversion' through contrasting busy with quiet or stressful with relaxing. However, tourist cities tend to present an alternative viewpoint. A more recent trend shows that urban destinations seek to attract tourists, not by contrasting place, but by concentrating a greater number of social activities into specific, dedicated settings (Law, 1994; Montgomery, 1995; Williams, Batho and Russell, 2000). This has encouraged many to firmly embrace the process of ongoing

diversification as a means to improve their overall attractiveness (Mullins, 1991; Bramwell and Rawding, 1996). However, Sharpley (1994) notes that the tourist need and desire for a distinctly different environment appears to diminish in importance. This would suggest that 'tourism' and 'everyday' locations might assume greater similarity through their common function and use, with less emphasis or interest upon the surrounding landscape.

As these processes develop, a series of changes have occurred that give rise to a number of environmental concerns. For example, the random inclusion of new developments has significantly altered the traditional physical cityscape. Older settings and urban structures are adapted for new use in diverse and distinct ways. As Smith (1996) indicates, urban displacement and the reclamation of existing city space for new use presents welcome opportunities for social change. The process of 'gentrification' has been said to merge different people with new use and beneficial change. This view is supported by Fondersmith (1988), as reflecting a highly successful strategy within cities in the USA that has injected new social life into disused areas. However in Britain, Law (1994) suggests this has more affected the traditional function of the city than the people themselves. Indeed, gentrification is not without its negative impacts as the more affluent incoming population displaces long-term resident communities, as, for example, in London's Dockland (London Development Corporation, 1999).

Cities continue to offer an increasing number of physical 'sites and sights' (Urry, 1990) that are similar in form and attractive to people. Butler (1992) states that the spatial development of cities naturally merges the historical setting with present day expansion and use. Alternatively, Holloway (1992) suggests that many European cities reflect a tapestry of

distinctive architecture, historical landmarks, and cultural traditions that co-exist without temporal contradiction. Such features are often particular and unique to the specific tourist location, as they visually express 'discernible' features. Pursuing this at the micro scale, Holloway describes circular structures, archways and rounded elements as popular and attractive forms to people within cities. These can be contrasted with the more recent and angular additions often themselves equally distinguishable in their own right, such as modern shopping centres and art galleries, (Rojek, 1997; Urry, 2001). Indeed changing architectural trends have come to dominate numerous urban landscapes in very different ways. For example, the Trafford Centre in Manchester is far from angular and depicts the classic style of the Florentine dome surrounded by Botticelli cherubs blowing trumpets.

In this study the term "landscape" simply denotes the 'visual impression' of the surrounding environment. Indeed, landscape has long been described as *'an area made up of a distinct association of forms, both physical and cultural'* (Sauer, 1963:321). In this sense, identifiable attributes are aligned to regions and localities to describe a place or setting. Nonetheless, the term 'landscape' has come to assume an increasing familiarity of use across a diverse range of phenomena. Increasingly, the notion of 'scape' is appended to illustrate the scope of the topic introducing such concepts as 'cityscape', 'smellscape' or 'soundscape' (Rodaway, 1994). Instead of these conceptualisations, however, the expression, 'environmental' landscape aims to encompass multi-dimensional space as bounded by both physical and/or social perspectives. One useful interpretation is provided by Tress and Tress (2001) who argue that no landscape is solitary, but must be seen as part of a wider understanding. They indicate five interrelated units as a way to achieve significance towards a greater manifold meaning. These include the composition of landscape as a spatial, mental and temporal layer

with culture and human complexity combining to create the total system (2001: 147). Their viewpoint differs from many traditional stances in its effort to find common ground with other disciplines, namely, to bridge the gap between human and natural sciences with landscape as neither a solely objective nor a purely subjective reality, but as both simultaneously. In this manner, complexity is not perceived as a hindrance but as a contributing dimension to total human understanding

Thus, how visitors interact with their new surroundings depends upon a number of factors. Golledge (1991) suggests that mobility and orientation form two major prerequisites to tourist interaction. Holloway (1992) agrees, and further differentiates three ways in which the tourist becomes affected by the immediate architecture and design of the city. One major group are those tourists not interested in architecture per se, but are encouraged by the media to seek and appraise a particular building. A second category is not as design conscious as the first, yet keen to maximise the overall experience available from unfamiliar surroundings. However, it is the third category that maintains a subconscious response to new environmental stimuli to remain inherently sensitive towards the new environmental surroundings. The diverse inherent factors within tourist participation and appraisal remain neglected and unexplored. In what ways are tourists 'sensitive' to their new surroundings and how do they differ?

Visual concepts of 'townscape' and 'cityscape' equally denote environmental settings of physical significance. Relph (1987) considers 'cityscape' to represent the full and broadest view of the city. In this conception the overall scale and structure outlines the physical shape by the dominant urban features. In a contrasting perspective, 'townscape' implies a more

limited 'view of the street' by the individual (Appleyard, 1964). This limited scale appears closer and more attainable to the viewer, who secures intimacy through personal vision. Cullen (1971:7) sees this process as 'the art of relationship' between the viewer and the complex set of structures, signs, spaces and people witnessed. At this point, experience becomes increasingly conscious, as various individual experiences assimilate into a sequential pattern of different street scenes. In this way, the static is brought to life by activity to assume a dynamic experience contrived by 'serial vision' (Cullen, 1971). In this way, an assessment of tourist experience must begin by incorporating such behavioural aspects as individual awareness and actions. Namely, behaviour towards new surroundings acts as a necessary antecedent, in tourists coming to 'know' an unfamiliar place.

As Cosgrove aptly states, landscape exceeds physical limitations to signify more than what to see and do. Its urban complexity is divided into categories yet remains far from complete. '*While landscape obviously refers to the surface of the earth, or a part thereof, and thus to the chosen field of geographical enquiry, it incorporates far more than merely the visual and functional of natural and human phenomena which the discipline can identify, classify, map and analyse'* (1984: 13). Thus, urban landscapes may be physically constructed yet rendered apparent by social interpretation. This view is shared by Golledge (1991: 53) who notes *"landscape assessment must be conscious of physical reality and transformations of that reality are stored in mind by the cognitive mapping process*". Physical descriptions remain limited in their overall meaning and he cautions 'some attributes of critical importance are not directly measurable in physical quantities'. Some essential aspects therefore are located beyond physical measurement, to form an extension into spatial understanding; their significance within physical and human geographies is better understood when related to

contextual surroundings. Traditionally, though, the emphasis remains dominated solely by spatial classifications. Werlen (1993) agrees, arguing that geographers perceive 'space' or 'landscape' as an object, thereby denying its innate, subjective spatial division. However, Golledge (1991) contends that spatial relationships act as a precondition for a more comprehensive insight. As such, settings provide '*geographically appropriate way for differentiating the ontologically different areas of reference of human action'* (Werlen, 1993: 139).

A range of discussion implies that the physical landscape represents more than aggregate scenery. Ashworth contends that cities comprise specific meanings not synonymous with the existing built environment, or even an aggregated set of buildings, spaces or cityscapes (1992: 112). The allocation of meaning upon the built environment is dependent upon the individual within the city; any range of individual preferences and values can therefore exist during interaction and interpretation of the built surroundings. Lukermann (1964: 168) asserts that geography is knowledge of the world as it exists in places, denoting 'knowledge of place as a simple fact of experience.' Thus a connection between the physical and social environment needs to 'occur' understanding to become known.

The theoretical proposition of Lukermann provides a thematic structure throughout the review of literature. Each stage draws upon theories relating to the surrounding environment, its assembled representation and spatial properties. All of these elements act as points of communication between the place and tourists. It is how tourists' distinguish and interpret the meaning of the city by what they see and do that derives personal meaning. The definitive work of Hall (1966) informs the classification process; the meaning of the built

environment draws upon the work of Lynch (1960, 1972, 1981) and Rapoport (1982) and tourism settings and activities incorporate studies conducted by Jansen-Verbeke (1986), further developed by Page (1995).

1.2.1 THEME ONE: URBAN LOCATION – 'Mapping Place; a spatial perspective'

Location is an objective term frequently considered within economic and geographical approaches to understanding place. However, it remains relatively neglected in the field of behaviourist studies beyond the scope of urban production. In simple terms, location indicates the geographic position of a specific place, setting or structure (Lynch, 1960; Golledge, 1991). Pearce (1996) suggests that a simple spatial approach offers a suitable appraisal of the total settings. Location, and particularly 'location as it relates to other things' highlights the relevance of spatial position and proximity (Lukermann, 1964). In contrast, the term 'place' denotes the broader view of the city to evoke a variety of meanings and interpretation. Yet, within a finite urban environmental context, place forms a 'bounded' location determined by its physical size, independent allocation and distribution of physical space (Shaw and Williams, 2002). Indeed, Lynch (1981) cites existing geographical boundaries such as canals, paths, and hedges as good urban form with the ability to naturally separate and distinguish between spaces. Law (1994), amongst others, (Pearce, 1987, 1996; Page, 1995) concurs that it is the overall distribution of spatial elements that maintains a tangible flow of tourists around the city. Within locational analysis a spatial entity can be represented as a single building, specific retail site or broader area or zone (Tress and Tress, 2001). As such, spatial entities must be identifiable and geographically located in a specific

position. It is the separate locations that propose a function perceived by what the visitor can actually 'see and do' (Jansen-Verbeke, 1986, 1991).

Werlen (1993) suggests the composite parts of the city need to be refined further if they are to be manageable. Golledge (1991) maintains that the simple division of the total area into separate yet specific locations provides an effective cartographic instrument. Ashworth (1989) advocates a 'facility-led approach' as particularly appropriate within densely built environments. This allows the tourist market to be spatially defined in relation to the location, adjacency and overall proximity between elements. Upon completion it represents the physical and economic 'production base' of the tourist-city. Alternatively, Page (1995: 67) states that a more useful approach is to identify the areas in which the majority of tourist activities occur, and to use them as a focus for analysis within the multifunctional city. This stratified approach towards the physical dimension allows greater emphasis to be placed upon the social aspects of urban use. In this context, Law (1994:17) highlights 'central place' theory as a well-established framework to show the major physical location(s) within the urban environment. Therefore a stratified understanding of location forms an effective tool to differentiate between designated sectors within the centre such as recreation, commerce, and residential and other urban developments.

Geographical field theory and research into urban use highlights the interdependence between the structure and function of a system. The groundbreaking work of social psychologist Kurt Lewin (1890-1947), sought to evaluate elements of group interaction and behaviour within physical environments. Processes that emerged were viewed as 'functions' of the group structure. Berry (1968:421) further extended these ideas into geographical field theory focusing on the interdependence between structure and function as *'a mutual*

equilibration of spatial structure and spatial behaviour in a state of complex interdependency. Thus in the context of spatial processes behavioural changes may call forth structural changes as well as the converse' (in Dietvorst, 1995: 67). Consequently, any interchange that is 'two-way' undoubtedly needs to identify the pertinent factors that shape and influence the process.

Specific spatial theories relating to urban resource distribution and development remain dependent upon location. Central place theory illustrates a hierarchical approach to urban significance by physical location, and subsequent use (Christaller, 1933; Losch, 1954; Law, 1994). A global increase in the number of cities has created a hierarchy of urban destinations as recognisable centres of production (Clark, 1996). At the apex of the hierarchy sit First Order 'world cities' such as London and New York, possessing strong global market systems that are heavily internationalised. Second Order cities such as San Francisco, Melbourne and Manchester are linked to global markets, yet control their own production links, both in and out of their economies. Their economy is orientated towards their international functions such as transportation, technology and tourism. Remaining cities are generally categorised as centres of domestic and regional significance. They exercise evident tourism activity but do not exercise significant control over producer services within the system (Golledge and Stimson, 1997). It is the nature of second order cities that maintain independent control with global access to markets that particularly seek to encourage tourism systems to increase their international status.

Losch (1954) recognised that different types of systems emerge as a direct result of the dominant functions performed within each urban place. Traditionally, a systems approach

identifies the market, transport and administration, being modelled through function, distribution and landscape. However, what is significant is that such approaches often present the landscape as a 'homogeneous' plain, standardised in provision. Distributed uniformly over this plain is a population equally homogeneous in income, with individuals having uniform demand and uniform patterns of consumption (Christaller, 1933 in Golledge and Stimson, 1997). Spatially consumers were assumed to travel, in order to utilise the nearest centre of goods and services. Both Christaller (1933) and later Losch (1954) indicate that different types of systems would emerge dependent upon the dominant functions performed by urban places in any particular system. These systems depended upon people being economically and spatially rational within their movements. Continuous research into consumer behaviour in urban environments has indicated that such behaviour is neither economically or spatially rational (Golledge, 1992). As a consequence studies must look beyond simple, spatially defined systems for deeper significance and understanding.

Nowadays, location theories accept the increasing complexity and competitive nature of the built environment as an inevitable consequence of growth (Law, 1994; Jensen-Butler, 1999). Traditionally, location analysis is based upon either industrial activities or on central place functions. Yet, tourism remains distinct from such production sectors to be 'resource-based' across the destination. This has been described as a 'branch of the economy that avoids central places and the agglomerations of industry' (Christaller, 1963 in Gordon and Goodall, 2000). By seeking to address the influence and spatial layout of the landscape in relation to movement, additional factors need to be recognised. As previously discussed, location models that are normative perceive users with uniform tastes and preferences. Populations were assumed to be 'demographically identical' and homogenous; *there were no socially or*

culturally distinct ethnic groups with different values, beliefs, passions feelings, emotions, preferences, tastes, and needs (Golledge and Stimson, 1997: 43). Such assumptions are far removed from contemporary westernized society and its emergent tourist market.

While tourism and recreation activities remain integrated throughout the physical, social and economic context of the city, no specific analytical framework exists to determine the behavioural interactions that exist between these activities (Jansen-Verbeke, 1986, 1991; Ashworth, 1989; Ryan, 2000). This is predominantly due to the nature of tourism as service sector based and of multidisciplinary interest. In addition cities have undertaken physical and economic restructuring to become multifunctional places. Ashworth (2001) goes further and argues that the complexity and change within urban destinations continuously inhibits any comprehensive analysis between place, people and activities.

1.2.2 THEME TWO: TOURIST ELEMENTS – 'The Points on the Map; sites and sights for tourist use'.

Major cities are by definition places that offer extensive consumer choice. This in turn compounds the complexity of where to go and what to do, especially for tourists unfamiliar with their surroundings. Karski claims that the attractiveness of urban destinations rests in the.

'*... rich variety of things to see and do in a reasonably compact, interesting, and attractive environment, rather than in any one component. It is usually the totality and the quality of the overall tourism and town centre product that is important*' (1990:16).

According to Page, (1995) the multifunctional city consists of many parts, including the 'historic', 'cultural', 'nightlife', 'shopping' and the 'tourist' city. Page (1995:50) states that

the total 'tourist city' itself embraces all of the recreational functions available together with the resources that support them.

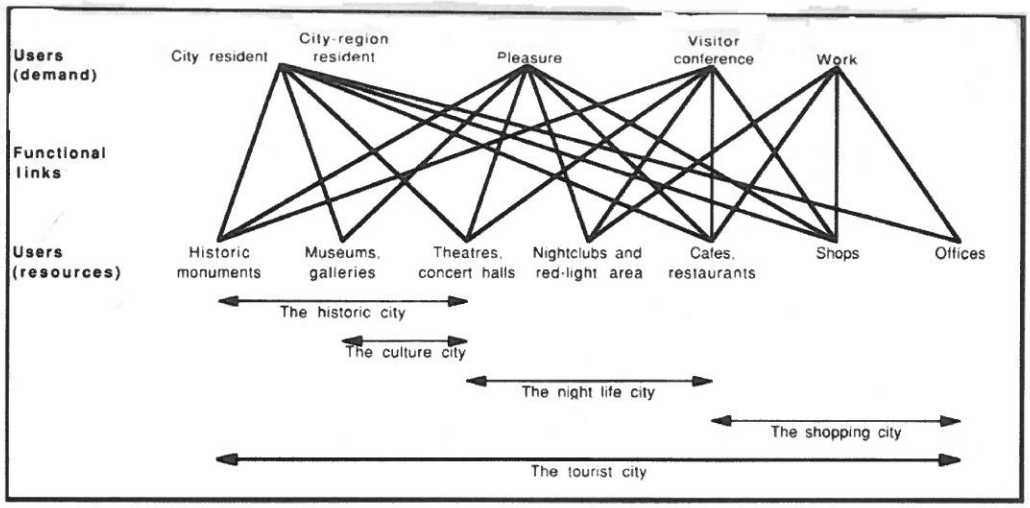

Figure 1.2 Functional areas in the tourist city (Page, 1995:46).

Page's functional matrix (1995) connects resources, functions and specific user-types [derived from the work of Burtenshaw et al, 1991], to produce a generic framework primarily defined by the 'motive' of use. Indeed, many argue that the concentration of a highly diversified service sector of itself attracts and sustains informal tourist use (Jansen-Verbeke, 1989; 1990; Page, 1995; Law, 2002). This behaviour is commonly perceived as random and fails to attract attention due to the high and constant volume of tourists in the city.

Place utility by people is generally assessed in economic terms as the aggregate of the total number of tourist visits, their duration and levels of expenditure. However this commonly excludes other forms of interaction such as spatial and outdoor utility through transitory

space. Utility in a geographical sense is defined as the 'net composite of utilities which are derived from the individuals' integration at some point in space' (Wolpert, 1965:60). Therefore, place utility is a measure of the attractiveness of a place, to an individual, for whatever activity is being undertaken. Walmsley and Lewis (1993) extends upon Wolpert's work by advocating a 'higher utility' of place that can be expressed in terms of the actual characteristics, or potential of the place as it is experienced. This important concept relates place differentiation with tourist discrimination, a relationship that is at the heart of this study.

"The individual attractions will play different roles to different visitors, where some attractions are perceived as dominant to certain groups, while others will look at a region from a more holistic point of view and combinations of different types of attractions will, consequently, play a major role." (Nyberg, 1995:29)

Ryan, (2000) and (Swarbrook, 1999) amongst others, emphasise tourist attractions as integral to the production of tourism. More importantly, attractions are paramount within the assembling of the tourist experience. The study's title, 'an assessment of the tourist experience' is directly related to the assembly process of the tourist as each accrues spatial awareness through visits to the various sites of the city. As Ryan suggests, attractions differ in what they have to offer and in turn, tourists differentiate between them. Typical studies of attractions usually focus upon one specific site such as a museum, theme park or shopping mall, or else, alternatively, a recognisable group of sites, such as 'heritage attractions'. Less common are studies that focus upon a specific 'place' where numerous and diverse attractions are situated. Lew (1987:554) notes that '*although the importance of tourist attractions is readily recognised, tourism researchers and theorists have yet to fully come to terms with the nature of attractions as phenomena both in the environment and the mind.*'

This view highlights the inextricable relationship that exists within constructing personal experience. Numerous elements of subjectivity between the environment and its users clearly exist within spatial interaction. It is understanding where the physio-social commonalities and distinctions lie that the multiplicity of experience becomes better informed.

Jansen-Verbeke (1986) structures a simple yet composite framework [Fig. 1.3] to identify and classify a range of major tourist attributes. These summarise the activities tourists typically want to 'see and do' (1986; 1995). The structure differentiates between the location as a leisure product in itself, as a leisure setting, and its role as the location for groups of 'primary', 'secondary' and 'additional elements' that together comprise the tourist city. 'Primary elements' are allocated either to an 'activity place' that incorporates the main tourist attractions, or to the 'leisure setting' that includes the physical and socio-cultural characteristics of the city, whether or not they are overtly directed towards tourism. 'Secondary elements' consist of the support facilities that tourists consume throughout their visit while further additional elements relate to tourist infrastructure supporting the visit, the accessibility, parking and information services necessary to the stay.

ACTIVITY PLACE	**LEISURE SETTING**
CULTURAL FACILITIES	**PHYSICAL CHARACTERISTICS**
* Theatres	* Historical street patterns
* Concert halls	* Interesting buildings
* Cinemas	* Ancient monuments and statues
* Exhibitions	* Ecclesiastical buildings
* Museums and art galleries	* Parks and green areas
SPORTS FACILITIES	* Water, canals and river fronts
	* Harbours
* indoor and outdoor	**SOCIO-CULTURAL FEATURES**
AMUSEMENT FACILITIES	* Liveliness of the place
* Casinos	* language
* Bingo Halls	* Local customs and costumes
* Nightclubs	* folklore
* Organised events	* Friendliness
* Festivities	* Security
SECONDARY ELEMENTS	**ADDITIONAL ELEMENTS**
* Hotel and catering facilities	* Accessibility and parking facilities
* Shopping facilities	* tourist facilities: information offices, signposts, guides, maps and leaflets, etc.
* Markets	

Figure 1.3 The elements of tourism (based on Jansen-Verbeke, 1986).

This generic structure remains a popular theoretical representation within current studies of urban tourism. It identifies the individual characteristics *within* places by the choice of elements. However, what it does not address is the tourist behaviour *between* such elements and how those elements are connected, if indeed they are at all. Law (1994) has considered the interrelationship of facilities in terms of adjacency and proximity. More recent attention has extended the understanding of functional components through their relevance and their use to specific types of users (Page, 1995; Golledge and Stimson, 1997). However, this approach connects the tourist to the setting by nothing more than apparent motive, whether that is business, heritage or recreation. Some attention has been directed towards attractions as definitive sites for tourists (Swarbrook, 1999). However, minimum consideration has been directed to the composite city as a vehicle for new experience. In order to advance this, the spatial divisions within the city need to be further defined and then connected to people by individual use, preference and significance.

In this sense, an assessment of the total tourist experience requires to incorporate the awareness, activities and visits of the individual conducting a personal visit. The process of assembling components to decipher the consumption of tourism provides a theoretical tool for further development. It has been argued that a distinction exists between behaviour in space, and spatial behaviour (Golledge, 1992). In the light of this it is possible to map, classify and code behaviour within geographical space to determine movement between physical places, so as to identify patterns of behaviour in space. This overt behaviour produces data relating to distribution, interactions, connections and patterns of spatial acts. A correlation of physically defined elements within the analysis of place thus identifies the tourist spatial system operating within the city. However, with regard to spatial behaviour,

emphasis remains solely embedded within the physical dimension of urban analysis. Golledge and Stimson state that the study of spatial behaviour within spatial systems offers a 'mechanistic' examination of the properties of spatial systems. In seeking to understand the reality of their behaviour it must be presumed that factors other than the physical characteristics of those systems need to be considered in developing explanations. There is a need to incorporate variables derived from the analysis of '*behaviour within the system*' (1997:8).

1.2.3 THEME THREE: THE TOURIST APPROACH – 'Connecting the Map; putting it all together'

Traditionally, the city is perceived as a 'network of systems' able to sustain interaction between people and places. As such, a system represents a set of elements or parts that are connected to each other by at least one distinguishing principle (Leiper, 1990). Laws (1991:7) identifies three key features as integral to any 'tourism' system. These are categorised as; *inputs* - the supply of tourism products and tourism demand, *outputs* - the tourist experience, and the *external factors* that condition the system. Where external factors, such as consumer preferences, exert a strong degree of influence it may be termed an 'open' system, as the tourism inputs are not the only influences. Alternatively, where external factors exert a limited influence, the system is seen as 'closed' (Page, 1995). Page agrees that a system approach provides a comprehensive insight to urban analysis and offers three evident advantages. First it incorporates an attraction system as a subsystem within the city as a whole. Secondly, it acknowledges an integral role for the tourist as a consumer. Finally,

the systems approach offers a framework whereby the different markers and nuclei that attract specific visitors can be explored. (1995:71).

This perspective enables the application of a systems approach to provide a coherent, differentiated outlook to spatial organisation. According to Lukermann (1964: 170) '*although every place is unique, it is connected by a system of spatial interactions and transfers; they are part of a framework of circulation.*' Dietvorst (1995) equally notes that the predominant mode of systems analysis informs the 'suppliers of tourism' services, who often tend to regard the distribution to tourists as homogenous. Page suggests that a process led approach within systems analysis is particularly useful as it enables a direct trace of the flow through a system from production to consumption (1995).

Individual behaviour consists of a dynamic process subject to the influences around it (Werlen, 1993). Consequently, a process of purposeful learning occurs as incoming visitors initiate searches of the environment. The organisation of such behaviour determines a pattern of usage between sites by frequency and preference. In this sense, behavioural settings represent space at a variety of scales, whereby meaning may be assigned and interpreted. Hall (1959) refers to this as 'non-verbal communication', susceptible to social and cultural interpretation. Such a human use of space defines 'proxemics', as an elaboration of culture. Three forms of space differentiate forms of non-verbal communication: fixed feature space (constructed architecture); semi-fixed (such as signage); and informal space (such as capacity and/or crowding). All are particularly prone to tourist attention and subsequent discrimination. Environments, settings and structures form behavioural and causal relationships that occur at different levels.

How people react and respond to environments remains an acknowledged, yet exploratory field of enquiry. Rapoport (1982) states that as urban environments are both dynamic in form and function, it is the mechanisms for analysis that are imperative to the process. Typically, communication between the place and the person, occurs in two complementary ways, although research studies typically focus upon just one. The first is verbal/vocal that is received by the auditory sense, and secondly non-verbal that is perceived by the visual. Language represents the dominant and most widely debated but a non-verbal form of communication is transmitted by the environmental cues situated around us. Cues operate within a two-way system between environmental description and personal significance. Such information can constrain and guide behaviour, influence communication and generally retain meaning.

As noted above, Hall (1966) divides environmental cues into three elements: fixed feature, semi-fixed and non-fixed feature elements. Examples of fixed feature elements within cities are buildings and streets. It is their size, location and spatial sequence that communicate meaning. Semi-fixed elements (signage, street furniture) have a greater facility for communicating meaning than do fixed feature elements by affecting the latent aspects of activities, how they are done and associated and what they mean. As such they provide a pliable means of communication and are subject to change, individual preference and interpretation. Not only that, but their complexity resembles forms of semiotic and structuralist analysis. Non-fixed elements relate to the human component of place interaction. They identify the shifting spatial relations, previously defined as proxemics. The urban setting is the object and the non-fixed elements (people) act as the subject within non-

verbal communication forms of analysis. In this way, the theoretical perspectives of Lukermann (1964) establish a viable structure to complement the ideas of Rapoport (1977) and Jansen-Verbeke (1986).

Jansen-Verbeke outlines the 'bundle of products' in the system available to provide tourist experience. Specific settings, attractions and activities are collected and grouped to present primary and secondary tourism elements, with additional leisure settings also in the system (Jansen-Verbeke, 1986). The attributes of these various tourism elements can be identified and categorised (Hall, 1966) and communicated (Rapoport, 1982) to induce forms of behaviour. These behavioural processes are subject to the values, beliefs and cultural associations of those who possess them. The framework addresses what is being communicated within the urban environment, asking why, and by what means does communication take place? It allows us to consider what role possible environmental 'cues' play in behaviour and the social interaction between people and place.

Objects and Objects	**People and Objects**	**People and People**
Spatial attributes *(content analysis)* Diversity Difference /contrast Outdoor – Indoor Day – Night Forms of architecture Attractions – Settings Solitary – collective	Accommodation provision Transport modes Cultural facilities Recreational facilities Landmarks Ancient monuments/statues Ecclesiastical buildings Harbours Historical street patterns Interesting buildings Parks & green areas Water, canals and riverfronts.	Folklore Friendliness Language Liveliness / Ambience of the place Local customs Security

Figure:1.4

Environmental cues and the urban tourism setting.

Figure 1.4 categorises 'cues' into identifiable channels of spatial communication between people and their environmental surroundings. Notably, communication refers to verbal or

non-verbal communication *between people*. Meaning solely refers to non-verbal communication *from the environment to people* (Hall, 1966; Rapoport, 1982). Golledge and Stimson (1997) state that the action space of the city can be divided into two components; *activity space* and *communication over space*. Activity space denotes direct contact and communication as being filtered via non-direct means. Thus, to identify a range of environmental stimuli and tourist use provides a theoretical basis for further analysis.

The types of activities selected result from the increasing consideration of choices. Dietvorst (1989, 1995) states that the structural matrices between place and tourists are able to create meaningful patterns between sites and activities. Time–space relationships can be conceptualised from the spatial diffusion work of Hagerstrand in the 1960's that employs a physical approach to society which remains normative, based upon locational constraints upon human activities. Chapin (1974) suggests that motives and preferences, time-space opportunities and time-space related contexts affect specific choices before any activities are actually undertaken. Therefore the physical landscape instigates a variety of environmentally based decisions that differ among individuals. Jansen-Verbeke (1986) differentiates the primary elements of tourism between 'activity place' and 'leisure setting'. It is the extent to which these spaces are specifically interrelated, and 'used' by the tourist that has become significant. Such insight helps to reconfigure the understanding of place and the synergy between different settings.

Places represent a complex integration of spatial attributes about which people remain curious. The combination of 'place and space' thus acts as one resource to be worked and negotiated by its user. *'It forms one resource that is felt to be of value and significance in*

what happens in tourism' (Crouch, 2000:66). So it is that the use of space within cities is visibly presented yet socially practiced. Zukin illustrates this in the form of '*spaces that are physically there, as geographical and symbolic centres, as points of assembly where strangers mingle'* (1995: 45). Relph (1976) states that the criteria for 'knowing' a place comprise three interrelated components; physical features or appearance, observable activities and functions, and meaning or symbols. In a tangible manner, the components of the tourist commodity may be expressed as: the resource, the assembly process, the product, the consumer and the producer (Ashworth, 1992). The heterogeneity of cities thus acts as a 'pulling' force to people seeking to build new and additional experiences. However, designated spaces become occupied with the standardised provision of modern shops, pedestrian areas and office space, and the threat of placelessness ensues (Relph, 1981). Rose (1993) considers the tangibility of surroundings as a form of 'concretisation' of the landscape, one that must remain open to interpretation and contestation. In this way, other elements within the community, the sense of locality and use of public space all contribute to the wider insight of a cultural landscape. As Massey remarks (1993), space is constructed out of interrelations on all spatial levels, including local. These 'other' spaces also play a role within environmental assessment.

1.2.4. THEME FOUR
LOCALITY AND PUBLIC SPACE – 'Other spaces; public space for social use'

The occupation of open and outdoor space becomes apparent by the behaviour of people within it. For example, some areas are seen as meeting places, places to rest and relax or to frame scenes of architectural settings and historical significance. These traditionally focus upon the differing trends of society and related factors, changing urban functions and the complexity of social organisation within places. All too often, simple passive use of public space is often 'taken for granted' and repeatedly omitted from spatial analysis (Relph, 1976, 1987; Golledge, 1991; Hirsch and O'Hanlon, 1995). Yet public space commonly replicates specific physical qualities and attributes endemic to the very place itself. Harvey (1985) emphasizes the significance of locality as a provider of 'structured coherence.' However, Urry notes that *'localities are distinctive sociological entities'* and cautions that '*although they are increasingly subject to structural change, this does not mean that their social and cultural characteristics can be reduced to the causes of such change'* (1987: 2). As Lukermann (1964) believes, the understanding of place as a 'locality' is often defined by the use of common space. Furthermore, locality is typified in the formal character of a place and the informal ambiance within it (Gordon and Goodall, 2000). They argue that tourism extends economic activities, and stress the importance of fully integrating its treatment across all types of economic and social space. Thus, tourism forms a pervasive force able to integrate a growing number of places and activities in a distinct manner. Indeed, as tourism continues to grow in scale and diversity, its influence can only increase. Gordon and Goodall further add, that *"there is sufficient variability among space to build an understanding of*

how context matters, that tourism can be extrapolated to the various different kinds of setting in which it is now one activity amongst many" (2000: 307).

The inclusion and maintenance of public space within overall civic design acts as an essential asset within urban development. Open and unrestricted space appears to encourage collective forms of behaviour, especially, to become culturally defined within space and time (Dietvorst, 1995). Chombart de Lauwe (1960) recognizes that individuals perceive space in two ways; that there is an objective and subjective use of space. Interaction produces levels of intrinsic meaning derived from passive/active involvement to a solitary mediation of the surroundings. Space reflects its own intrinsic value when restrictive practices are evident in the form, for example, of one-way streets, no access, and the like. Lynch (1981) therefore defines spatial control as reflecting a particular 'quality' of place. As already stated, the concept is maintained today with restricted space reflecting value by denying general use. It should follow that the reverse may also be true. This would suggest that free and outdoor space is valued less, because of its open access offering unlimited use.

Consumerism continues to be ever more demanding and as Nasar (1989) notes this has sanctioned the private sector to impose even greater influence in shaping the form and function of the city, although open-space development predominantly lies within the public sector domain. Francis (1989:148) acknowledges that; *"public spaces are participatory landscapes. Through human action, visual involvement, and the attachment of values, people are directly involved in public spaces."* Furthermore, Lynch (1981) attests that spatial control has distinct psychological effects that contribute towards anxiety, satisfaction and pride. The importance of freedom, access and mobility are fundamental; access is a necessary condition

for a space to be useable and achieve meaningful significance. Tourists, as unfamiliar visitors, require a greater sense of safety and security in places, unsure where or what they are about to undertake (Holloway, 1995). Lynch (1981) compares the well-planned physical environment as conducive to a positive sensory experience of places as particularly important to achieving orientation (Pearce & Fagence, 1996). Commentators note that civic design has become a growing focus of attention within urban schemes (Page, 1995; Jensen-Butler, 1999) Even so, the focus is still primarily upon the visual appeal of the surroundings, with other utilisation of senses as quite secondary.

The public parts of cities form participatory environments for people because they are clearly identifiable as settings for people. Typically, they are places where people can rest and relax and assume a more passive interaction with the other people and objects around them. Hughes (1998) considers this to be 'intensive aesthetic management' of pedestrianised zones and city streets. He questions the particular representation of the nighttime streetscape as a way to entice tourist interaction. Floodlit buildings assume a theatrical atmosphere with their frontages being firmly positioned in history, '*Reproduction is the password to a successful tourist destination, for it now seems obligatory, if visitor expectations are to be met, for a destination to engage in aesthetic reconstruction'* (1998: 22). Evening streetscape forms an alluring sight as a re-created and re-package space of promise. The bright lights of the big city form neon-networks that silhouette the morphology of buildings and spaces. In addition they transform the static and old, to appear transparent and modern. The shift from day to night both extends and elicits an array of different opportunities and meanings.

How tourists select urban resources and spaces serves to connect action and use. In this sense 'action space' denotes that part of the environment that has a place utility (Wolpert, 1965) specific to the individual. Alternatively, 'activity space' forms a part of the action space with which the individual interacts. The concept of action space links the total objective and physical environment to the behavioural environment available for use (Kirk, 1963). Thus activity spaces act as components within activity systems and provide a way of identifying the process and pattern of human behaviour (Chapin, 1968). Individual behaviour is composed of separate 'episodes', in their simplest form, movement from A to B. When numerous people exhibit the same 'episode' then that 'episode' is referred to as a 'class of activity' such as shopping or sightseeing (Walmsley and Lewis, 1993). Thus the importance of an activity system is that it represents a 'sequence' of such classes of activity. According to Chapin (1968) the system incorporates a spatial (the locations visited) and a temporal component, namely the timing of such visits. Both are influenced by constraints that may be culturally or physically defined. Such an approach identifies a simple yet comprehensive framework upon which the nature of behaviour may individually be constructed and further explored. Walmsley and Lewis (1993) state that the significance of time is predominantly approached from the stance of comparative statistics. This involves the comparison of behaviour at different points in time without due emphasis being directed towards what time means for people and the way in which this meaning influences behaviour.

It is necessary to delineate further the distinction between the term 'action space' and 'activity space.' To accurately utilise 'action space' the individual must be aware of its existence. If the user remains uninformed of the place the decision to participate cannot be included. Jakle, Brunn and Roseman (1976:94) refer to action space as "*specifically drawing*

attention to the individual's relationships with his surrounding social and spatial environment and allows us to examine the patterns in which individuals interact in space". 'Activity spaces' reflect a greater propensity to use and interaction; therefore an activity space assumes more than a physical presence to become a 'social space' discernable by the overall mix of activities in which people participate (Horton and Reynolds, 1969, 1970, 1971; Ley, 1983). Jackle et al. (1976) view activity spaces as representing an important process through which people gain information about, and attach meaning to, the environment. Thus, how tourists form emotional attachments and conversely, critical detachment, towards physical structures is of some importance. It has the ability to reveal structural diversity within the inherent sensitivities of individuals.

It is the conglomeration of separate action spaces that is often used to promote the overall attractiveness of the city. Conversely, activity spaces assume a more collective role, which is physically distinct within a specific area or zone. Although an individual is susceptible to a broad range of environmental information, only a limited portion of the environment is relevant to his/her spatial behaviour in any given context. Thus, Golledge (1992) states that action spaces vary from person to person. Yet it is the collective movement of tourists that creates identifiable 'tourist trails' around the city. In what way do these 'action spaces' vary between individuals, and why? The multifunctional and multicultural city provides extended choice with increased social diversity. Golledge and Stimson (1997) state that it is necessary to 'rethink' the traditional model of the city, in the era of the global economy and the modern information and services age. They argue that cities have become uncoupled from their traditional manufacturing and processing economic base to assume an 'increasingly knowledge based and information intensive' place (1997:145) In other words, the production

base has been superseded by the process of consumption. Blakely and Stimson (1992) have proposed the notion of a 'metroplex' of places and spaces of functions with people operating on a multi-dimensional system of international, regional or local environment contexts. The concept of cities shifting emphasis away from an earlier economic base into the 'new' city is the pivotal focus of the Metroplex model. Human capital is at the apex of the model, followed by institutions, networks, density and quality.

Blakely and Stimson (1992) propose a new city paradigm based on human resources and preferred choices. In this construction, the built form of the city evolves to embrace the changing processes of production and social interactions to include the provision of leisure, sport, tourism and cultural exchange as elements of the 'renaissance community'. These act as driving forces that combine to create an identifiable synergy within cities. In its rebirth in a postmodern form, the city seeks to renovate its separate physical settings by the diverse and distinct social appropriation of space. The management of spatial externalities represents a key challenge for post-industrial cities, as 'metropoles.' Gordon and Goodall suggest *"what tourism places should have something to tell us about, is how this sort of turbulence can be coped with, while maintaining effective levels of human/social capital and social cohesion."* (2000: 307).

In one much earlier study, Parsons and Bales (1953) sought to reconcile the physical and social meaning of space into one framework. In their view (1953: 88) the advantage of such an approach would both describe the 'action space' of the social world and the 'behavioural space' between the physical settings. The results were not viewed as successful by the authors, as they failed to establish a meaningful connection between the two. They cite two