Enlightening Tourism.

A Pathmaking Journal

Universidad de Huelva

Editorial Team

Editor in Chief

Alfonso Vargas-Sánchez, University of Huelva, Spain

Associate Editor

Mirko Perano, Reald University College, Albania

Books Review Editor

Brendan Paddison, York St. John University, United Kingdom

Secretariat

Elena García de Soto, University of Huelva, Spain

Cinta Borrero-Domínguez, University of Seville, Spain

Style reviewer and text editor

Anestis Fotiadis, Zayed University, United Arab Emirates

Editorial Board

José Manuel Alcaraz, Murdoch University, Australia
Mario Castellanos-Verdugo, University of Seville, Spain José Antonio Fraiz-Brea, University of Vigo, Spain
José Manuel Hernández-Mogollón, University of Extremadura, Spain
Tzung-Chen Huan, National Chiayi University, Taiwan, Province of China
Shaul Krakover, Ben Gurion University, Israel
Jean Pierre Levy-Mangin, University of Quebec, Canada
Tomás López-Guzmán, University of Córdoba, Spain
Yasuo Ohe, Chiba University, Japón
María de los Ángeles Plaza-Mejía, University of Huelva, Spain
Nuria Porras-Bueno, University of Huelva, Spain
João Albino Silva, Algarve University, Portugal

Advisory Board (Spanish Members)

Juan Manuel Berbel-Pineda, Pablo de Olavide University, Spain
César Camisón-Zornoza, Uniersity of Valencia, Spain
Enrique Claver-Cortés, University of Alicante, Spain
María Teresa Fernández-Alles, University of Cádiz, Spain
José Luis Galán-González, University of Seville, Spain
Félix Grande-Torraleja, University of Jaén, Spain
Antonio Leal-Millán, University of Seville, Spain
Inmaculada Martín-Rojo, University of Málaga, Spain
Antonio Manuel Martínez-López, University of Huelva, Spain
Francisco José Martínez-López, University of Huelva, Spain
Pablo A. Muñoz-Gallego, University of Salamanca, Spain
Francisco Riquel-Ligero, University of Huelva, Spain
José Miguel Rodríguez-Antón, Autonomous University of Madrid, Spain
Sandra Sanchez-Cañizares, University of Cordoba, Spain
Josep Francesc Valls-Giménez, ESADE, Spain

Advisory Board (Other European Members)

Tindara Abbate, University of Messina, Italy
Paulo Aguas, University of Algarve, Portugal
Carlos Costa, Aveiro University, Portugal
Dianne Dredge, Aalborg University, Denmark
Salvatore Esposito de Falco, University of Rome “La Sapienza", Italy
Sheila Flanagan, Dublín Institute of Technology, Ireland
Tania Gorcheva, Tsenov Academy of Economics, Bulgaria
Tadeja Jere Jakulin, University of Primorska, Slovenia
Metin Kozak, Mugla University, Turkey
Álvaro Matias, Lusiada University, Portugal
Alfonso Morvillo, National Research Council, Italy
Alexandru Nedelea, Stefan cel Mare University of Suceava, Romania
Claudio Nigro, University of Foggia, Italy
Angelo Presenza, University "G. D'Annunzio" of Chieti-Pescara, Italy
Kanes Rajah, Royal Agricultural University, United Kingdom

Advisory Board (Members from the rest of the world)

John Allee, American University of Sharjah, United Arab Emirates
Nestor Pedro Braidot, National University of La Plata, Argentina
Roberto Elias Canese, Columbia University, Rector, Paraguay
Luca Casali, Queensland University of Technology, Australia
Nimit Chowdhary, Indian Institute of Tourism and Travel Management, India
Steven Chung-chi Wu, National Pingtung University of Science and Technology, Taiwán
Dianne Dredge, Southern Cross University, Australia Daniel Fesenmaier, Temple University, United States
Babu George, Alaska Pacific University, United States
Dogan Gursoy, Washington State University, United States
Jafar Jafari, University of Wisconsin-Stout, United States
Sanggun Lee, Pai Chai University, Korea Republic of
Albert Yeh Shangpao, I-SHOU University, Taiwán
Pauline Sheldon, University of Hawaii, United States
Germán A. Sierra-Anaya, University of Cartagena de Indias, Rector, Colombia
Xiaohua Yang, University of San Francisco, United States

Enlightening Tourism. A Pathmaking Journal
Universidad de Huelva

MACAO'S NONGAMING ENTERTAINMENT, CULTURE AND CITY BRANDING

Carlos Siu Lam
Macao Polytechnic University (Macao)
carlossiu@ipm.edu.mo
Lynn M. Jamieson
Indiana University Bloomington (USA)
lyjamies@indiana.edu

ABSTRACT

Although entertainment can be a pull-factor to attract tourists in their trips, it can be easily duplicated in other jurisdictions. Focused on the non-gaming entertainment by the gaming concessionaires in Macao, this paper examines the entertainment development, and explores how these concessionaires identify the right entertainment for patrons and the challenges associated with such entertainment offerings. Despite Macao's wealth of East-West culture, this study analyzes the use of such culture in Macao's entertainment, and the creation of its unique branding. The integration of culture into such entertainment, when coupled with Macao's smallness, may represent the essential factors to satisfy tourists' multiple needs for entertainment products, thereby leading to Macao's renewed branding as a center of tourism and leisure from its strong gaming image. This study is one of a few that focuses on the merger of culture and entertainment, and is exploratory and qualitative in nature. Semi-structured in-depth interviews with executives in Macao's entertainment segment were utilized. Such interview findings were analyzed using the Miles and Huberman (1994) framework, along with the data from the annual reports of the concessionaires and the Macao Census and Statistics Service. The findings may be useful for gaming destinations planning to alter their branding.

KEYWORDS

Macao; Entertainment; Culture; Branding; Tourists.

ECONLIT KEYS

L83; L82; Z320; M370.

1. INTRODUCTION

Macao's strong brand image as a gaming destination is the result of enormous growth in this sector since its gaming liberalization (Choi et al., 2007). By 2006, Macao had overtaken Las Vegas as the world's richest gaming city. In 2013, Macao's gaming revenue outstripped that from about 12,000 casinos in the USA (Iun, 2014). With an increasing number of gaming jurisdictions, the need to effectively position itself in the fierce competition (Baloglu and McCleary, 1999) has become more important. As a result of China's vision for Macao to be a 'world centre of tourism and leisure' as stipulated in the Macao Tourism Industry Development Master Plan (Macao Government Tourism Office, 2017,10), and to transform from a casino gaming city to a more family- and business-friendly travel destination as indicated in the Guangdong-Macao Cooperation Framework Agreement (Framework Agreement on Cooperation between Guangdong and Macao, various years), the issue of associating Macao's attraction with gaming to create its distinctive position in the marketplace, or to create its own branding, is particularly significant.

Given that Macao's major tourism appeal is gaming, efforts have been made to capitalize on its heritage of over 450 years of East-West cultural encounter. Scholars like du Cros (2009) and Wong et al. (2016) indicated that cultural heritage and cultural diversity and exchange between East and West would help attract patrons. Additionally, Loi et al. (2020), Siu Lam and Crossley (2014) and Sou et al. (2016) suggested local cuisine, events like Macau Grand Prix, and performing arts like Nanyin Opera and Patuá Theatre would help promote Macao. On the other hand, Gu (2004) proposed utilizing Macao cultural heritage in his Macao's gaming model to further develop the industry by enriching its Chinese- and/or Portuguese themed casinos.

As a result of Macao's gaming liberalization after Macao's handover, its gaming concessionaires have built some iconic hotels and site-specific entertainment facilities to attract tourists. Although the economic contribution from non-gaming entertainment was about 10% of the total revenue in 2015 (Blaschke, 2018), the authors believed that such entertainment was significant. With the challenges brought about by the Covid-19, China's crackdown on Macao junkets(1) (CBNC, 2022), and people's increased integration of technology into their daily life, there can be changes in the way tourism experiences are consumed, particularly by non-gamblers in their quest for

entertainment in Macao. Following this, the gaming concessionaires would be compelled to make increased use of entertainment as a tool to attract tourists.

Based upon the above, given that the gaming concessionaires are influential players in the entertainment sector in Macao (O'Regan, 2019), the authors planned to examine the development of the entertainment offered by these concessionaires, analyze how they have identified the right entertainment for patrons, and understand the challenges associated with their entertainment offerings. By probing whether Macao's East-West culture might be related to such entertainment, the authors planned to analyze whether the merger of entertainment and culture would have any impact on Macao's branding. Being one of the few studies focused on the merger of culture and entertainment specifically offered by the concessionaires in Macao, this study is exploratory in nature.

In this paper, the authors presented an overview of gaming and entertainment, push-pull factor framework in destination choice, as well as tourism development, entertainment and culture, and destination branding. They then examined the historical background of Macao's gaming-tourism industry. The authors discussed and analyzed Macao's non-gaming entertainment based on the data from Macao Census and Statistics Service, the annual reports of the concessionaires, and from the interviews with high-level executives. Finally, the conclusion was ended with some suggestions and research limitations.

2. LITERATURE REVIEW

2.1) GAMING AND ENTERTAINMENT

Gaming and non-gaming entertainment are often bundled together in a destination because of their inherent supplementary nature (Cabot et al., 2016; Christiansen and Brinkeroff-Jacobs, 1995). Rather than exclusively relying on gaming, casinos have been pursuing diversified entertainment ventures to dilute the negative image associated with gaming. Historically, non-gaming entertainment has been considered subsidiary to gaming (Lucas and Kilby, 2008) and needs gaming capital for its continuous development. On the other hand, such entertainment has been considered to have spillovers into gaming to help rejuvenate visitation from both gamblers and non-gamblers (Suh, 2011; Loi and Pearce, 2012).

2.2) PUSH-PULL FACTOR FRAMEWORK IN DESTINATION CHOICE

Research in the tourism literature has provided much discussion on understanding the motivation that inspires people to participate in activities that suit their needs (Chernev, 2004; Li et al., 2016). The push-pull framework explains why a tourist chooses a destination over another, the experiences they seek and the type of activities they want (Dann, 1977, 1981). Push factors represent motivators that influence a tourist's decision to visit a destination (Wu and Pearce, 2014) such as escaping routine, relaxation, or adventure, so they are linked to the demand side. On the other hand, pull factors emphasize specific attributes of destinations that motivate them to choose a destination over another (Wu and Pearce, 2014) such as entertainment, natural landscape, and accessibility, so they are more related to the supply side. When these two factors come together, destination choice occurs and tourism takes place (Dann, 2014; Kim et al., 2003). It is during the experience that a tourist relates both push and pull factors to the actual experience that they reach a certain level of satisfaction (Dann, 2014). Given that destination choice is emanated from tourists' assessment of destination attributes in satisfying their needs, many destinations have been working to differentiate themselves from competitors in their attributes to provide tourists a pleasurable experience (Marine-Roig and Anton Clavé, 2016; Gallarza et al., 2002).

2.3) TOURISM DEVELOPMENT, ENTERTAINMENT AND CULTURE, AND DESTINATION BRANDING

In their search of distinctive attributes, destinations are actually engaged in creating their unique identity and developing competitive brands (Anholt, 2009, Hudson, 2008) in the way of their tourism development. Following this, Mandić et al. (2018) postulated that the approaches to reinforce a destination-specific attributes might be related to their stage of development. For instance, destinations in their early stage of development may rely more on their natural attributes like beach and beach facilities as their pull factors, while those in later stages may require more complex and expensive projects like amusement parks and concert halls. Despite this, Florida (2002) indicated that such expensive projects can be easily imitated in other destinations.

A review of literature indicates that most tourism studies qualify entertainment as an important pull factor (Awaritefe, 2004; Cave, 2009). Further, culture, such as works of art and festivals (Encyclopaedia Britannica, 2000), can be another pull factor, but its attraction to drive tourists to a destination may not be dominating (Honkanen, 2002; Sou et al., 2016). Despite this, scholars like Honkanen (2002), Sou et al. (2016) and Zukin (2004) posited that culture may help create differentiated brand associated with the destination. Based upon the above, Milhalis (2005) suggested associating a destination's cultural heritage with its touristic attraction to create the destination branding. Such merging of entertainment and the destination's culture encompasses entertainment facilities like iconic buildings and the culture together to create the destination branding, instead of 'forcing' on the destination culture imported from the outside. As a result of a tourist's interaction with the destination and their internalization of what they see and sense, they may better understand the features of the destination, and are more connected to the destination brand to give the branding a synergic impulse, thereby strengthening the destination's identity and promoting the uniqueness of such branding (Lemmi and Tangheroni, 2015; Mason and Paggiaro, 2012). Following all these, tourism operators, government bodies and businesses may consider how to merge entertainment and culture in their entertainment offerings to make the destination branding more distinctive and attractive.

3. HISTORICAL BACKGROUND

Macao, situated in the Pearl River Delta, was a small collection of fishing villages when Portuguese traders set up a permanent settlement in 1557 and the only Western settlement within Chinese territory for many years (du Cros, 2009). While Western technology and cultural pursuits such as painting and classical music seeped into China from Macao, Chinese knowledge and goods also made their way to the West (Peterson, 1994).

With an absence of a real production foundation, Macao developed a substantial volume of gaming activities with seedy gaming parlours along its small cargo wharves (Siu Lam, 2015). The Macao-Portuguese government legalized the gaming business in 1847. With its mixture of Chinese and European cultural traditions since the 16th century, the coexistence of Eastern and Western lifestyles and practices (Silva, 2002; Vong and Ung, 2012) was one of Macao's major attractions.

Macao Gaming Concessionaires	Companies Listed on the Hong Kong Stock Exchange	Acronym Used
Galaxy Casino, S.A.	Galaxy Entertainment Group	GALAXY
Melco Crown (Macau), S.A.	Melco International Development Ltd.	MELCO
MGM Grand Paradise, S.A.	MGM China Holdings Ltd.	MGM
Sociedade de Jogos de Macao, S.A.	SJM Holdings Ltd.	SJM
Venetian Macau, S.A.	Sands China Ltd.	SANDS
Wynn Resorts (Macau), S.A.	Wynn Macau Ltd.	WYNN

Table 1: Gaming concessionaires in Macao.

With its 696 thousand population and land area of 32.9 km^2 (Macao Census and Statistics Service, 2019), Macao is joined with Zhuhai of Guangdong province, the most populous province with the largest GDP in the southern part of China, and Hong Kong. The Macao Special Administrative Region Government (MSARG) granted six gaming concessions as illustrated in Table 1, and initiated a strategy 'to lure investment and to remake Macao's casinos into larger, with more wholesome Las Vegas-style operations capable of attracting conventions and longer-stay tourists' (Kurlantzick, 2005). With China's support, the number of tourists has increased from 9.2 million in 2000 to more than 39.4 million in 2019, contributed to Macao's being the world's gaming capital (Branigan, 2011), and provided about 80% of public funds (Siu Lam, 2018). This has helped Macao become one of the world's richest jurisdictions, measured in terms of GDP per capita (World Bank, 2015). Despite this, tourists generally considered Macao as a day-trip destination (Siu Lam and Crossley, 2014).

To attract tourists stay longer, MSARG has tried to organize different types of entertainment apart from gaming. The major types of entertainment according to the classification of Macao Government Tourism Office are listed in Table 2.

Type	Examples	Details
Shows	House of Dancing Water	A water-based show by MELCO that featured acrobatic elements with a stage that transformed into different sets
Cultural and Creative Zones	The historic center of Macao including a fortress and a lighthouse	'Historic Centre of Macao' as the UNESCO World Heritage status since 2005
Family Fun	Macao Giant Panda Pavilion	A nature park with multiple animal species like pandas and gorillas
	Bunjy jump	A heart-pounding free-fall by SJM at a speed of up to 200km/h from a platform 233 meters high
Sports and Recreation	Karting track	The only permanent track in Macao with Class-B safety facilities
	Beaches and nautical sports	Easily accessible by public transport
Beauty & Wellness	Spa	Many 5-star hotels provide excellent spa facilities with leading rejuvenation and relaxation techniques
Nightlife	Bars and lounges	Major hotels offer wine lounges, dance performances, and live bands.

Table 2: Overview of major types of entertainment in Macao.
Source: Own elaboration based on Macao government tourism office.

Additionally, Macao has combined the Chinese and Portuguese ways of preparing food and developed its Macanese cuisine. This, coupled with its cultural exchange with such countries as Myanmar and Thailand, has led to Macao's being granted the UNESCO-designated 'Creative City of Gastronomy' in 2017.

4. METHODS

To elicit information about Macao's non-gaming entertainment, the authors needed to examine textual data and singled out the key features to which they wanted to pay attention (Gray and Densten 1998; Shoemaker and Reese 1996). Given that such data was more readily available from the annual reports of the companies listed on the Hong Kong Stock Exchange in Table 1, rather than the annual reports submitted to the MSARG by the concessionaires, the authors reviewed such annual reports from 2017 to 2020 along with the data by the Macao Census and Statistics Service, considering the announcement of Macao's Chief Executive in 2015 to speed up Macao's diversification by boosting its entertainment (Global Times, 2015). Such analysis allowed the authors to examine data in meaningful ways to draw valid deductions or inferences in an objective manner (Mohammed et al., 2015).

Since the concessionaires are influential players in the entertainment sector (O'Regan, 2019), the authors made contacts with executives at the level of director or senior managers who represented corporate and planning and development function in the study area. Despite the attempt to reach six interviews with one from each concessionaire, the authors could only have four interviews from different concessionaires due to the concerns regarding the sharing of proprietary information on corporate success or failure.

Given that unstructured approaches such as open-ended questions provide richer data and may reduce inherent researcher bias and relevance (Pan and Li, 2011), the authors utilized open-ended questions to analyze Macao's entertainment by the concessionaires. The authors prepared a list of questions in advance to cover the topics to be investigated, and these questions fell into four broad categories: (i) development of entertainment in Macao and its comparison with that in Las Vegas; (ii) identifying the right entertainment for patrons; (iii) the challenges associated with the entertainment offerings in Macao, and (iv) whether Macao's East-West culture might be related to its entertainment.

The first author interviewed the participants. Throughout the interview process, he meticulously managed his interactions with the interviewees to ensure the appropriate establishment of rapport. Using the broad questions as a framework to generate baseline information, the first author asked additional questions based on the replies given to pursue topics of particular interest (Yin, 2018). Each interview lasted for about 30 to 75 minutes and was audiotaped at a place of convenience for interviewees. The discussions were conducted in Chinese or English, according to the mother tongue of the participants. The first author recorded the answers from the interviews. After all transcripts were collected, the Chinese one was translated into English by a native speaker who is familiar with both Chinese and English. Table 3 illustrates the profiles of the interview participants.

Code	Gender	Position	Number of Years in Entertainment Industry
1	M	Director	20
2	F	Manager	8
3	M	Director	15
4	M	Manager	6

Table 3: Profile of interview participants.

The content was analyzed using the Miles and Huberman (1994) framework. The authors coded the answers to open-ended questions in a way that reflected higher order concepts, leading to the identification of categories and issues pertaining to the four broad questions. The authors content-analyzed not only those segments of the transcripts where a specific question was asked, but also the whole transcript, trying to find relevant discussions. The authors performed the coding manually and independently, and if they were uncertain, they not only revisited the data but also talked with their colleagues to check if a code made sense. This process continued until the authors both agreed on the codes. The recursive process of qualitative data analysis continued until no new sources of information emerged from the data and clear patterns had emerged and were integrated, leading to the generation of the findings of the study.

The authors had direct interaction with the data to clarify meaning and bring their own interpretation of the interviewees' views to the research topic (Altinay and Paraskevas, 2008). The data from the Census and Statistics Service and annual reports provided context and verification of the interview findings to secure important themes and conclusions, thereby minimizing the interpretational biases caused by unstructured data (Murphy, 1999) to ensure research trustworthiness.

5. FINDINGS

This section is divided into three parts: the first is information about the tourists' trip characteristics in Macao based upon the data from the Census and Statistics Service, the second involves the key features singled out from the annual reports of the six listed companies, and the third reports on the interview findings.

5.1) TOURISTS FROM CHINA PRIMARILY SHOPPED IN MACAO

Macao's tiny area has not left much land for developing attractions that have broader entertainment value like theme parks, so tourists from China appeared to spend their time primarily on shopping, as illustrated in Table 4.

	2019	2018	2017
Expenditure in USD(1)	203.4	243.5	235.2
Proportion of Expenditure (%)			
Shopping	**45.7**	**47.1**	**45.4**
Cosmetics & perfume	15.7	14.4	12.2
Handbags & shoes	4.0	4.3	4.8
Clothing	4.4	6.3	5.7
Jewelry & watches	3.9	5.3	4.8
Local food products	13.5	12.7	13.4
Others(2)	4.2	4.1	4.5
Accommodation	26.0	25.6	25.8
Food & Beverages	20.4	20.0	20.9
Transportation	5.8	5.7	6.1
Others	2.1	1.6	1.8

Notes:
(1) 1 USD = 7.993 MOP.
(2) Medicine and personal goods accounted for a major portion of Others under Shopping.
Table 4: Per-capita spending (excluding gaming) structure of tourists in Macao from 2017 – 2019.
Source: Own elaboration based on Yearbook of Statistics (2017-2019), Macao Statistics and Census Service.

5.2) LOW ECONOMIC CONTRIBUTION FROM NON-GAMING ENTERTAINMENT

Despite having over 55 million Chinese close-by in the Pearl River area and millions more living with less than a day's travelling distance, Table 5 illustrates that the non-gaming revenue, which primarily came from rooms, food and beverages, retail and others according to the annual reports of the concessionaires, contributed to about 13% of their total revenue in 2018 and 2019 from around 10% in 2015 (Blaschke, 2018). Due to the Covid-19 pandemic, such revenue rose to 18.6% in 2020 brought about by the MSARG's subsidies to promote local tourism.

SANDS	2020(1)	2019	2018	2017
Total net revenue in million USD(2)	1,687.0	8,808.0	8,665.0	7,715
Non-gaming revenue, including hotel rooms, retail & others, food & beverages, and convention, as a proportion of its total revenue	30.7	20.3	21.3	16.0
GALAXY				
Total net revenue in million USD	1,308.2	6,332.3	6,752.3	5,881.2
Non-gaming revenue, including hotel rooms, food & beverages, and malls, as a proportion of its total revenue(3)	15.5	11.2	10.1	10.9
MELCO				
Total net revenue in million USD	1,732.4	5,805.7	5,255.5	5,314.3
Non-gaming revenue(4), including hotel rooms, food & beverages, and retail & others, as a proportion of its total revenue	14.9	13.3	13.4	6.7

SJM				
Total net revenue in million USD	968.7	4,371.6	4,440.6	4,100.0
Non-gaming revenue, including hotel, catering, retail and related services, as a proportion of its total revenue	2.7	2.1	2.1	2.1
WYNN				
Total net revenue in million USD	982.4	4,666.7	5,109.3	4,391.8
Non-gaming revenue, including hotel rooms, food & beverages, and retail & others, as a proportion of its total revenue	27.2	14.7	13.9	13.3
MGM				
Total net revenue in million USD	657.6	2,937.8	2,477.9	1,868.7
Non-gaming revenue, including hotel rooms, food & beverages, and retail & others, as a proportion of its total revenue	14.0	10.3	10.5	6.4
MACAO'S SIX CONCESSIONAIRES				
Total net revenue in million USD	7,336.3	32,922.1	32,700.6	29,271.0
Non-gaming revenue as a proportion of total net revenue	**18.6**	**13.2**	**13.1**	**10.3**

Notes:
(1) Suspension of tourists from China into Macao was started from January 28 and resumed on May 2, 2021 due to the COVID-19 pandemic. The concessionaires experienced a low visitation period supported mainly by the locals.
(2) 1 USD = 7.7489 HKD.
(3) This excluded revenue from construction material.
(4) The revenue from City of Dreams Manila and Cyprus Operations was included as there were no breakdown figures in the annual reports.

Table 5: Non-gaming revenue as a proportion of the concessionaire's total revenue in Macao.
Source: Own elaboration based on gaming concessionaires' annual reports.

On the other hand, Table 6 indicates that the non-gaming revenue from the casino licensees in Nevada, including Las Vegas which is considered as the world's entertainment capital (Wikipedia, n.a.), was about 60% of total revenue. This illustrates that Macao's non-gaming economic contribution of 13% was much less than Nevada's, and implies that its non-gaming entertainment segment was relatively underdeveloped when compared with its success in the gaming sector.

	2020	2019	2018	2017
Number of Licensees(1)	267	290	289	272
Total Revenue in Million USD	18,348.2	24,546.0	27,107.9	26,174.7
Non-gaming Revenue as a Proportion of Total Revenue	63.2	64.3	57.2	57.6

Note:
(1) The licensees are those with annual gaming revenue in excess of US$1 million.

Table 6: Non-gaming revenue as a proportion of total revenue in Nevada.
Source: Nevada Gaming Abstract (2017 – 2020), Nevada Gaming Control Board.

5.3) KEY FEATURES OF ENTERTAINMENT FACILITIES OF MACAO CONCESSIONAIRES

To further explore Macao's entertainment, the authors singled out the key features from the annual reports of the listed companies in Table 7.

SANDS	**Rooms & Villas**	**F&B Outlets**	**Retail Malls in m²**	**MICE Space in m²**
	12,341	151	2.1 million	1.7 million
Key Features	● Eiffel Tower, the Houses of Parliament façade and Big Ben ● TeamLab SuperNature, a 'body immersive' interactive art space ● Improved customer experience with lounge acts, gondoliers and street performers ● Collaborated with China's leading mobile payment apps such as Alipay and WeChat Pay			
GALAXY	**Rooms & Villas**	**F&B Outlets**	**Retail Malls in m²**	**MICE Space in m²**
	4,420	160	100,000	n.a.
Key Features	● Grand Resort Deck with rapids and pool ● Diamond show and Asian themed tropical gardens ● Food street with Asian cuisine			
MELCO	**Rooms & Villas**	**F&B Outlets**	**Retail Malls in m²**	**Event Space in m²**
	4,014	65	35,000	4,000
Key Features	● Morpheus with the world's first ever free-form exoskeleton ● Hollywood-inspired and cinematically-themed entertainment like the Golden Reel, and Batman dark flight ● One of the ten best world's swimming pools named by US Forbes Traveller ● Restaurants with Michelin stars ● Hosted *Elēkrŏn,* the world's first all-electric stunt show, and the House of Dancing Water			
SJM	**Rooms & Villas**	**F&B Outlets**	**Retail Malls in m²**	**Event Space in m²**
	3,750	46	75,000	1,603
Key Features	● Bungy jump, Goairborne, and Zipcity ● Display of the owner's private collection of artworks ● Restaurants with Michelin stars ● Wine recommended by Wine Spectator, and China's Wine list ● Hotels with world-class fashion brands like Karl Lagerfeld			
WYNN	**Rooms & Villas**	**F&B Outlets**	**Retail Malls in m²**	**MICE Space in m²**
	2,716	26	15,329.0	6,317.4

Key Features	● Performance lakes, skycab ride, Prosperity Tree and Dragon of Fortune ● Art collection of Chinese porcelain vases, French tapestries, and Jeff Koons' sculptures ● the Crystal Pavilion, incorporating art and interactive entertainment features			
MGM	**Rooms & Villas**	**F&B Outlets**	**Retail Malls & MICE Space in m²**	
	1,972	20	4,470(1)	
Key Features	● Grande Praça with the Portuguese-inspired architecture landscapes ● Spectacle enriched with multi-dimensional sensory experience and experiential technology ● Hosted such events as Jabbawockeez (an innovate combination of choreography, drama and comedy), and the Harry Potter Film Concert Series (with the Orchestra Italiana del Cinema live performance)			
MACAO'S SIX CONCESSIONAIRES	**Rooms & Villas**	**F&B Outlets**	**Retail Malls in m²**	**MICE Space in m²**
	29,213	**468**	**2,329,799**	**1,711,920.4**

Note:
(1) MGM did not have breakdown figures for retail malls and MICE space, so it was treated as retail mall space.
Table 7: Entertainment facilities of Macao concessionaires as at year-end 2020.
Source: Own elaboration based on gaming concessionaires' annual reports.

Table 7 indicates that the concessionaires have more than 29,200 hotel rooms, 460 F&B outlets, and retail malls with over 2.3 million m² with different brands catering to different tastes and preferences of patrons. Aside from the miniaturized architecture of the Eiffel Tower, the Houses of Parliament and Big Ben, Macao has the Portuguese-inspired architecture landscapes and some iconic buildings. Further, Macao has performance lakes and skycab rides to have a breathtaking view of the city up in the air. Furthermore, some concessionaires have offered ticketed events including Broadway-style musicals, live entertainment events with top stars and stunt shows.

To transition from casino-centric activities, some concessionaires have offered Bungy jump, and Grand Resort Deck with exciting rapids and pool experiences. In addition to lounge acts and performers, they have introduced interactive technology in immersive environments in view of patrons' increased integration of technology into their daily life. Moreover, the concessionaires have improved patrons' experience by facilitating transactions with China's most popular mobile payment apps.

5.4) INTERVIEW FINDINGS

Regarding the four broad questions related to Macao's entertainment development, identifying the right entertainment for patrons, challenges associated with such entertainment offerings, and whether Macao's East-West culture might be related to its entertainment, the first author interviewed four high-level executives and the authors identified the following themes, with the interviewees' quotes followed by a code.

5.4.1) NEED FOR DIVERSIFIED ENTERTAINMENT

As previously mentioned, the Chinese tourists primarily shopped in their Macao day-trip. With Macao positioned to be the world center of tourism and leisure, some quotes were:

The decisions have been pushed in that direction by the Chinese government, and our company understands that Macao needs to be a destination with a surplus of experiences for everyone…. With the loosened Covid-19 border controls in China, we've noticed that the proportion of young people has increased. They might not want to gamble like their parents. Instead, they are keen to try new things and like to take selfies at the iconic buildings in our properties. (1)

We recognize the need to let our customers know the tremendous breadth of experiences to be had. Besides appealing to the individual gambler, we have marketed ourselves as a family vacation center to open up a new cohort of customers. (2)

The interviewees opined the need to develop the entertainment segment, and have broadened their target patrons from gamblers to young people and families by trying to better understand their tastes and preferences.

5.4.2) DIVERSIFIED ENTERTAINMENT CAN GENERATE MORE REVENUE

With more than 55 million Chinese close-by in the Pearl River area, some interviewees indicated the importance of satisfying customer needs to generate more revenue.

These days young people can spend much on what they like, especially if you have some gimmicks to attract them, like ziplining to enjoy the panoramic view of Macao,

meeting cartoon or funny figures, or tasting international cuisine. Besides, some people might want to try how such Western holidays as Christmas, Valentine's Day and Halloween are celebrated in Macao…. If the focus remains on satisfying customers, everything is a profit center and there are good margins in some entertainment. (1)

Old people may prefer relaxing trips with low physical activity, like watching some performances/shows and tasting local cuisine, and such trips are particularly popular among mature teachers and government officials from China. (4)

Apart from the profitability of the right entertainment, the interviewees indicated the need for diversified entertainment to make patrons stay longer. The comment was:

Highly competitive companies enhanced Las Vegas' attractiveness by adding manmade volcanoes and iconic casino resorts …. If you have more different things for people to see and to do, you may get more people to come do it, and they will spend more on food, drinks and souvenirs at least…. So you need to enrich your entertainment to make them stay longer. (3)

5.4.3) IDENTIFYING THE RIGHT ENTERTAINMENT FROM TOURISTS' RESPONSES

Although diversified entertainment can generate more revenue, the interviewees indicated the importance to identify the right entertainment for patrons. While duplicating great works in foreign jurisdictions does not necessarily guarantee success, these interviewees did not appear to have found an expedient solution for this, and would learn from tourists' response and adapt to the dynamic China market. Although the core market of China is so large and close, they admitted that the investment was risky. The following quotes illustrate this:

The psychographics of Macao's tourist base, local weather and other factors would require a different mix of entertainment vehicles than that in Las Vegas for similar dynamics to exist here. If consumers are not satisfied, we can lose much money. That's why we have to keep putting innovative experiences in front of the consumers and learn by their responses. (2)

Entertainment should not simply be repetitions from other places. For instance, Zaia, the Cirque du Soleil's first resident show in Asia, was closed due to its shortage of visitors. Besides, some western-style entertainment may not match the preference of the Chinese, like the poolside party and Playboy Club, and has disappeared in

Macao….The entertainment products need to be at their (patrons') interest and taste. (3)

5.4.4) TASTE DIFFERENCES AND EXPLORING ENTERTAINMENT WITH COMMON FEATURES VALUED BY TARGET PATRONS

Despite the importance to identify the right entertainment, the interviewees indicated some challenges associated with identifying it. Some quotes were:

We need new ideas, and new ways of delivery…. Today's advancement of information technology can enhance the entertainment in many different ways, for example, the traditional Chinese lion dance may be made more interesting with programmed background, light and sound effects. However, we need the right mix to match the taste of our target customers. (4)

The level of entertainment consumption sophistication among Chinese tourists varies greatly across different Chinese regions. So asking the mainland Chinese to pay a premium price requires thematic ties linked to national heartstrings, or highly prized foreign intellectual property franchises, and all these can't be offered in short time. (1)

Apart from utilizing information technology to make the entertainment more attractive, some interviewees suggested the search of entertainment with common features valued by target patrons, but this would take some time to explore.

5.4.5) EXPLORING WAYS TO MAKE INTEGRATION OF CULTURE AND ENTERTAINMENT ATTRACTIVE

When asked whether Macao's East-West culture might be related to its entertainment, some interviewees indicated culture, whether in its natural or man-made form, can be a potential candidate to boost their entertainment. Some comments were:

Some concessionaires have their own collection of artworks, and worked with museums in Macao to organize cultural trips like touring exhibitions, visiting the reconstruction of traditional houses in old towns, and tasting their local cuisine. (4)

With the miniaturized architecture of the Eiffel Tower, some company has the changing of the guard and restaurants offering the French cuisine so that tourists may become the Parisians to enjoy their European holiday in Macao. (3)

One interviewee postulated the added use of information technology to make the merger of entertainment and culture more eye-catching, as shown below:

The Light Festival in 2019, in which the façade of the Ruins of St. Paul's was illuminated with a stunning 3D video showing the travel through time and across cultures, has not only attracted many people but also inspired us. We have added such elements in some of our shows. (2)

Despite the benefits of culture, some interviewees indicated that it is not easy to integrate culture into entertainment, and they are still contemplating how to make the integration attractive. The comment was:

Being a 'melting pot of the East and West', Macao should have lots of culturally related entertainment products. Macao government has organized many events and festivals, for instance, the Feast of the Drunken Dragon[(2)] and Latin City Parade with an array of dances and costumes. Such festivals and events definitely have their distinctive appeal, but we think that some of them are not particularly attractive in these forms and we are still exploring whether we can come up with something more attractive. (4)

5.4.6) GOVERNMENT SUPPORT IN HUMAN RESOURCE MANAGEMENT, INFRASTRUCTURE, MARKETING, AND CROSS-GOVERNMENT COORDINATION

With the different parties involved in entertainment products, the interviewees asked for government assistance and policy support in human resource management, infrastructure, marketing and coordinating government departments to offer such products. Some quotes are:

Different performances/shows require skilled performers, and sports like Bungy jump need trainers and technical support. However, some labour markets associated with the entertainment segment can be turbulent as the working practices are coordinated within temporary project-oriented teams. Therefore, we not only need government support for a long-term plan to provide well-trained staff in Macao, but also

permits for imported workers from China and other countries to support the entertainment segment. (1)

Macao is located at the center of the Greater Bay Area[(3)], so better use of transportation system like the Hong Kong-Zhuhai-Macao bridge, and high-speed rails between Guangdong, Macao and Hong Kong would help tourists to travel to and from other cities via Macao easily…. In addition, the easy availability of local public transportation would help tourists to access our entertainment facilities. (3)

China is such a huge country, if Macao government may promote its entertainment through its channels on an umbrella basis, this would help us perform better than we would do with our own level of marketing. It is a win-win dynamic. (4)

When it comes to involve public facilities like exhibits from museums in China, or private units such as production teams or stunt performers, we need Macao government support in coordinating different government departments to get them cross the border with their approval. (2)

6. DISCUSSION

With about 45% of tourists' spending on shopping in their Macao stay as illustrated in Table 4, it is unsurprising that the concessionaires have constructed retail malls with more than 2.3 million m^2 to tempt and link patrons to a 'cosmopolitan-based shopping' adventure with the latest designer luxurious products and different cosmetics and perfumes catering to the tastes and preferences of patrons. As indicated in Table 7, these concessionaires have marked some novelty in their hotel accommodation. For instance, while GALAXY has the world's largest Skytop wave pool with water attractions, SJM has rooms infused with world's fashion brand like Karl Lagerfeld's contemporary aesthetics. Additionally, these concessionaires have more than 460 F&B outlets ranging from Michelin-rated restaurants to shops or stalls in food street.

Despite years of development after Macao's gaming liberalization, the concessionaires have not offered much diversified entertainment, and shopping, hotel accommodation, and food and beverages are still the major entertainment activities similar to those in the pre-liberalization period. With the MSARG's emphasis on the non-gaming sector, the concessionaires are aware of the need for diversified entertainment to generate more revenue. As indicated in the interviews, they have been working on their site-specific entertainment offerings as pull factors to attract

tourists (Awaritefe, 2004), and have made some progress in attracting families and young people.

6.1) OTHER ENTERTAINMENT OPTIONS BY CONCESSIONAIRES IN MACAO

As a result of China's vision for Macao to be the world center of tourism and leisure, concessionaires have spent millions of dollars on their entertainment products (Mandić et al., 2018). To better utilize information technology for improved interactive experience, MGM's Spectacles offers an immersive multi-sensory experience to showcase natural wonders with more than 2,000 species of plants while SANDS' teamLab SuperNature centers around a group of artworks to explore new perceptions of the world and the continuity between humans and nature.

To attract the mature tourists, WYNN has art collection of Chinese porcelain vases, French tapestries, and Jeff Koons' sculptures, and SJM displays the casino owner's private collection of artworks made from jade, ivory and other precious stones, as illustrated in Table 7.

On the other hand, to attract the young and families to stay longer, the concessionaires have introduced pulse-racing adventures. For instance, MELCO has the Hollywood-inspired and cinematically-themed entertainment like the Golden Reel and Batman dark flight, SJM offers Bungy jump with the experience to freefall from a platform 233 m high, or going airborne in an all-weather controlled wind tunnel to experience indoor skydiving from 3,600 m high. Although such entertainment options may be of interest to the young and families with their technological sophistication and diversity, they may be easily imitated in other jurisdictions (Florida, 2002). Following this, while the young tourists need constantly changing stimulation to hold their attention (Tyrell and Mai, 2001; Urry, 2002), concessionaires need to make informed decision on their investment in technological upgrades or innovation.

Despite the need for diversified entertainment to generate more revenue, the mere repetition of entertainment products with the Las Vegas style, such as Zaia as the first resident show in Asia and the poolside party with champagne showers, DJs and cocktails and wine, has not matched the tourists' tastes and ended with failure.

Although identifying the right entertainment for patrons is crucial, the interviewees indicated that they can only learn from the patrons' response, and this not only takes time but is also risky, in view of the great taste differences across China. Following this,

many concessionaires appear to take a prudent approach in their entertainment offerings and are likely to be engaged in offerings with common features valued by their target patrons, such as concerts with popular singers from China, Hong Kong or Taiwan who would guarantee certain level of reservation from their fans in China and areas nearby, or events related to the common interest or preference of many people in the Pearl River area such as food or the Chinese lion dance. Such prudence, coupled with the need to cater to the preference of tourists from such provinces as Guangdong in the southern part of China, would lead to a reduced variety of entertainment options in Macao. As a result of such 'safe' play by concessionaires, Macao has had a limited number of different spectacular performances like *Elēkrŏn,* the world's first all-electric stunt show by MELCO, and Jabbawockeez, an innovate combination of choreography, drama and comedy by MGM.

6.2) IMPROVED ENTERTAINMENT OPTIONS WITH CULTURE

As mentioned in the interview findings, the interviewees acknowledged the benefits of culture to boost their entertainment, and mentioned that some concessionaires have organized cultural trips like visiting the 'Historic Centre of Macao' and tasting their cuisine, or creating the miniaturized architecture of a country's landmark buildings to make tourists enjoy their holiday in that country's special way in Macao. This indicates that some concessionaires have utilized historical buildings or man-made a country-specific environment for tourists to travel through time and across cultures. The interviewees acknowledged that there are not many such entertainment products despite Macao's wealth of East-West culture. Furthermore, these products appear to be predominantly related to some tangible historical sites or landmark buildings, with very few associated with such intangible cultural heritage as rituals or traditional craftsmanship. In the integration of culture into their entertainment, these interviewees acknowledged that such integration is still in its early stage and there is much room to explore different ways to make the integration attractive. Anyhow, the interviewees appear to have focused primarily on the direct functional values to generate more revenue.

With China's vision for Macao to be the world center of tourism and leisure, the entertainment facilities in Macao are in increasingly diverse forms offering more aesthetic values (Mokras-Grabowska, 2018). For instance, MGM's Grande Praça with

the Portuguese-inspired architecture landscape offers a pleasant pastime to see small creatures swimming around in its aquarium. Moreover, while MELCO's Morpheus hotel is the world's first free-form high-rise exoskeleton enveloping 40 stories of glass (Quackenbush, 2018), WYNN's open lakeside promenade with its extraordinary sized porcelain lampposts brings the viewers gently into an area of leisure. These examples of the artistic aestheticization not only reflect Macao's wealth of East-West culture but also reflect an interaction with the elements of the space conducive to tourists' positive experience, thereby creating Macao's unique identity. Although culture may be imported from the outside and forced on Macao, it can be easily imitated in other destinations and does not help much in promoting Macao's unique identity unless such foreign culture has been internalized and merged with the local culture. Anyhow, concessionaires appear to make increased use of information technology in their entertainment offerings to give a vibrant display of vivid colors and visual effects, thereby leading to their improved acceptance by patrons.

In a cosmopolitan environment like Macao with a land area of only 32.9 km^2, it has major entertainment facilities expected in many tourism destinations conveniently clustered together in a small Macao, so life is made easier for tourists to go to places they want to see without becoming tired or experiencing chaos. Following this, although tourists may have requests for different entertainment products to satisfy their multiple needs, from the more thrill-seeking for a novel experience, to a luxury one for the consumption of world-class brands, to a more relaxed one connected to Macao's cultural heritage, all these would be a matter of minutes going from one entertainment facility to another in Macao, instead of hours or even days in other tourism destinations with their facilities widely dispersed in different locations.

As previously mentioned, although culture can be used to promote a destination's identity, authors like du Cros (2009); Sou et al. (2016) and Merrilees et al. (2018) suggested to extend it as part of the social fabric of society, and Terkenli and Georgoula (2022) specifically proposed the use of communities to promote a brand for local tourism products. Given that many local residents have witnessed the establishment of Macao's entertainment facilities, and tried the entertainment products, particularly after the MSARG's subsidies to promote local tourism due to the Covid-19 pandemic, they may share their personal experience and opinions with the tourists. With their improved life quality, these residents may provide a common message and story (Ooi, 2004) illustrating that Macao's entertainment, culture and smallness may

represent the essential factors for Macao's renewed identity, this not only may influence tourists' perception of Macao in a positive direction (Io and Wan, 2018), but also contribute to Macao's renewed branding in this competitive world.

On the other hand, although Gu (2004) posited the increased use of culture to build Chinese- and/or Portuguese themed casinos in his model to further develop Macao's gaming industry, the authors argued integrating culture into the entertainment to develop Macao into a center of tourism and leisure and thereby attaching less importance to the dominant gaming industry. Although the economic contribution from entertainment may not be very huge and is unlikely to overtake Macao's gaming revenue in the foreseeable future, such entertainment may be a tool to broaden Macao's consumer segments and explore business opportunities associated with the Mainland market to reduce Macao's overreliance on its gaming industry in its further development. Moreover, Macao's development with diversified entertainment is more sustainable due to its revenue buffer against such adverse shocks to the gaming industry as the Covid-19 pandemic or China's crackdown on junkets.

6.3) GOVERNMENT SUPPORT IN MACAO'S ENTERTAINMENT

Despite Macao's positioning as the world center of tourism and leisure, its tourists were predominantly from nearby provinces in the southern part of China, so concessionaires tend to focus on 'safe' entertainment products, and have lacked incentive to offer novel products. The limited variety of entertainment products has weakened their appeal to patrons from other jurisdictions. To break this victorious cycle, MSARG may provide assistance and policy support to help diversify the entertainment products by concessionaires, like encouraging the increased use of Macao's culture and greater use of information technology in developing novel products. Based upon the above, some interviewees have expressed the need for government support in the importation of foreign workers and the provision of well-trained staff for the entertainment segment.

On the other hand, Macao's smallness has constrained the development of its diversified entertainment. In this respect, China has arranged Hengqin Island to complement Macao. Aside from Hengqin's Chimelong International Ocean Resort and such entertainment as 'Lionsgate Entertainment World' and 'National Geographic Ultimate Explorer Hengqin' by other firms (Meneses, 2020; Moura, 2020), some

concessionaires have already earmarked land parcels for future development. Additionally, some interviewees requested improved transportation system for tourists to access their entertainment facilities. Moreover, some interviewees indicated the need for MSARG to coordinate different government departments to facilitate border-crossing for exhibits, production teams and performers from China.

To enrich Macao's spectrum of entertainment, Macao needs broader customer segments from other jurisdictions such as developed regions in the central and northern parts of China, South Korea or Japan. Closely related to this, some interviewees indicated that it would be more effective for MSARG to promote Macao's diversified entertainment as a more comprehensive attraction through its channels on an umbrella basis.

Given the various stakeholders such as public authorities in China, concessionaires, businesses and local community, MSARG needs to balance their objectives and needs in its attempt to diversify Macao's entertainment. This not only requires strong support from the Chinese Central Government but also MSARG's committed coordination in effecting its branding strategies to generate stronger demand for its entertainment to make its gaming-tourism industry more sustainable.

7. CONCLUSION

Macao's strong gaming destination brand is derived as a result of the success in this sector and China's support in the provision of never-ending tourists. Since tourists have always treated Macao as a day-trip destination, they primarily gambled and shopped in Macao. Being the world's gaming capital, Macao is a rich city and has some advantages as a shopping destination with international cuisine and comfortable hotel accommodation. Despite this, Macao has been slow in developing entertainment products and has much less diversified entertainment when compared with that in Las Vegas.

With China's vision for Macao to be the world center of tourism and leisure, concessionaires in Macao are aware of the need and importance to identify the right entertainment for patrons to generate more revenue. Given that duplication of successful offerings in other destinations may not match the taste of patrons, concessionaires can only learn from their response, so the development process takes time and the investment is risky. After some trials and errors, concessionaires appear

to have focused on entertainment products appealing to certain target groups for more secure economic returns, and lacked the incentive to create novel products to diversify their entertainment.

Since tourists choose a destination primarily on the multiple benefits to satisfy their push-and-pull motivations, concessionaires must take such factors as age and tastes into consideration while developing their entertainment products. Despite the benefits that culture may boost entertainment, it appears that the concessionaires are still in their early stage of exploring the merger of entertainment and culture despite Macao's wealth of East-West culture. On the other hand, although importing culture from the outside can be another option in entertainment offerings, the duplication of such foreign culture and entertainment can be easily imitated in other destinations (Florida, 2002). Undeniably the increased use of information technology may enhance entertainment product appeal, but the MSARG may require concessionaires' efforts in integrating different cultural elements into their entertainment to promote Macao's identity as a melting pot of East and West. Moreover, Macao's smallness may help promote its unique branding by providing convenient and glamourized atmosphere with different entertainment facilities within easy reach to satisfy tourists' multiple needs for different entertainment products, as evidenced by the improved life quality of local residents in their enjoyment of such products.

Although Gu (2004) suggested the increased use of Macao's culture to further develop the gaming industry in his Macao's development model, the authors argued extending culture into the entertainment to develop Macao into a more comprehensive attraction, and attaching less importance to the dominant gaming industry. Despite the limited economic contribution from the entertainment products, they may attract wider market segments, rejuvenate Macao's gaming-tourism industry, and offer business opportunities related to the Mainland market. This not only would detract Macao's strong gaming brand but also provide a revenue buffer against adverse shocks to the gaming industry, thereby making the industry more sustainable.

Given the various stakeholders like public authorities in China, concessionaires, businesses and local community in its entertainment diversification, Macao needs strong support from the Chinese Central Government, and committed coordination in seeking consensus and persuading the stakeholders to support its renewed branding. To change tourists' perception and put Macao more significantly on the Asia-wide lifestyle and entertainment map, the MSARG may consider organizing such events as

Macao Fashion Week to cross promote all concessionaires' great designer-laden shopping malls, clothes and souvenirs from local designers, traditional handicrafts, and local food products, along with some entertainment illustrating Macao's East-West culture of clothing.

Finally, this study has quite a number of limitations that must be acknowledged. The sample selected for interviews is limited. Further research can be conducted with larger sample size and the results can be compared with those from other destinations. Additionally, some research may further investigate the merger of culture and entertainment in a Chinese context, probably with quantitative methods, to better evaluate the role of such entertainment in tourism. Moreover, such type of investigation can be conducted from the perspectives of tourists or frontline staff within the entertainment segment.

Notes:

(1) Junkets not only arrange transport, food and lodging for their VIP clients, but also serve as bank-like entities by lending money to players and collecting debts. They are not owned by the casinos, but rather are paid a commission for their services. They used to account for a large portion of the casinos' VIP revenue.

(2) This feast is to honor a man who managed to destroy an evil dragon when alcohol gave him courage. The fishermen associations organize this festival, in which men perform drunken dance with wooden head and tail of a dragon, and drink wine until they drop.

(3) The Greater Bay Area comprises the two Special Administrative Regions of Hong Kong and Macao, and the nine municipalities of Guangzhou, Shenzhen, Zhuhai, Foshan, Huizhou, Dongguan, Zhongshan, Jiangmen and Zhaoqing in Guangdong Province.

Acknowledgements

This research project No: RP/OTHER-02/2015 was under the financial support of Macao Polytechnic Institute.

References

Altinay, L.; Paraskevas, *A. Planning Research in Hospitality and Tourism*. Oxford: Elsevier Ltd., 2008.

Anholt, S. *Handbook on Tourism Destination Branding*. Madrid: World Tourism Organization and the European Travel Commission, 2009.

Awaritefe, O.D. Destination image differences between prospective and actual tourists in Nigeria. *Journal of Vacation Marketing*, Vol. 10, No 2, 2004, pp. 264-281.

Baloglu, S.; McCleary, K. U.S. international pleasure travelers' image of four Mediterranean destinations: A comparison of visitors and non-visitors. *Journal of Travel Research*, Vol. 38, No 2, 1999, pp. 144-152.

Blaschke, B. Macau to target 40% non-gaming revenue: MGTO Director. *Inside Asian Gaming*, May 17, 2018. Retrieved from https://www.asgam.com/index.php/2018/05/17/macau-to-target-40-non-gaming-revenue-mgto-director/ [accessed 24 July 2021].

Branigan, T. Macau – gaming capital of the world. *The Guardian,* May 11, 2011. Retrieved from https://www.theguardian.com/travel/2011/may/11/macau-gambling-capital-of-world [accessed 15 May 2021].

Cabot, A.N.; Christiansen, E.M.; Zou, B. A tale of two cities: Las Vegas and Atlantic City. *Gaming Law Review and Economics*, Vol. 20, No 9, 2016, pp. 718-742.

Cave, J. Embedded identity: Pacific islanders, cultural economies and migrant tourism product. *Tourism, Culture and Communication*, Vol. 9, 2009, pp. 65-77.

Chernev, A. Goal orientation and consumer preference for the status quo. *Journal of Consumer Research*, Vol. 31, No 3, 2004, pp. 557-565.

Choi, S.; Lehto, X.Y.; Morrison, A.M. Destination image representation on the web: Content analysis of Macau travel related websites. *Tourism Management*, Vol. 28, No 1, 2007, pp. 118-129.

Christiansen, E.M.; Brinkerhoff-Jacobs, J. Gaming and entertainment: An imperfect union? *The Cornell Hotel and Restaurant Administration Quarterly*, Vol. 36, No 2, 1995, pp. 79-94.

CNBC. Macau Legend shares fall over 20% after CEO's arrest. 30 January 2022. Retrieved from https://www.cnbc.com/2022/01/31/macau-legend-shares-fall-after-ceos-arrest.html [accessed 12 February 2022].

Dann, G.M.S. Anomie, ego-enhancement and tourism. *Annals of Tourism Research*, Vol. 4, 1977, pp. 184-94.

Dann, G.M.S. Tourism motivation: An appraisal. *Annals of Tourism Research*, Vol. 8, No 2, 1981, pp. 187-219.

Dann, G.M.S. Why, oh why, oh why, do people travel abroad? In: Prebensen, N.K.; Chen, J.S.; Uysal, M.S. (Eds.). *Creating Experience Value in Tourism*, CABI, 2014, pp. 48-62.

Du Cros, H. Emerging issues for cultural tourism in Macau. *Journal of Current Chinese Affairs*, Vol. 38, No 1, 2009, pp. 73-99.

Encyclopaedia Britannica 2000. Retrieved from http://www.eb.com [accessed 16 June 2021].

Florida, R. *The Rise of the Creative Class and How it's Transforming Work, Leisure, Community and Everyday Life*. New York: Basic Books, 2002.

Framework Agreement on Cooperation between Guangdong and Macao. *Major Tasks for Implementing the Framework Agreement on Cooperation between Guangdong and Macao.* Retrieved from https://www.gov.mo/en/content/framework-agreement-guangdong-macao/ [accessed 16 January 2022].

Galaxy Entertainment Group. *Annual Reports (2017-2020).* Retrieved from https://www.galaxyentertainment.com/en/investor/financial-reports [accessed 14 January 2022].

Gallarza, M.G.I.; Saura, G.; Garcia, H.C. Destination image: Towards a conceptual framework. *Annals of Tourism Research*, Vol. 29, No 1, 2002, pp. 56-78.

Global Times. Macao to boost non-gaming industries to promote economic diversification. Chief Executive. March 23, 2015. Retrieved from https://www.globaltimes.cn/content/913656.shtml [accessed 28 June 2019].

Gray, J.H.; Densten, I.L. Integrating quantitative and qualitative analysis using latent and manifest variables. *Quality & Quantity*, Vol. 32, 1998, pp. 419-31.

Gu, Z. Macau gaming: Copying the Las Vegas style or creating a Macau model? *Asia Pacific Journal of Tourism Research*, Vol. 9, No 1, 2004, pp. 89-96.

Honkanen, A. Churches and statues: Cultural tourism in Finland. *Tourism and Hospitality Research*, Vol. 3, No 4, 2002, pp. 371-379.

Hudson, S. *Tourism and Hospitality Marketing. A Global Perspective*. Singapore: Sage Publications Ltd., 2008.

Io, M.U.; Wan, P.Y.K. Relationships between tourism experiences and place attachment in the context of casino resorts. *Journal of Quality Assurance in Hospitality & Tourism*, Vol. 19, No 1, 2018, pp. 45-65.

Iun, H.T.S. An exploratory paper on the shift of place marketing to place branding literature and its relations to Macau. Paper presented at the 12th APacCHRIE Conference, Malaysia, May 21-24, 2014. Retrieved from www.ift.edu.mo/EN/Researches/Home/Index/555 [accessed 12 November 2019].

Kim, S.S.; Lee, C.; Klenosky, D.B. The influence of push and pull factors at Korean national parks. *Tourism Management*, Vol. 24, No 2, 2003, pp. 169-180.

Kurlantzick, J. Viva Macau? *Current History* 104, No. 683, September 2005, pp. 284-288.

Lemmi, E.; Tangheroni, M.S. Food and wine tourism as a pull factor for Tuscany. *AlmaTourism – Journal of Tourism, Culture and Territorial Development*, Vol. 6, No 11, 2015, pp. 36-53.

Li, M.; Zhang, H.; Cai, L. A subcultural analysis of tourism motivations. *Journal of Hospitality & Tourism Research*, Vol. 40, No 1, 2016, pp. 85-113.

Loi, K.I.; Kong, W.H.; Bandeira, H.R. Macao as a city of gastronomy: The role of cuisine in a tourism product bundle. In: Morrison, A.M.; Coca-Stefaniak, J.A. (Eds.). *Routledge Handbook of Tourism Cities.* London: Routledge, 2020.

Loi, K.I.; Pearce, P.L. Powerful stakeholders' views of entertainment in Macao's future. *Journal of Business Research*, Vol. 65, No 1, 2012, pp. 4-12.

Lucas, A.F.; Kilby, J. *Principles of Casino Marketing.* Norman, OK: Okie International, 2008.

Macao Census and Statistics Service. *Yearbook of Statistics (2017-2019)*. Retrieved from https://www.dsec.gov.mo/getAttachment/a2b8aa77-3b58-4f44-b5cf-ea003a02cc4f/C_AE_PUB_2019_Y.aspx [accessed 15 September 2020].

Macao Government Tourism Office (MGTO). *Macao Tourism Industry Development Master Plan 2017*. Retrieved from https://masterplan.macaotourism.gov.mo/home-en/index.html [accessed 15 July 2021].

Mandić, A.; Mrnjavac, Ž.; Kordić, L. Tourism infrastructure, recreational facilities and tourism development. *Tourism and Hospitality Management*, Vol. 24, No 1, 2018, pp. 41-62.

Marine-Roig, E.; Anton Clavé, S. Destination image gaps between official tourism websites and user generated content. In: Inversini, A; Schegg, R. (Eds.). *Information and Communication Technologies in Tourism*. Cham, Switzerland: Springer, 2016, pp. 253-265.

Mason, M.C.; Paggiaro, A. Investigating the role of festivalscape in culinary tourism: The case of food and wine events. *Tourism Management,* Vol. 33, No 6, 2012, pp. 1329-1336.

Melco Resorts & Entertainment Limited. *Annual Reports (2017-2020)*. Retrieved from https://ir.melco-resorts.com/annual-reports [accessed 15 November 2021]

Meneses, J.P. (2020). Hengqin is the way... *Macau Business*. Retrieved from https://www.macaubusiness.com/hengqin-is-the-way/ [accessed 15 April 2021].

Merrilees, B.; Miller, D.; Ge, G.L.; Tam, C.C.C. Asian city brand meaning. A Hong Kong perspective. *Journal of Brand Management*, Vol. 25, 2018, pp. 14-26.

MGM China Holdings Limited. *Annual Reports (2017-2020).* Retrieved from https://en.mgmchinaholdings.com/IR-Annual-and-Interim-Reports [accessed 10 October 2021].

Mihalis, K. Branding the city through culture and entertainment. Paper presented at AESOP Conference, Vienna, Austria, July 13-18, 2005. Retrieved from http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.583.4167&rep=rep1&type=pdf [accessed 5 March 2021].

Miles, M.B.; Huberman, A.M. *An Expanded Source Book Qualitative Data Analysis*. London: Sage, 1994.

Mohammed, I.; Guillet, B.D.; Law, R. The contributions of economics to hospitality literature: A content analysis of hospitality and tourism journals. *International Journal of Hospitality Management*, Vol. 44, 2015, pp. 99-110.

Mokras-Grabowska, J. New urban recreational spaces. Attractiveness, infrastructure arrangements, identity. The example of the city of Łódź. *Miscellanea Geographica – Regional Studies on Development*, Vol. 22, No 4, 2018, pp. 1-6.

Moura, N. Novotown's Innovation Leadership Academy Hengqin to open in Feb 2021. *Macau Business*, 2020. Retrieved from https://www.macaubusiness.com/novotowns-innovation-leadership-academy-hengqin-to-open-in-feb-2021/ [accessed 3 June 2021].

Murphy, L. Australia's image as a holiday destination-perceptions of backpacker visitors. *Journal of Travel & Tourism Marketing*, Vol. 8, No 3, 1999, pp. 21-45.

Ooi, C.S. Poetics and politics of destination branding: Denmark. *Scandinavia Journal of Hospitality and Tourism*, Vol. 4, No 2, 2004, pp. 107-128.

O'Regan, M. Post-Colonial Macau: Hope and despair in a world centre of tourism and leisure (2019, online since 30 March 2020). Retrieved from http://journals.openedition.org/viatourism/4469 [accessed 10 April 2021].

Pan, B.; Li, X. The long tail of destination image and online marketing. *Annals of Tourism Research*, Vol. 38, No 1, 2011, pp. 132-152.

Peterson, W. Why did they become Christians? In: Yang, T.; Li, J.; Xu G. (Eds.). *Review of Culture*, Vol. 2, No 21, 1994, pp. 95-110.

Quackenbush, C. Morpheus Hotel. *Time*, August 22, 2018. Retrieved from https://time.com/collection-post/5366744/morpheus-hotel-macau-china/ [accessed 3 January 2022].

Sands China Limited. *Financial Reports (2017-2020).* Retrieved from https://investor.sandschina.com/financial-information/annual-reports [accessed 1 November, 2021].

Shoemaker, P.J.; Reese, S.D. *Mediating the Message: Theories of Influences on Mass Media Content.* White Plains, NY: Longman, 1996.

Silva, R. Save the uniqueness of Macao: The melting pot of East and West. Paper read at the Conservation of Urban Heritage. Macau Vision International Conference, Macao, 2002.

Siu Lam, C. *On the Frontline in Macao: Casino Employees, Informal Learning, & Customer Service.* University of Nevada Press, 2015.

Siu Lam, C. Why has Macao attracted the world-record gaming revenue? *Journal of Gambling Business and Economics*, Vol. 12, No 2, 2018, pp. 25-35.

Siu Lam, C.; Crossley, J. Las Vegas versus Macao as diversified travel destinations. *Journal of Tourism Insights*, Vol. 5, No 1, 2014, Article 5.

SJM Holdings Limited. *Annual Reports (2017-2020).* Retrieved from https://www.sjmholdings.com/en/investor-relations/financial-reports [accessed 8 November 2021].

Sou, J.P.U.; Vinnicombe, T.; Leung, T.C.H. Rebranding Macau: Views of cultural industry leaders. *International Journal of Culture, Tourism and Hospitality Research*, Vol. 10, No 1, 2016, pp. 91-104.

Suh, E. Examining the indirect impact of showroom entertainment on hourly slot gaming volume: The case of a Las Vegas hotel-casino. *International Journal of Hospitality Management*, Vol. 30, 2011, pp. 522-529.

Terkenli, T.S.; Georgoula, V. Tourism and cultural sustainability: Views and prospects from Cyclades, Greece. *Sustainability*, 14, 2022, pp. 1-20.

Tyrell, B.; Mai, R. *Leisure 2010 – Experience Tomorrow*. Henley: Jones Lang La Salle, 2001.

Urry, J. *The Tourist Gaze: Leisure and Travel in Contemporary Societies*. London: Sage, 2002.

Vong, L.T.; Ung, A. Exploring critical factors of Macau's heritage tourism: What heritage tourists are looking for when visiting the city's iconic heritage sites? *Asia Pacific Journal of Tourism Research*, Vol. 17, No 3, 2012, pp. 231-245.

Wikipedia. *The Entertainment Capital of the World*. Retrieved from https://en.wikipedia.org/wiki/The_Entertainment_Capital_of_the_World [accessed 16 February 2021].

Wong, I.A.; McKercher, B.; Li, X. East meets West: Tourist interest in hybrid culture at postcolonial destinations. *Journal of Travel Research*, Vol. 55, No 5, 2016, pp. 628-642.

World Bank. *Data*. Retrieved from https://data.worldbank.org/indicator/NY.GDP.PCAP.CD [accessed 15 January 2022].

Wu, M.; Pearce, P. Chinese vehicle users in Australia: A netnographic study of tourist motivation, *Tourism Management*, Vol. 43, No 1, 2014, pp. 22-35.

Wynn Macau Limited. *Annual Reports (2017-2020)*. Retrieved from http://en.wynnmacaulimited.com/financial-information/annual-reports [accessed 15 October 2021].

Yin, R.K. *Case Study Research and Applications: Design and Methods*. Thousand Oaks, CA: Sage, 2018.

Zukin, S. *Dialogue on Urban Cultures: Globalization and Culture in an Urbanizing World.* UN Habitat World Urban Forum, Barcelona, September 13-17, 2004.

Article info: Received 25/08/2021. Accepted 05/05/2022. Refereed anonymously.