Travelling with Hanfu: A social media analysis of contemporary Chinese travelling for artistic photographs

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ABSTRACT

Travelling with Hanfu is a new form of travel that has become popular among young people in contemporary China in recent years. Such travellers dress up in *Hanfu* (the traditional costume of the Han people) to visit tourist destinations and attractions, and take photos. Some travellers prepare their own Hanfu accessories, makeup and hairstyles, and ask friends or family members to help with the photography. Some tourists choose to rent Hanfu from a Hanfu experience shop near their destination and ask the shop to help them with accessories, makeup and hairstyles, even hiring professional photographers to take photos of them in Hanfu. Those who *travel with Hanfu* post their travel photos and experiences on the internet to share. With the spread of such information, the practice of travelling with Hanfu has been followed and emulated by more and more netizens, and this new tourism phenomenon has not only developed within China, but also extended to non-Chinese regions.

In this interpretive study, qualitative research on the internet and other unobtrusive data collection methods were used to obtain 15 relevant blog and online forum posts, of which three related to Hanfu travel experiences out of China. The data analysis used a narrative inquiry approach, a method involving thematic analysis to examine the data. In the process of analysing data from domestic and overseas destinations, the main themes and concepts were revealed, including the motivation of Hanfu travel and the associated photography process. The results reveal the key significance of the tourism experience of travelling in Hanfu, and reveal the network culture, film and television culture, historical culture, and national cultural values expressed in these tourism activities, reflecting the different choices of tourism destinations based on different motivations and cultural values. Although the research has some limitations, such as the small sample size and a lack of male expression, still, the results provide a comprehensive understanding of Hanfu tourism, and help to look from the tourists' perspective, to understand this new form of tourism. The development of related tourism products in the future is discussed.

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ATTESTATION OF AUTHORSHIP

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Signed:

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Chapter 1. Introduction

1.1 Background to the study

There are 56 minority nationalities in China, and each nation is a unique ensemble. *Hanfu* is the traditional costume of the Han nationality (Zhang, 2009b). However, in many film and television shows it is common to see representatives of China's 55 ethnic minorities wearing their national costumes, apart from the Han Chinese representatives, who wear Western-style suits, so where is the Hanfu?

During the Yellow Emperor's time, Hanfu began to appear, but it did not develop naturally and was interrupted for more than 300 years because the Han Chinese lost their power (Liu & Wang, 2019). The tremendous economic achievements made by China in the past 30 years of reform and opening-up have brought new cultural self-confidence and rapid improvement of China's international status. Still, this new reality has also made the Chinese people realise that China's traditional culture has been "hollowed out" due to the loss of a large amount of conventional culture (Zhang, 2009b). Under such circumstances, Chinese society is gradually recognising the importance of traditional culture, and the government is paying more attention to the promotion of traditional Chinese culture, and putting the Hanfu, as part of conventional culture, on the road to revival.

In November 2003, an electrician named Wang Letian walked in the streets of Zhengzhou wearing a Hanfu (Kan, 2005). At the time, this strange costume caught the attention of many people. Being viewed as a maverick, he received some media attention. Later, Singaporean-Chinese journalist Zhang Congxing saw Wang Letian's photo on the internet, contacted him, and wrote an article about him, which was published in Singapore's *Lianhe zaobao*. Through the media reports, people began to understand Hanfu again. Subsequent fans of Hanfu gave the event crucial iconic significance. It was seen as the beginning of the Hanfu movement, and Wang Letian was called "the first person to wear Hanfu on the streets," or even "the first person to revive Hanfu" (Kan, 2005). In recent years, Hanfu culture has become a new trend among young people in Chinese cities. Until 2019, the number of consumers in the national Hanfu market has exceeded two million people, and the full scale of the industry is about 1.09 billion yuan (Zhang, 2019). The success of Hanfu is phenomenal, as it has gone from an unknown

concept to a popular trend in just over a decade. Some scholars call this phenomenon the "Hanfu Economy" (Zhang, 2019). The economic prospects of Hanfu have attracted the attention of Chinese society, and the study of Hanfu culture has not only been limited to the clothing, culture, and history, but has also attracted interdisciplinary attention from disciplines such as economics, sociology, and political science.

In 2014, a Chinese freelance photographer, Dang Xiaoshi and Chinese actor Xu Jiao, joined to launch the *Travelling with Hanfu* project (Wang, 2019). When they posted a series of photos of the project online, they quickly attracted the attention of many netizens and imitators. In recent years, *Travelling with Hanfu* has become a popular new sport. Hanfu began to combine with tourism in new forms and was widely welcomed by young people (Wang, 2020). Now, the element of Hanfu seems to be a new subject for China's tourism market to consider.

1.2   China's contemporary Hanfu tourism market

In the period before the revival of the Hanfu culture, the integration of Chinese tourism products and Hanfu elements was rudimentary. Most of these tourism products appeared in scenic spots and attractions with historical sites, such as the Summer Palace in Beijing, or in places and attractions that imitated antique Chinese features. Tourists often see shops offering antique photo projects at such scenic spots and attractions. These shops can offer a variety of styles of Hanfu for tourists to wear, to match the features of the interest for a photoshoot, and tourists can use their own camera or the shop's camera and photographer, and then choose their favourite photo to take away. The costumes that are now known as *Hanfu* were at that time known as *Gu Zhuang*, meaning ancient Chinese clothing. The fabrics of these ancient costumes were not nearly as well made as contemporary Hanfu and certainly did not have elaborate designs. The colours were mainly bright colours such as red or green. Some shops also provided simple accessories such as wigs and hats to make the visitors look like a real "ancient person." Later, with the development of the economy and social civilisation, consumers began to buy and use products to satisfy their aesthetic desires (Wang et al, 2004). Gaudy colours, poorly designed clothes, simple accessories, and cookie-cutter camera angles no longer catered to the tourists' pursuit of refined aesthetic culture and a personalised travel experience. Such stores have since almost disappeared.

Hanfu experience centres are indicative of the rise of the Hanfu economy and are both photo studios and clothing stores, where clothes can be rented or sold (Hu, 2017). Some of the Hanfu experience centres also function as Han cultural experience centres, selling Han cultural experience items such as tea art, flower art, and traditional handicrafts (Hu, 2017). The experience centres are found not only in or near scenic spots, but also in busy commercial streets. Hanfu culture is also used as a tourism resource, such as in the Hanfu Cultural Festival. Cultural festivals usually choose to align themselves with ancient towns or gardens (Zhao, 2020). To attract more tourists to participate, the organisers of the festivals offer free tickets to those who come to the festival in Hanfu (Zhao, 2020) as an incentive to dress up.

The 21st century has been called "the information age," as the internet provides people with a technology platform for fast and effective communication (Guo et al., 2016). Travel blog writing has become a developing trend in the online society (Azariah, 2017). Travel blogs often appear on the internet in the form of blog or forum posts. A blog is a description of travel life, a record of what the author sees and feels in the travel process, and a kind of sharing of travel experiences (Azariah, 2017). With the popularity of online culture, more and more tourists will choose to share their travel experiences on the internet. These shared contents often serve as reference materials for other tourists, influencing their choices of tourism destinations, tourism methods, and projects. Therefore, this online sharing indirectly affects the development of tourism products (Park et al., 2020). With the advent of the experience economy, there is now a new challenge for the tourism market to understand the needs of customers and provide a better travel experience (Park et al., 2020). In this environment, more and more content relating to travelling in Hanfu is appearing on online platforms and attracting attention. With the popularity of Hanfu culture, wearing Hanfu to travel has also become a new travel phenomenon. This new phenomenon has brought new business opportunities to many tourist attractions in China, especially some ancient towns, which have been favoured by more young tourists. Moreover, some scenic spots that were not well known in the past, such as Xitang Ancient Town, have packaged their tourism products with the elements of Hanfu tourism. This has not only attracted a large number of tourists and achieved considerable economic benefits, but also formed a unique brand advantage and further expanded the influence of the scenic spot.

The revival of Hanfu culture is a relatively new issue, and the existing literature on Hanfu culture and tourism has mainly focused on the development of tourism products. There is a gap in research on Hanfu tourists, especially on their motivations and behaviours. Because of this lack of research information, this dissertation seeks to gain a deeper understanding of this phenomenon.

1.3   Research aim and objectives

Tourists who choose to travel with Hanfu are the focus of this study. Due to the lack of research on this market, this dissertation aims to understand and analyse the tourism behaviours of these tourists by collecting the information they share on the internet, to gain a deeper understanding of this emerging tourism phenomenon. To achieve this aim, this research addresses the following questions:

Q1: What are the reasons for travelling with Hanfu?

Q2: What cultural values does this act of travelling in Hanfu reflect?

Q3: What factors do tourists who travel in Hanfu consider, when choosing a destination or attraction?

1.4   Research paradigm and methods used

1.4.1 Research paradigm

Considering that the subjects of this study are tourists travelling in Hanfu, this research is aimed at studying individual behaviours. Qualitative research is characterised by openness and flexibility, and using qualitative research methods to observe and describe, it is possible to understand the subject of a study accurately, and through this understanding, accurately grasp the meaning in human social life (Jennings, 2010). Therefore, qualitative research is used as the primary research method for this study. Considering the subject of this research, the interpretive paradigm is the philosophical paradigm adopted, and the inductive method is the primary research method.

1.4.2 Research methods

The primary source of data for this study comes from the internet (or "web"), from a variety of social media outlets. Various social media, online blogs and online forums are

set up to make it convenient for users to share their personal experiences and feelings (Kaufmann et al., 2019). Data for this study are mainly from the private journals published on the blogs and the posts in the forums. Since this research adopts a qualitative research method, subjectivity is inevitably present in the study (Jennings, 2010). To complete the research from an objective and as neutral perspective as possible, the data collection was conducted in an unobtrusive way, which mostly avoids bias in the data, because the observed individuals do not know they are being observed (Marrelli, 2007). Since the data for this study were mainly collected from online blogs and forum posts, a category of information that is mostly in the form of stories and narratives, narrative analysis and thematic analysis was used as the appropriate methods of data analysis.

1.5   Dissertation structure

This dissertation is divided into six chapters. Chapter 1 introduces the background and objectives of the research and briefly outlines the methodology and establishes the outline and structure of the dissertation. The second chapter reviews and discusses the published literature on Hanfu culture and tourism, providing more detailed background information and explaining some of the proprietary terms related to Hanfu. The third chapter explains the research paradigm of the study and then discusses the methodology used to collect and analyse the data. The results are discussed in Chapter 4. The main content of this chapter is to describe the findings obtained from the thematic analysis after data collection, according to the method discussed in the third chapter. Chapter 5 analyses and discusses the findings from Chapter 4, as well as other possible themes related to the findings. Finally, Chapter 6 concludes the study, answering the three research questions and synthesising the understandings from the study from a holistic perspective. The specific implications and limitations of this study are also discussed, and finally, recommendations for future research are made.

Chapter 2. Literature Review

2.1 Introduction

The primary purpose of this chapter is to review and summarise the literature relevant to this study. In reviewing the literature, these published theories can enrich the context of this study to help better understand the phenomenon of travelling with Hanfu.

The literature review focuses on three themes. Since the topic of this study revolves around Hanfu culture, the provision of background knowledge related to Hanfu culture is necessary. This chapter begins with an explanation of Hanfu culture and the Hanfu revival movement. It includes a definition of *Hanfu*, a description of the Hanfu movement, and an analysis of the characteristics of Hanfu enthusiasts. Next, the chapter elaborates on the tourism products that already exist in the tourism industry related to Hanfu. In particular, the Hanfu Festival and the Hanfu experience centres are both examples of a thriving Hanfu economy. The chapter concludes with an explanation of two relevant theories in tourism, the tourist experience and the tourist gaze, which guide the interpretation of the data in the subsequent sections.

2.2 Hanfu culture and Hanfu revival

2.2.1 The concept of Hanfu

In discussing Chinese Hanfu, many people may assume that it refers to the clothes of the Chinese Han Dynasty, but this view is very one-sided. *Hanfu* does not just refer to the clothing of the Chinese Han Dynasty. The term "Hanfu" is a general term for the traditional dress of the Chinese Han people, also known as "Han Zhuang" and "Hua Fu" (Chen, 2007). The origin of Hanfu begins before the Han Dynasty (Chen, 2007). *Hanfu* mainly refers to the traditional clothing system with Han characteristics, formed through natural evolution in the main residential areas of the Han people. This occurred over 4,000 years from the time of the Yellow Emperor of China to the mid-17th century (late Ming and early Qing Dynasties), with Han culture as the background and dominant ideology (Wang, 2013). In a broad sense, *Hanfu* refers to a set wearing system, or attire, from crown, clothes, and shoes, to accessories (Wang, 2013). From this perspective, Qipao and Tang dress, which are widely known in Western society, do not belong to the category of Hanfu, because they both originated from the traditional Manchu dress of the Qing

Dynasty (Wang, 2009a). In other words, the *Hanfu* theory that has emerged in the 21st century has a certain anti-*Tang dress* and anti-*cheongsam* tendency, which means they are against regarding the Tang dress and the Cheongsam as part of The Han costume (Wang, 2009a).

Although the Qing Dynasty was excluded from the Hanfu culture, defining *Hanfu* has been a controversial issue in academic circles (Yang, 2019). In 1645, the Qing Dynasty promulgated the "Manchu Queue and Costume," which mandated that the Han people could no longer wear traditional Hanfu and must follow the requirements of the Manchu culture from hairstyle to dress (Jia & Guo, 2019). This regulation caused strong resistance from the Han people across the country at the time, and even led to the political events of the Yangzhou Massacre and the Three Massacres of Jiading (Wang, 2018). However, many scholars have pointed out that due to the fierce resistance of the Han people, the "Manchu queue to dress" policy eventually evolved into a compromise (Wang, 2018). The clothes worn by the Han people during the Qing Dynasty were a combination of traditional Han clothing and traditional Manchu clothing (Jia & Guo, 2019). From this point of view, although the Qing rulers vigorously suppressed Hanfu, it never wholly disappeared from people's daily lives. The Hanfu culture did not die during the Qing Dynasty.

Hanfu as discussed in this study, refers to a kind of costume designed and made by the Hanfu movement participants and Hanfu enthusiasts of historical artefacts and ancient books since the rise of the Hanfu movement in the 21st century (Yang, 2019). It can be described as *modern Hanfu*, *restored Hanfu* or *new Hanfu* (Wang, 2008). For ease of expression, *modern Hanfu* is referred to as *Hanfu* in the Hanfu cultural community (Wang, 2008). In the early stage of the Hanfu revival process, designers chose the most eye-catching styles, starting from the high-end level, first copying some of the clothes for major celebrations, ceremonies and festivals (Luo & Liu, 2005). These gorgeous Hanfu are also popular among Hanfu lovers. The Hanfu designed during this period, paid great attention to cultural connotations and historical values, and tried to reproduce the Hanfu in history as much as possible, but this kind of Hanfu design is complicated and not suitable for daily life. The price is too high for many Hanfu lovers, and the revival of Hanfu seems to have become a small group's amusement.

Later, some Hanfu designers began to try to integrate modern elements into Hanfu and design simpler costumes (Luo & Liu, 2005). Compared with the former type, this kind of Hanfu required no complicated accessories and was much cheaper. The emergence of this kind of Hanfu undoubtedly made the revival of Hanfu more likely to achieve universal popularisation. However, some people have raised doubts about the legitimacy of this kind of Hanfu. From the contents searched on the internet, it seems that bright and colourful Hanfu still occupies the mainstream market of Hanfu and is sought after by Hanfu lovers.

2.2.2   Features of Hanfu

Hanfu embodies the history and culture of the Hanfu nation, and the history of Hanfu is equivalent to the history of half of the Chinese civilisation (Jiang, 2018). The Hanfu system is very complex. After thousands of years of development, it is not only rich in variety but also exquisite in accessories (Jiang, 2018). The designs of different dynasties of Hanfu reflect the social and cultural environment of the times (Du & Lin, 2015). The Qin Dynasty had a simple design, the Han Dynasty had an elegant style, the Tang Dynasty had noble Hanfu, the Song Dynasty had graceful Hanfu, and the Ming Dynasty had solemn Hanfu (Du & Lin, 2015). The styles, materials, and cuts of Hanfu were different in each historical period, but the core features of Hanfu clothing were preserved (Jiang, 2018).

Most Hanfu do not have a collar (Zhao & Zhu, 2018). The collar is connected to the placket, and the front placket is divided into left and right sides. When dressing, the left lapel covers the right armpit, the right lapel is pressed inside, and then a belt is tied. Because of the ancient Chinese belief in yin-yang theory, it is believed that left is yang and right is yin, and *yang* stands for life, *yin* for death (Cao et al., 2020a). The left lapel is outside, indicating the power of the yang to suppress the yin, which is the clothing of the living people (Cao et al., 2020a). On the contrary, if yin exceeded yang, the clothes would become those worn by the dead, which is a taboo in Chinese clothing (Cao et al., 2020a). The Hanfu is generally divided into two parts. The upper part is a loose blouse, and the lower part is a skirt. Compared to the close-fitting style of Western clothing, Hanfu is mostly flexible, often with full robes and wide sleeves (Zhao & Zhu, 2018). When a person stretches their arms when wearing Hanfu, the large sleeves will naturally hang down, creating a graceful curve. This design adds elegance to the person wearing the Hanfu when they are moving around, especially when standing against the wind (Cao

et al., 2020b). Hanfu usually does not have buttons, but rather a few thin ribbons tied under the armpits, one left and one right, to secure the clothes (Zhao & Zhu, 2018). This design not only makes it easy to adjust the width, but can also form a kind of elegant aesthetic (Cao et al., 2020b).

It should be noted that the lacing of the Hanfu is not because the ancient Chinese did not invent buttons; studies have shown that buttons appeared in the Zhou Dynasty (1046 BC - 256 BC) (Cao et al., 2020b). The idea behind Hanfu was to follow nature and make ribbons from excess cut material to connect pieces of clothing, so there were almost no buttons (Cao et al., 2020b). This kind of design fully reflects the natural beauty of Hanfu (Cao et al., 2020a).

The rulers of all the dynasties attached great importance to the design of the Hanfu and inherited and designed Hanfu in strict accordance with the ritual law (Ge & Wang, 2017). Each change to the Hanfu had to be discussed many times by the courtiers (Ge & Wang, 2017), so the designs of Hanfu not only show the hierarchical, kinship and political culture of Chinese civilisation but also embody philosophical ideas (Ge & Wang, 2017).

2.2.3   Hanfu movement

"Hanfu movement" is an abbreviation of "Hanfu revival movement" (Xiong, 2011). The Hanfu movement was developed in China in the early 21st century (Liu, 2013). With urban Hanfu men and women as the main body, the internet as the media and stage, and Hanfu as the symbol and representative. It was a folk movement aimed at reconstructing the national costumes of the Han people and reviving the Hanfu culture and traditional Chinese culture (Xiong, 2011).

In 2003, Zhengzhou worker Wang Letian took to the streets alone in his homemade Hanfu, marking the rise of the Hanfu movement (Liu, 2013). In the following years, the number of people participating in the Hanfu movement increased, and the impact of the movement continues to spread. Many large and medium-sized cities have formed one or more Hanfu folk groups (Xiong, 2011), and in recent years, some universities have set up student clubs related to Hanfu (Liu, 2013).

The main participants of the Hanfu movement are generally people born between 1980 and 2000, with the core being young white-collar workers and university students (Guo,

2019). Their common characteristics are their love of Chinese culture and sense of mission, and their willingness to accept new ideas (Wang, 2012). The participants of the Hanfu movement call themselves and other supporters "*tong pao*", which can be translated as "wearing the same clothes," but the extended meaning can be understood as having a common goal to strive towards (Guo, 2019). The term comes from the Chinese historical work "The Book of Songs." Therefore, Hanfu can be seen as a uniform for these participants and supporters, and wearing Hanfu can give them a sense of identity. Advocates of the Hanfu movement believe that there are two main objectives in initiating the Hanfu movement: one is to awaken national consciousness, enhance Chinese cultural values, restore Chinese cultural dignity, and revive Chinese civilisation (Xu, 2006), and the other is to arouse the attention of the public by reviving the traditional costumes of the Chinese people as a starting point, thus inheriting and spreading traditional culture (Xu, 2006). The former is concerned with the awakening of national consciousness, whereas the latter focuses on the inheritance of traditional culture.

The Hanfu movement began with the awakening of national consciousness (Wang, 2012), or rather, it originated from the questioning of some of the participants of the Hanfu movement (Fu, 2012). In their view, the Han Chinese nation is also a nation with its own culture and should not be dwarfed or ignored (Wang, 2012). However, on significant festivals and occasions, only people from minority areas wear their national costumes, which undoubtedly reflects the high degree of confidence that minorities have in their national cultures. In contrast, the Han Chinese people lack cultural identity and cultural spirit (Fu, 2012). The advocates of the Hanfu movement began to question whether or not the *tang* suit and *qipao* could accurately represent traditional Chinese dress (Zhou, 2008). Participants in the Hanfu movement began to ask, what is the national dress of the Chinese people? Do the Chinese have a nationality of their own (Zhou, 2008)? While the questions of the participants in the Hanfu movement initially focused on the ostensible dress controversy, their ultimate goal was to seek an answer to the question of how to understand the Chinese people from a global perspective (Wang, 2012).

The participants of the Hanfu movement believe that, although it is only one form of clothing, Hanfu plays a vital role in Chinese civilisation (Fu, 2012). The history of the development of Hanfu can be regarded as the civilisation history of the Han people, because Hanfu is not only a piece of clothing, but is also closely related to the whole traditional culture (Wang, 2015), reflected in the rituals of marriages, funerals, work, and

life, as well as the philosophical concepts of Confucianism and Taoism (Li, 2015). Therefore, the participants of the Hanfu movement need to take the revival of Hanfu as a starting point from which to recover the forgotten contents of the Hanfu culture step by step (Li, 2015a). They can then use this as a basis to re-practice and carry forward China's national character, and finally achieve the revival of Chinese civilisation in the contemporary era (Wang, 2015). Only in this way, they believe, can the national spirit become enterprising and ambitious again, and only then will it be strong enough to continue the revival of China and ultimately achieve the enhancement of China's national power and international status (Wang, 2015).

Although the Hanfu movement has received attention and support from Chinese young people, some scholars have raised questions. They argue that the Hanfu movement is a racial nationalism of the internet age (Zhang, 2009a). On the surface, the restoration of Hanfu can be viewed as a realistic demand, and committed to the revival of traditional culture (Wang, 2010). In reality however, the movement uses Hanfu culture as its standard, and even tends to promote the purity and superiority of the Han Chinese (Li & Yu, 2017). Opponents argue that the movement's emphasis on the legitimacy and independence of Hanfu is divisive to Han Chinese and ethnic minorities (Zhang, 2009b). Throughout Chinese history, the exchange and integration of the Han Chinese and ethnic minorities has never ceased (Wang, 2010). The designs of Hanfu of various dynasties have themselves borrowed and combined elements of minority costumes. The so-called "Han specific costume" is therefore a false proposition (Li & Yu, 2017). However, scholars who support the Hanfu movement argue that the concept of the Hanfu movement has four key themes: national, culture, tradition, and revival (Zhang, 2009a). Among these four themes, national identity is at the core of their concept, and culture and tradition are their primary criteria for defining nationality (Wang, 2010). The pursuit of revival comes after the formation of the psychology of national identity (Zhang, 2009a). Therefore, the Hanfu movement, although it has had a dangerous tendency to narrow nationalism, has placed more emphasis on a sense of belonging to the country.

The Hanfu movement relies heavily on virtual online communities (Zhou, 2014). At the beginning, the main form of the Hanfu movement was the participants of the movement, who used the internet to discuss and share knowledge and culture related to Hanfu. However, it gradually evolved in the direction of social practice, i.e. from online communities to wider society (Wu et al., 2020). Some of the participants of the Hanfu

movement believe that cultural revival can be considered not only from a philosophical and cultural perspective but also as a participatory practice (Zhou, 2014). Participants in the Hanfu movement took to the streets with Hanfu to showcase Hanfu culture to the public. They spontaneously organised Hanfu fashion shows in public places in the cities, and in the later stages, there were even Hanfu shows with a commercial focus, with some Hanfu shops promoting their stores through Hanfu shows (Wu et al., 2020).

Wearing Hanfu at traditional ceremonies such as weddings is also a widespread social practice (Zhou, 2014). Increasing numbers of young couples choose to wear Hanfu at their wedding ceremonies. The outdoor approach of the Hanfu movement tends to take place at several traditional festivals that have been almost forgotten in the social life of ordinary Chinese people (Wu et al., 2020). For example, the traditional Chinese festival of Qixi, derived from the worship of the stars, is celebrated on the seventh day of the seventh lunar month. Women traditionally hold rituals on this day to pray for blessings from the stars and to improve their handicraft skills (Zhang, 2014). Throughout history, *Qixi* has become a symbol of love associated with the beautiful legend of the cowherd and weaving maiden (Lu, 2018). In modern times, it has come to symbolise Chinese Valentine's Day (Zhang, 2014). Traditional prayers and rituals have almost disappeared from contemporary China (Lu, 2018), however, with the rise of the Hanfu movement, many of its supporters have spontaneously revived the rituals and prayers. They are trying to revive the traditional *Qixi* culture to gain some experience in restoring more traditional festivals in the future.

2.2.4 Hanfu fans

With the development of the Hanfu movement, the culture of Hanfu has widely spread (Ma, 2020). The audience of Hanfu culture is becoming extensive, and more and more people are becoming Hanfu fans simply because of their love for Hanfu culture. According to their love and acceptance of Hanfu culture, these fans can be divided into three types: loyal Hanfu fans, ordinary Hanfu fans and potential Hanfu fans (Xiao, 2020).

Loyal fans are the core force for the spread and development of Hanfu culture (Xiao, 2020). They wear Hanfu in their daily lives and are willing to share photos or short videos of themselves wearing Hanfu on social media. They learn the knowledge and skills related to Hanfu because of their love for Hanfu. These knowledge and skills include, but are not limited to, expertise and production techniques of Hanfu and accessories, designing

makeup to match Hanfu, and even performing with classical instruments or in traditional dances. As a result, many people have started to work in jobs related to Hanfu, and Hanfu has become an integral part of their lives (Ma, 2020).

Most ordinary Hanfu lovers are attracted by Hanfu and seek the beauty reflected in it (Xiao, 2020). They may buy one or two Hanfu, but not many. When they travel, they wear Hanfu for photos to match the scenery, but in their daily lives, they rarely wear Hanfu (Zhou, 2020). The ordinary Hanfu lovers may be concerned by the comments made by people around them and do not want to be seen as different. They can appreciate Hanfu culture and are attracted by photos and short videos shared by loyal fans of Hanfu, but do not pay much attention to them. Ordinary Hanfu lovers are less likely to engage in discussions about Hanfu culture, however, over time, the average fan is expected to become a loyal fan (Zhou, 2020).

Hanfu has the largest number of potential fans (Xiao, 2020). According to statistics in 2019, there are many potential users of Chinese Hanfu - about 415 million potential users (Wang et al., 2019). These potential fans themselves will not actively wear Hanfu; like ordinary fans of Hanfu, they care about the comments of those around them and do not want to be mavericks. However, while these fans do not reject or discriminate against Hanfu culture, they do not show overt support either. Most are curious about the experience of going out wearing Hanfu, envying those who dare to go out wearing Hanfu, and hope that they can have the opportunity to do so. However, they still maintain a sense of distance from Hanfu, believing that Hanfu is separate from their work and life and does not intersect (Li et al., 2015).

To summarise, it is not difficult to find that fans of different levels of Hanfu can change levels (Li et al., 2015). As the Hanfu culture spreads widely, the social environment in the future will be more inclusive of Hanfu culture, so potential and ordinary Hanfu fans have a chance to become Hanfu enthusiasts. With this transformation, they will move from being passive receivers of Hanfu culture into being communicators of Hanfu culture, actively publicising the culture to others. Not only the fans of Hanfu culture, but also lovers of various traditional cultures related to Hanfu, such as tea ceremonies and flower art, will also likely become fans of Hanfu. The most common example is that some Chinese zither lovers will be willing to wear Hanfu to perform plays, but in the opposite case, loyal fans of Hanfu may also be forced to turn into ordinary fans of Hanfu due to

social or life pressure.

2.3 Hanfu economy and Hanfu tourism activities

The popularity of Hanfu has made the *Hanfu economy* a new business term (Wang, 2020). The growth of the *tong pao* group has also increased the demand for Hanfu, giving rise to many peripheral cultural products with Hanfu elements (Li, 2007). Some scholars argue that China has changed from a production-oriented ascetic society to a consumption-oriented consumer society and that the socio-economic characteristic of product shortages has been replaced by product surpluses (Wang, 2009b). China has gone from being the factory of the world to becoming a consumer power. For urban Chinese consumers, especially young consumers, they are no longer able to satisfy their consumption needs with adequate basic daily needs. They begin to have distinctive tastes, so prefer personalised products. At the same time, people have started to package themselves with various "labels" to assert their identity and status (Guo, 2020). In the more than ten years since Hanfu appeared in the public eye in 2003 as a lifestyle garment rather than as a stage garment, Hanfu has become a cultural label. People are paying more attention to it and spending more money to consume it. Based on the recognition of the aesthetic concept of Hanfu, the popularity of Hanfu has been seen as a new "label" in the consumer culture society (Guo, 2020). It has become a fashion move for young people to pursue and ultimately express themselves. The reason Hanfu can become a new clothing fashion that is recognised and then accepted by consumers, is the localised manifestation of people's aesthetic orientation in the internet era (Li, 2007). The popularity of Hanfu is also the result of consumers' active choice under the market economy system and even a manifestation of confidence in traditional costume culture (Wang, 2020). However, the vigorous development of the Hanfu economy is not only limited to the clothing industry, but the influence of Hanfu culture on the tourism industry is also apparent.

2.3.1. *Animation tourism and pilgrimages*

The term *pilgrimage* was initially borrowed from the religious term *pilgrimage*, originally referring to the process in which believers visit holy sites and gain spiritual experiences (Chen & Mele, 2017). Based on the animation culture, *pilgrimage* refers to the process in which the audiences of animation movies visit the real scenes of the movie and demonstrate sacred behaviours (Zhou, 2019). Most of these visitors make their pilgrimage plans and are keen to photograph the scenes, while some also do "cosplay." *Cosplay* refers

to the behaviours of people playing a role from animation movies, that is, people recreate and restore the function of animation roles and sets in the real environment by making up specific costumes and props, to express their love for these roles (Chen & Mele, 2017). In China, people born after the 1980s are the primary audience of animation culture. They were initially influenced by Japanese animations, and the cosplay is mainly in relation to Japanese animation images (Zhou, 2019). After 2000, the Chinese Government began to attach importance to the development of a cultural industry with Chinese characteristics, and the Chinese animation industry began to flourish with the support of the Government. More and more Chinese local themes of animation appeared, and Chinese animations began to attract many fans (Kirillova et al., 2019). Increasing numbers of traditional Chinese costumes appeared in cosplay related works, and the embryonic form of Hanfu photography tourism began to appear.

2.3.2. *Hanfu Cultural Festival*

The Hanfu Cultural Festival is the most successful and popular tourism event born after the Hanfu movement because of the spread of Hanfu culture (Xu, 2013). The organisers of the Hanfu Cultural Festival utilise scenic spots during the festival (Xu, 2013). For example, Xitang Hanfu Culture Week, initiated by the famous lyricist Fang Wenshan, is an event held each year from the end of October to the beginning of November in the ancient town of Xitang, Jinshan County, Jiaxing City, Zhejiang Province, where Xitang Hanfu Culture Week is held.

The Xitang Hanfu Culture Week has been successfully held for seven years (2013-2019). It has not only brought together many supporters of Hanfu and traditional culture, but also attracted many ordinary tourists. The participants have grown from more than 1,000 in the first offering to hundreds of thousands in the seventh (Xu, 2019).

According to statistics in 2019, during the 2017 Xitang Hanfu Culture Week, the daily flow of people was about 20,000, with the participation of more than 100 enterprises and 300 associations (Peng, 2020). During the 2018 Xitang Hanfu Culture Week, 46,000 real-name registered Hanfu visitors, and 173,000 visitors visited the event (Peng, 2020). The 2019 event was even more unprecedented, attracting more than 108,000 Hanfu enthusiasts and more than 225,000 visitors (Xu, 2019). Not only that, the event's popularity on the internet and short video platforms was also growing. During the seventh Hanfu Culture Week, topics such as "Xitang Hanfu Culture Week" and "Xitang Hanfu

Culture Festival" were viewed 770 million times on short video platforms (Peng, 2020). On the list of the most searched topics on Weibo (A Chinese social media platform), matters related to Xitang Hanfu Culture Week were discussed 139,000 times and read 240 million times (Xu, 2019). The massive influence of the Xitang Hanfu Culture Week reflects the strong attraction to the Hanfu culture itself. On the other hand, it is also due to the various promotions used by the organisers. For example, the first few events allowed visitors wearing a full set of Hanfu free tickets, after verification at the scenic service centre. These promotions have attracted many potential fans of Hanfu.

The success of the Xitang Hanfu Culture Week as a tourism product has delivered economic benefits, with the accommodation industry in Xitang Ancient Town being the most obvious beneficiary (Zhu, 2014). As early as one month before the beginning of the Hanfu Cultural Festival, hotel platforms were finding it hard to find family hotel rooms in Xitang Ancient Town. According to Bumblebee data, before the opening of the event, the prices of homestays in Xitang town rose significantly, with many hotels seeing price increases of 200% to 400% (Bumblebee, 2019, as cited in Zhu, 2014). These figures also show that the successful combination of Hanfu culture and tourism products can bring considerable economic and social benefits to a tourism destination.

The Xitang Hanfu Culture Festival is a successful combination of Hanfu culture and tourism products, which are reflected in the main activities of the festival as explained next.

(1) Restoring classic traditional activities.

The Xitang Ancient Town Hanfu Culture Week organises many enjoyable antique activities in the context of traditional culture. For example, in the evening, volunteers are assembled and asked to carry lanterns, walk through the waterfront corridor, take a walk around the town, and finally arrive at the river to release lanterns for a blessing.

(2) Conducting traditional competitive activities

The Xitang Hanfu Culture Festival created a series of competitive activities featuring Six Arts, which include the Xitang Cup traditional archery invitational tournament, an archery exhibition tournament, the Xitang Cup ancient poetry competition, and various other activities. The games combining art and martial arts incorporate not only the

traditional cultural atmosphere, but also encourage interactivity, which enhances the visitors' experiences. While emphasising the ornamental nature of the scenic spot, it also expands on its cultural and artistic characteristics.

(3) Expanding interactive projects for tourists

The Xitang Cultural Festival is not just a tour of the ancient city, but has gradually become a platform for visitors who love Hanfu culture to interact with each other, have Hanfu dating activities, and Hanfu group weddings. It has even launched the "Good Voice of Hanfu" competition that combines ancient and modern styles that stimulate tourists' enthusiasm for participation. The Hanfu Culture Week attracts not only people who have some knowledge of Hanfu culture, but also potential Hanfu enthusiasts. They are interested in Hanfu culture but do not dare to try it and need to first gain recognition and support.

(4) Producing large-scale performances and shows

In addition to a variety of activities with a strong emphasis on participation, there is also a variety of large-scale spectator shows during Xitang Hanfu Culture Week. For example, the Hanfu Etiquette Runway Show, Hanfu Night and other related performances are held.

2.3.3. *Hanfu experience centres*

Hanfu experience centres are shops that offer Hanfu rental and sale services to Hanfu enthusiasts (Jing et al., 2020). Part of the Hanfu experience centres focus on the experience of Hanfu in a local scenic area as their leading service (Jing et al., 2020). Some of the experience centres provide visitors or consumers with Han cultural experience as well as expertise in traditional cultures such as handicraft culture, tea culture, and floral culture (Jing et al., 2020). The experience centres tend to expand into the field of cultural and creative products. Visitors can book online through an app or place an order directly at the store, and then choose their experience items at the front desk of the experience hall. The selection of items is divided into two main categories: Hanfu experiences, and other traditional cultural experiences. Consumers who choose to experience traditional culture can enter the experience area of the experience pavilion.

There is a craft display area in the experience area, with works of handicraft, tea ceremony, floral art, and other traditional customs on display. Consumers can also have a craft

experience where they can try to make their handicraft or try tea or floral activities. The experience can also include the purchase of souvenirs directly. Consumers who opt for a Hanfu experience will go through the necessary steps of storage, clothing selection, makeup and so on, and then enter the scenic area for sightseeing. During the tour, a contracted photographer will follow the entire process. At the end of the time, after changing clothes, consumers can choose to enter the experience area of the experience centre, where they can communicate with other consumers, or experience different types of traditional culture. In the meantime, the staff at the experience centre screen the photos taken during the Hanfu tour, after which consumers can choose whether to add other cultural and creative products. If consumers have a good experience with the Hanfu, they can choose to rent or buy the Hanfu on a long-term basis. At the end of the whole experience, consumers can provide feedback and share their knowledge, and evaluations through the app.

Three types of Hanfu fans were analysed in the previous section: Hanfu loyal fans, general Hanfu lovers, and potential Hanfu lovers (Xiao, 2020). Hanfu loyal fans are very receptive to Hanfu, and many even engage in Hanfu-related industries, such as designing and producing Hanfu themselves. However, this group of people also has a high demand for Hanfu. As an effect of these loyal fans of Hanfu, most of the popular Hanfu on the market are handmade with fine materials and beautiful designs, and most are very expensive (Chen et al., 2020). In particular, a set of Ming Dynasty versions of Hanfu sells for more than 10,000 Chinese yuan and requires a long production cycle, with demand usually outstripping supply. The term used to describe this phenomenon within the Hanfu industry, is *ru keng* (falling into a pit). This indicates that fans of Hanfu are spending money on Hanfu as if they are filling a bottomless pit (Chen et al., 2020). It is also common to see posts or blogs on the internet where people who have experiences of buying Hanfu give advice to new members. This phenomenon undoubtedly raises the threshold for the average and potential Hanfu fans to buy Hanfu. In this context, the birth of the Hanfu experience centres caters to the needs of these types of customers. Some Hanfu experience centres are not located near scenic spots, as they can still have a thriving business in commercial streets and downtown areas.

2.3.4. Tourism experience economy

It has been nearly two decades since scholars first described the next wave of economic

history as the *experience economy* (Pine & Gilmore, 2013). In the past 20 years, as a new scientific paradigm and societal phenomenon, the experience economy has been widely studied and discussed (Morgan, 2010). It is easy to see from the numerous books and articles on the subject that the experience economy seems to have become the basis for corporate business development, industrial policy, and national, regional, and local development initiatives (Morgan et al., 2009).

Tourism mainly focuses on tourists' experience of visiting, watching, learning, enjoying, and living in different lifestyles (Oh et al., 2007). There is no specific definition or authoritative definition of *experience*, which is a spiritual phenomenon and something that happens in people's minds (Anderson, 2007). In the context of the experience economy, an *experience* can be defined as the psychological impact felt and remembered by individuals caused by their perceptions of external stimuli (Oh et al., 2007). The effect may be to entertain or to learn, but more than that, the catalyst may be real, but not necessarily real, and the combination of stimulation and personal perception may stimulate flow, but this definition involves more than just optimal flow experience (Morgan et al., 2009). In this sense, everything tourists experience in a destination can be an experience.

The most classic description of the elements of the travel experience is that of B. Joseph Pine and James H. Gilmore (1998). In the experience economy, they use the degree of participation and involvement to divide experience into four forms, as shown in Figure 1. In this diagram, the horizontal axis represents the level of participation, which at one end is the *passive participants*, and indicates such consumers do not directly affect a performance. The other end represents the *active participants*; these consumers influence events affecting the experience of the output. On the vertical axis are the types of consumer associations to events, or environmental correlations. One end represents *absorption*, where the experience absorbs the consumer's attention and allows the consumer to absorb the experience. At the other end of the vertical axis is *immersion*, which means that the consumer enters the experience and becomes part of it.

Figure 1.

The Four Realms of an Experience
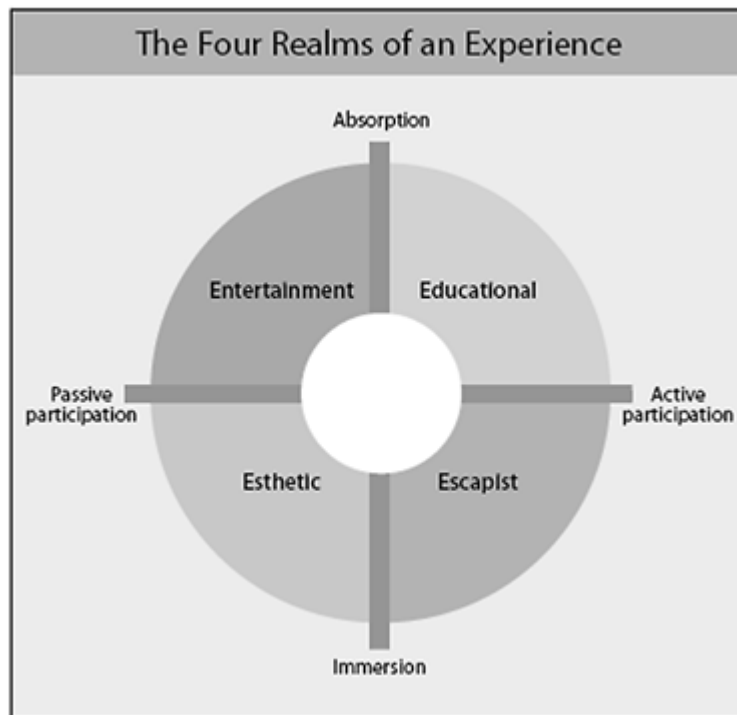
Source: Adapted from Pine & Gilmore, (1998).

According to these two aspects, an experience can be divided into four fields: entertainment, aesthetics, education, and escape (Pine & Gilmore, 2013). These fields are mutually compatible and form a unique personal situation. In general, the more areas that are included in the experience, the richer the experience will be. An extensive travel experience can even contain all four fields.

2.3.5. *Tourist gaze and photography*

With the appearance and continuous development of photography technology, photography has become a new way of recording and expressing the details of life. Tourists' photography has become an essential part of tourism culture and the most critical and typical consumption behaviour of modern tourists (Li, 2015b). Tourism carries the appeal for beauty caused by regional and cultural differences, and at the same time is a process of proof and memory. Cameras provide such convenience for people, and the pictures taken during tourism journeys become a kind of common language for tourism experience and communication (Tan, 2018).

The theory of tourist gaze, first proposed by British sociologist John Urry (2002), is a combination of tourist demands, motives, and actions. The *gaze* is the influence of tourists on tourist destinations through their initiatives of various forms (Urry, 2002). This kind of impact includes both positive effect and negative control (Urry, 2002). Photography is one of the important ways for tourists to exert their subjective initiative (Walsh et al., 2019). Through photography, tourists have used specific forces on tourist destinations, and is one of the materialised forms of tourism gaze theory (Tan, 2018). Tourism gaze theory has become a meaningful way and method for tourism industry research.

Over time, tourists' staring perspective changes to some extent, deeply influenced by social aesthetics and public taste (Li, 2015c). In different historical circumstances and among other social groups, tourists' staring perspective continues to change and develop. In a specific historical period, a tourist destination develops as such, because it meets the needs and desires of tourists. The conditions and desires are subjective in most cases, but the formation of a tourist destination is also objectively affected by the social and geographical environment (Li, 2015b).

Photography is an important way for tourists to have direct contact with tourist destinations. At the same time, photography is also an important way for tourists to reshape tourist destinations (Walsh et al., 2019). Tourists preserve the natural scenery, cultural customs, and regional symbols of a region in the form of photographs through a camera. These photographs are the tourists' re-understanding or even reshaping of the destination (Li, 2015c). They create the image of the destination in the tourists' mind, rather than the image advertised by the public (Li, 2015c). Tourism behaviour is inherently the behaviour of tourists watching tourist attractions, which can be understood as a past behaviour. At the same time, photography, as a conductive bridge, draws closer the connection between tourists and tourist destinations (Li, 2015b). Tourism photography allows tourists to enrich the details of tourism by appreciating the photographs after the trip, so that the value of the tourism destination can be better reflected, and the desire and demand of tourists can be more fully satisfied (Walsh et al., 2019).

2.4   Conclusion

The Hanfu movement has brought about a revival of Hanfu, bringing the attention of the world back to Hanfu and forgotten traditions and cultures. As the influence of the Hanfu

movement grew, and the Hanfu economy flourished, more and more young Chinese people began to take an interest in and buy Hanfu costumes. They wear Hanfu to join Hanfu festivals and travel to general sights. They take photographs and share their travel experiences through the internet during their travels. Although the tourism industry has started to pay attention to the Hanfu element in tourism, it has also begun to provide opportunities for Hanfu fans to travel with Hanfu. However, there is still a gap in the literature about this new form of tourism. This study analyses this phenomenon by collecting information through the internet, from tourists who travel with Hanfu. This research aims to address the gap in the literature.

Chapter 3. Methodology

3.1 Introduction

The primary purpose of this chapter is to present the methodology, analytical approach and theoretical underpinnings that underpin the entire research process of the study. Firstly, it establishes that the study adopts an interpretive research paradigm and qualitative research methodology. This research was conducted using inductive reasoning, and a narrative analysis approach was used to analyse the collected textual and visual material. Next, the method of data collection is described, emphasising the importance of taking an unobtrusive approach. Then, the methodology of data analysis is described. This study used thematic analysis to analyse the data. Finally, ethical issues and limitations of the research are discussed.

The entire design of the study is well thought out and supported by theory. The procedure considered that the subjects of the research were human beings, and the source of the data was online blogs and postings. Central to the consideration of methodology was how to answer the three research questions posed earlier:

Q1: What are the reasons for travelling with Hanfu?

Q2: What cultural values does this act of travelling in Hanfu reflect?

Q3: What factors do tourists who travel in Hanfu consider, when choosing a destination or attraction?

3.2. Research philosophy

3.2.1. Ontology, epistemology and axiology

Ontology is the study of existence that raises essential questions about the world and reality (Botterill & Platenkamp, 2012). In this research, the objects of study are the tourists travelling with Hanfu, which is considered a new tourism phenomenon. The phenomenon of tourism is very complex, involving a wide range of issues (Beedie, 2018). Ultimately, the complex and diverse tourism phenomenon is caused by the tourism activities of the tourists (Beedie, 2018). Experience is at the heart of tourism activity, but experience is subjective. Based on different tourism experiences, tourists as respondents

have multiple constructions and interpretations of tourism phenomena. As a researcher, it is inevitable to have a subjective understanding and interpretation of the research participants in the research process, and their experiences. In this context, interpretivism is the appropriate approach to this study. Interpretivism acknowledges that the researcher, through interaction with the participants, creates the data and consequent analysis that can be studied (Killion & Fisher, 2018).

Epistemology is a branch of philosophy that examines what knowledge is, what people know, and how people know something (Botterill & Platenkamp, 2012). Epistemology is a paradigm based on interpretivism, and it holds that knowledge comes from a variety of sources and that knowledge exists in a variety of forms (Jennings, 2010). Thus, new knowledge and understandings are co-created through the relationships and interactions between researcher and participants, and subjectivity does exist. The researchers' and participants' worldviews, experiences of social realities, personal biases, and interpretations, inevitably influence the research process (Killion & Fisher, 2018).

Axiology is a concept of value (Botterill & Platenkamp, 2012). Axiology considers the role of values in the process of research. It can be manifested in how questions are chosen, how paradigms are selected to guide questions, how theoretical frameworks are chosen, how primary data collection and data analysis methods are chosen, and how formats are chosen for presenting the research findings (Phillimore & Goodson, 2004). In an interpretive-based paradigm, values are an intrinsic part of the research process and its outcomes (Jennings, 2010). In any research, the values inherent in the relationship established between the participants and the researcher are likely to influence the participants' responses (Killion & Fisher, 2018). However, the researcher does not have to discard personal subjective knowledge in the pursuit of objectivity (Phillimore & Goodson, 2004). Researchers can work with participants to analyse existing knowledge to obtain high-quality and effective personal opinions（Phillimore & Goodson, 2004).

3.2.2. Interpretivist paradigm

The interpretive paradigm is based on hermeneutics, which were developed in the 16th century and later became a methodology that develops anthropological and sociological knowledge (Goodson & Phillimore, 2004). As a development of traditional positivist methodologies, interpretivism, the study of the meaning of texts, broadened the focus of discourse and the development of interpretive understandings (Goldkuhl, 2017). In a

broad sense, the interpretive paradigm is centred on qualitative research (Goodson & Phillimore, 2004). Interpretivism is closely related to phenomenology (Goldkuhl, 2017). *Interpretivism* holds that there is no unified, entirely objective world, but that objective facts must be interpreted and reconstructed by individuals with human consciousness, and that only when this is achieved can human behaviours in society be understood (Goodson & Phillimore, 2004). Therefore, the interpretive approach is primarily applicable to research that focuses on human subjects (Goldkuhl, 2017). For this research, the object of research is human activities, a kind of tourism phenomenon, and therefore the interpretive paradigm is appropriate.

3.3. Qualitative research

Based on an ontology, epistemology, and axiology from an interpretive standpoint, this study uses qualitative research methods as its primary research method. *Qualitative research* emphasises the full interaction between the researcher and participants, but provides an in-depth and rich exploration of people's lives, their stories, behaviours, and experiences, as well as the functioning of organisations, social movements, or interpersonal relationships (Veal, 2018). Although quantitative research can use statistical analyses to explore the phenomena of society and present the results visually through data, this type of research does not apply to the study of all social phenomena (Merriam & Tisdell, 2016). Society is comprised of individuals full of personality and subjective consciousnesses, so to grasp social reality and carry out social science research, researchers must pay attention to understanding and comprehending the actions of social individuals, their subjective consciousnesses, personal experiences, and their significance (Neuman, 2011). Garrod (2008) emphasized that when the research topic itself is a specific object, group, or event that needs to be understood, the factual presentation is more important than the objective results of statistical data.

Qualitative research focuses on a much smaller but concentrated sample, generating information or knowledge about a particular research case (Neuendorf, 2001). Qualitative research is open-ended and flexible (Rakic & Chambers, 2012). It focuses on the researcher's ability to understand the factual nature of reality and emphasises the holistic nature of facts and processes (Garrod, 2008). In qualitative research, the researcher tends to adopt the research method of utilising first-hand experience to observe and describe phenomena, to achieve an accurate understanding of the object of study, and through this

understanding, accurately grasp the meanings in human social life (Merriam & Tisdell, 2016). Qualitative research mainly adopts inductive methods (Neuman, 2011). In qualitative research, the researcher collects and analyses the data, and proposes a theoretical hypothesis in the process of induction and analysis of the data, and then tests the theory in practice (Rakic & Chambers, 2012).

The subject of this research is a specific group of people, and the data collected are mainly their shared travel experiences. The travel experience itself is a continuous and dynamic journey assembled from a series of distinctive and specifically meaningful contexts. The purpose of the research is to analyse the content of the shared travel experiences on the internet, to understand the relevance of the phenomenon of wearing Hanfu to travel. The researcher therefore had to read public travel blogs and posts to understand these tourists. Therefore, the choice of qualitative research method is appropriate for this study.

3.3.1. *Narrative analysis*

Narrative analysis is a qualitative research method, also known as "story study," and is a method of studying the way humans experience the world (Merriam & Tisdell, 2016). This method focuses on the analysis and interpretation of stories told by narrators, and its focus is on the material and meaning of the stories narrated (Clawson, 1963).

It has been pointed out that humans have always lived in narratives, using them to understand not only their own lives, but also the actions of others (Merriam & Tisdell, 2016). Narratives do not have to be written, and they can also be oral (Clawson & Knetsch, 1963). A narrative is a significant way to understand the human experience, as it can positively explain social reality, express concern for the thoughts and actions of individuals, and characterise the human experience from different perspectives (Kozinets, 2002). Narrative analysis has become an essential research method in the humanities and social sciences because of its unique appeal.

Narrative inquiry is one way of understanding experience, which is inherently a kind of story (Bosangit et al., 2015). Despite it being about storytelling, narrative inquiry does not require false and processed story works (Clawson, 1963), but emphasises objective truthfulness (Clawson & Knetsch, 1963). Narrative inquiry, as one of the research methods of qualitative research, also uses a bottom-up inductive approach to collect and analyse data and obtain theories based on these analyses (Kozinets, 2002). In terms of the

intellectual underpinnings of the narrative inquiry approach, it is not enough to remain at the narrative level. The task of the researcher is not just to tell the story itself, but to understand the meaning behind the story.

This study determines narrative analysis as the fitting research method for this study, as the study is about people, and the purpose of the study is to uncover the meaning behind the tourism phenomenon of Hanfu. Based on these content considerations, narrative analysis is the appropriate research method for this study.

3.3.2. Unobtrusive method

An *unobtrusive measure* refers to a data collection method that does not collect data directly from the subject of the study (Veal, 2018). Because subjectivity is real in qualitative research and the involvement of the researcher can lead to role and emotional conflict, an unobtrusive approach is necessary to research from as objective and neutral a perspective as possible (Whalen, 2018). This method of data collection is usually non-responsive because the observations are made without the subjects being aware that they are being observed (Veal, 2018). When the person being observed knows they are being watched or asked questions, they can change their behaviour (Whalen, 2018). Unobtrusive measures can reduce the occurrence of such biases and interventions. Such measure can be achieved by collecting data and information that are already in the public domain, without using interactive methods such as asking questions of the subjects of study.

3.3.3. Visual and textual data

The media plays a pivotal role for narratives, as the literature expressed in words and images of film and television works in the same narrative process, gives people different experiences, the former more transparent and accurate, and the latter, more intuitive and diverse (Scarles, 2009). The contemporary world is image-based, and the camera function of mobile phones has changed the way human narratives are expressed. The combination of images and narratives has become an inevitable trend (Scarles, 2010). The combination of text and image makes the narrative more perfect and vivid in the process of expressing time and space. For tourists, to share a travel experience vividly and comprehensively, it is mostly presented as a combination of images and text, and often, the picture part is

significantly more apparent than the text part. In this context, enhanced narrative analysis of image data is necessary.

3.4.   Data collection

Over the past decade, social media has transformed the way people communicate and travel. With the rapid development of the internet and mobile communication technology, social media has had a tremendous impact on the way information is generated, disseminated, and consumed (Xiang & Gretzel, 2010). This profound change has brought infinite opportunities and great challenges for academic research and technology application. The development of the internet and mobile communication technology has contributed to the rise of social media, a new technology platform that enables the generation and sharing of content in an interactive manner (Kang & Schuett, 2013). Broadly speaking, social media is a new form of communication, as a distributed and interactive community-based content generation and distribution mechanism (Ayeh et al., 2013). Unlike traditional media (e.g., newspapers, radio, television), which are broadcast-based, social media blurs the boundaries between information producers and consumers (Osatuyi, 2013). This has led to a fundamental shift in the way information is produced, delivered, and consumed. There were 2.4 billion social network accounts worldwide in 2011, Twitter had 225 million users in 2011, the most popular topics on the platform attracted 8,668 comments per second, and the platform's most popular users had 1.8 million followers (Leung et al., 2013). Today, the huge amount of heterogeneous data freely flowing on social media has become an important resource, presented in the form of text, images, multimedia and so forth, and its potential value will surpass that of physical resources. Therefore, the mining and utilisation of social media has triggered widespread attention from all aspects of scholarship and research.

For the tourism industry, the rapid development of internet technology is reshaping the behaviour patterns of tourists, and social media is playing an increasingly important role as a source of information for travellers (Cox et al., 2009). So-called social media sites represent various forms of consumer-generated content, such as blogs, virtual communities, and media files, which are shared on web applications such as Weibo and WeChat. Tourists use these social media sites to portray, reconstruct, and recreate their trips. Virtual travel communities such as the Tianya Community Travel and Leisure section and Hornet's Nest, allow tourists to exchange opinions and experiences about

topics of common interest. Online searches have also become an increasingly dominant mode of internet use for travellers due to the vast amount of information available. Travel information published on social media heavily influences travellers' travel patterns and destination choices.

Tourism is an information-intensive industry, and with the advent of the era of casual travel and the development of mobile internet technology, providing casual travellers with full, on-the-go, convenient, and personalised travel information, is an important means to enhance the competitiveness of tourist destinations and tourism enterprises (Dijkmans et al., 2015). Therefore, collecting data through social networks and analysing the data to generate valuable information and knowledge is an opportunity and great challenge for tourism research.

3.4.1. *Data collection methods*

Travel blogs and forum posts were the main source of data for this study. As the main subject of the study is Chinese contemporary travellers wearing Hanfu, the entire data collection process was conducted through a Chinese search. The search was conducted through Baidu and Google by typing in keywords such as "Hanfu travel" and "Hanfu travel blog." At the time of writing, some web pages related to the contents of Hanfu travel had already appeared. In addition to a broad range of keywords directly from the search engine, I also searched for topics and content related to Hanfu on dedicated Chinese travel websites. These sites included Ctrip (http://ctrip.com/travels), Douban (http://site.douban.com/ifamorechina), Antqiu (http://www.mafengwo.cn), Sina (http://blog.sina.com), and Sohu (http://blog.sohu.com). Online blog sites such as Tianya (http://blog.tianya.cn), Toutiao (http://trips.tuniu.com), were also used. Posts were obtained by going to the home pages of travel forums and performing a keyword search. These sites included online travel forums such as Tianya (http://bbs.tianya.cn/list-travel-1.shtml) and Toutiao (http://bbs.tuniu.com).

3.4.2. *Data collection process*

The travel blogs and forum posts first selected, were published within the period from 2017 to mid-2020, considering that the study is of a new tourism phenomenon. Through the data collection methods described, after a preliminary search, a large amount of

information was obtained from Hanfu tourism-related web pages for a preliminary reading, and removing blogs and posts published before 2017.

The total number of candidate blogs and online forum posts exceeded 100. To select valid research samples from this large amount of data, screening criteria were needed. The first was to filter out travel blogs and posts with mismatched titles and content. To achieve this goal, it was necessary to browse through all the blogs and posts to make sure that what was posted was indeed related to Hanfu tourism. Secondly, some blogs and posts with too many images were eliminated. This was because detailed descriptions of the trips did not appear in this category. Next, from the remaining data, the blogs and posts that depicted personal feelings and emotions were selected. After this series of filtering processes, 15 travel blogs and posts were left, ten of which were travel blogs, and five of which were forum posts. Of these 15 blogs and posts, 12 were about travel within China, and the remaining three were about travel outside China (see Table 1).

Table 1.

Travellers' Demographic Profiles

Pseudonym	Gender	Status	Homebase	Destination
Yun	Female	Travel with friend, hair and makeup made by herself, photography by friend	Shenzhen	Dunhuang
Xiao Lian	Female	Travel with friend, hair and makeup made by herself, photography by friend	Baoji	Dunhuang
Xiao Wu	Female	Travel with friend, hair and makeup made by herself, photography by friend	Hebei	Dunhuang
Nina	Female	Travel with husband, hair and makeup made by Hanfu experience centre, photography by husband	Hangzhou	Xitang
Xiao Zhen	Female	Travel alone, hair, makeup and photography made by Hanfu experience centre	Liuzhou	Xitang
Xiao Yan	Female	Travel with boyfriend, hair and makeup made by Hanfu experience centre, photography by boyfriend	Tianjin	Suzhou
Xiao Wei	Female	Travel with friend, hair, makeup, and photography made by friend	Beijing	Suzhou

Pseudonym	Gender	Status	Homebase	Destination
Xiao Jing	Female	Travel with boyfriend, hair, makeup and photography made by Hanfu experience centre	Wuhan	Hengdian
Bao Bao	Female	Travel with friend, hair and makeup made by herself, photography by friend	Shenzhen	Hengdian
Blue	Female	Travel alone, hair, makeup and photography made by Hanfu experience centre	Guangzhou	Guilin
Xiao Qing	Female	Travel with family, hair, makeup and photography made by Hanfu experience centre	Shenzhen	Guilin
Quan Quan	Female	Travel with friend, hair and makeup made by herself, photography by friend	Xi'an	Xi'an
Xiao Yi	Female	Travel with friend, hair and makeup made by herself, photography by friend	USA	USA
Wu Ya	Female	Travel with friend, hair and makeup made by herself, photography by friend	UK	Japan
Xiao Qian	Female	Travel with friend, hair and makeup made by herself, photography by friend	Kunming	UK

The selected blogs and posts were all written by Chinese tourists (see Table 1), and although two of them had lived outside China for some time studying abroad, they were both quite sure of their Chinese identity and used phrases such as "our Chinese culture." Pseudonyms replaced the names of the tourists. Although male tourists travel with Hanfu, all were written by female tourists. The opinions of male tourists are difficult to find in the content, so the gender of tourists in this study is given as "female."

3.5. Data analysis

After the data collection and selection process was completed, the remaining 15 blogs and postings posts became the sample data for study. Further analysis of these data was then required. The entire process of analysis was conducted using thematic analysis. In this process, the sample data were re-read, cited, coded, and organised using the five-step approach explained next.

3.5.1. Thematic analysis

Thematic analysis is a qualitative research method, and a common analytical method in interpretive phenomenology (Gray, 2018). Its function is to find themes in a large amount of data and then name them to interpret the nature of experience behind them. In thematic analysis, the process of data processing is immersive (Gray, 2018). The researcher collects descriptive data to answer the research questions. Once the data have been collected, the researcher iterates through the data to look for emerging patterns, themes, sub-themes, and so on (Braun & Clarke, 2006). There are many advantages to using thematic analysis. Firstly it brings out the richness of the data (Braun & Clarke, 2006), and provides a logical structure to the study. Secondly, thematic analysis is easy to use and allows flexibility for the researcher to choose the theoretical framework (Butler-Kisber, 2010). Thematic analysis can be used with any theory (Guest et al., 2012). Through this flexibility, thematic analysis allows for rich, detailed, and complex descriptions of the data.

3.5.2. The thematic analysis processes

Step 1: Become familiar with the material

Read the 15 blogs and posts that were finally left after a heavy screening process, to become familiar with their content. Try to find relevant information in each reading to answer the research question or other questions relevant to the research topic, but not listed. Pay attention to the detailed descriptions of the travel process in the blogs and posts, some of the feelings or emotional summaries that tourists share at the beginning or end of the articles, which are also important when reading the blogs and posts.

Step two: Generate initial translations

The focus at this stage is on finding key words. These keywords are words or sentences that may be relevant to the research question and repeated in the 15 blogs and posts. Based on the research questions of this study, the 15 blogs and posts were used to find information related to motivation, identity, culture, and attractions. For example, "*tong pao*" and "*ru keng*," which are specific words related to Hanfu, were evidence that the visitors were experienced Hanfu enthusiasts. At this stage, try to list as many as possible, even if the words were repeated in only two blogs or posts.

Step 3: Find the themes

This is the stage in which basic themes start to emerge. Based on the previous step, the keywords from content are distributed into the new category. This step entails reclassifying the initially generated codes from Step 2 according to whether they can be linked to the overall theme or not. This step is not complete until all the codes have been reclassified.

Step 4: Integrate into an organised theme

This stage is divided into two levels. The first is to check if all the extracts for each theme form a coherent pattern. Once a coherent thematic pattern is formed, a second level can be entered; checking to see if the theme is relevant to the dataset. If a theme is found that does not match other data for that theme, the data will be recoded. Recoding is an ongoing process in which theme changes are permitted.

Step 5: Build the concept

This phase requires the definition and further refinement of the themes presented in the findings (see Table 2 and Figure 2). At this point the researcher needs to determine the essence of each theme. The improved results were simplified into three themes: "motivation," "cultural values," and "destination choice." The final step of the thematic analysis was to finalise each theme and construct an overarching concept, and then report on the pattern generation identified, with the aim of demonstrating its significance through the dataset, thus answering the research questions posed at the beginning of the study.

Table 2.

Thematic Framework

Initial themes	Themes	Concepts
Reasons for Hanfu travelling	Motivations	Motivation for Hanfu travelling
Characteristics of Hanfu travellers	Cultural values	Understand the Hanfu tourism experience
Tourism destinations	Destination choice	
The way of photography		Tourist gaze and authenticity

Figure 2.

Thematic Map
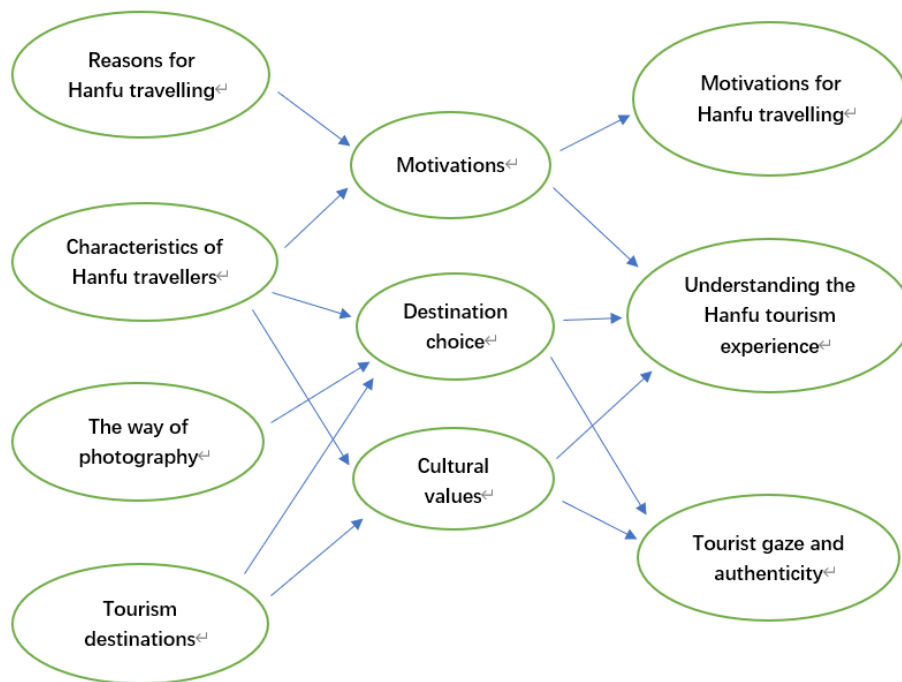
The initial theme formed according to the analysed content and developed into the research theme as well as concepts. Through the analysis of the theme of motivation, the concept of motivations for Hanfu travelling was derived. The experience of Hanfu

tourism can be understood from all these three themes, whereas the tourist gaze and authenticity are reflected in the theme of cultural values and destination choice.

3.6. Ethics

Research ethics are moral principles that guide research (Ryan, 2005). In the era of digital data, the privacy of personal data faces greater challenges, and the ethical issues of online data research have been the focus of academic discussions (Warrell & Jacobsen, 2014). Ethics approval was not required for this study for the following two reasons: firstly, the data collected and analysed in this research were publicly available online. Although blogs and posts were cited in the research for analysis, the data were used for academic research rather than for commercial purposes. The revised regulation on the Protection of the Right to Communicate Works to the Public over Information Networks, Article 6 (2006) states:

> Where anyone provides any work through the information network under any of the following circumstances, she may be exempted from obtaining the owner's permission as well as paying the relevant remunerations thereto: Where, in order to support the teaching research or scientific research, a small quantity of publicised works is provided to some people who engage in teaching or scientific research.

Secondly, this research used an unobtrusive method of data collection without any direct connection or contact with the data providers. To avoid violating the privacy rights of the blog and post owners, pseudonyms were given to the writers when citing and discussing their content. Therefore, there are no issues in this research that could potentially harm the rights and dignity of the research participants.

3.7. Limitations

There are some unavoidable limitations to this study. Firstly, since this study adopts a qualitative approach under the interpretivist paradigm, the strong subjectivity in the results of this study cannot be ignored. Using the motivations for travelling with Hanfu as an example, it is clear that many tourists who choose to travel with Hanfu are fond of Hanfu and willing to promote it to the public. This implies that they are bound to beautify the experience of travelling with Hanfu while sharing their own travel experiences through travel blogs and posting, or deliberately emphasise the importance and

recognition of the national culture. Secondly, the sample size of this study is small, with only 15 blogs and posts. Considering that there is a large amount of other forms of information related to Hanfu tourism on the internet, it is inevitable that the results of this research could be biased. Thirdly, because the data for the research were in the Chinese language, and then translated into English, there may be a bias in citations and translations. The limitations of gender are also evident. On the one hand, there was difficulty in finding qualified samples written by males, but on the other hand, although males were travelling with females in Hanfu, men were usually the photographers, and their opinions were rarely reflected in the travel notes. Finally, the context of this study involves knowledge about the cultural revival of Hanfu, which is a complex topic that needs to be explored in depth, but because of the limited space in this dissertation, only a part of it was selected for elaboration.

3.8. Conclusion

This chapter provided a detailed description of the research methodology used for this research. Based on the research subject, theory, methodology and axiology from an interpretivist standpoint, it was decided to use an inductive approach and qualitative research methods, using narrative analysis. Data collection was carried out with unobtrusive methods and the sample was analysed with thematic analysis after selecting the final sample. The results of the analysis are discussed in detail in the next chapter.

Chapter 4. Findings

4.1 Introduction

After analysing 15 online travel blogs and forum posts, it was possible to find similarities and differences in the way tourists travelled with their Hanfu. In terms of destinations, they could be divided into two categories: within China and outside China. Destinations within China mentioned in the data were Suzhou, Dunhuang, Xitang, Hengdian, Guilin, and Xi'an. The destinations outside China were the United States (US), Japan and the United Kingdom. All the tourists prepared for their trips carefully, renting the costumes through a Hanfu experience centre or owning them themselves. These were accompanied with elaborate makeup and accessories. The 15 travel blogs and posts all documented the tourists' Hanfu photography experiences. Most travellers gave serious consideration to the location of their Hanfu photography during their travels, whether they received help from a fellow traveller or hired a professional photographer to take photos, along with their exquisite Hanfu and exquisite makeup.

This chapter elaborates on the findings that emerged from the thematic analysis, based on the travel experiences described in the 15 blogs and posts. The findings are presented through three themes. The first theme was *motivations*, followed by *cultural values*, and lastly, *destination choice* as outlined in the thematic framework (see Table 2). There are subheadings under each broad theme to help illustrate the findings.

4.2. Motivations

After analysing 15 blogs and posts, some conclusions were drawn about the motivations of the travellers for choosing to travel with Hanfu. These motivations were categorised into six types, each of which can be found in correspondence within the blogs and posts (see Figure 2).

4.2.1. *Personal preference*

According to the 15 blogs and posts, their personal preferences were one of the main reasons for taking Hanfu on a trip. Several bloggers highlighted in their writing that they were devoted fans of Hanfu, showing that whenever they went on a trip, they took their

love of Hanfu with them, so the reason they took Hanfu was also the reason they chose to travel.

Yun provided evidence of this viewpoint in her post. She believed that Chinese mountains and rivers and famous sites all carry an atmosphere that belongs to China, and in such a Chinese environment travelling in Hanfu is as easy and natural as it is for people subconsciously choosing to wear bohemian dresses and shorts to the beach.

Another example came from Xiao Lian, who shared photographs of herself in Hanfu while travelling in Dunhuang, China, and mentioned in her travel blog that she often travelled around with Hanfu. This trip to Dunhuang made her realise that more and more people were wearing Hanfu like her, and she also met a lot of *tong pao*. The discovery made her happy, and she felt that her constant practice of travelling in Hanfu made sense, even though she had received a lot of scrutiny from the strange eyes of passers-by.

Xiao Yi expressed the same attitude in her travel blog. She wrote

> Before I went to the United States, I had already fallen in love with Hanfu and its related culture. When I went to study in the United States, I naturally took my favourite Hanfu with me. I wonder if Americans can feel the charm of Hanfu. Later, when I shared with my classmates the Hanfu photos I had taken in China, I was surprised to find that American students also appreciate the beauty of Hanfu. However, for many American students, this is Asian culture, and Asian culture appears the same. Many Americans can't really tell the difference between Asian cultures, some of them can't even tell the difference between Hanfu and a Japanese kimono.

For these travellers, it was clear that the Hanfu has been a part of their life even before their trip. From the example of Xiao Lian and Xiao Yi, it can also be seen that their love for Hanfu was the driving force behind their choice to travel with Hanfu. In Yun's experience, Hanfu and travel were the same; when she needed to travel, Hanfu must be present, and it can even be said that taking Hanfu on a trip was an expression of her identity as a devoted fan of Hanfu.

4.2.2. Curiosity

Nina wrote in her travel blog that she and her husband had planned a trip to Shanghai Disneyland, and the decision to attend the Xitang Hanfu Cultural Festival was made at the airport on the spur of the moment when they were departing. Nina and her husband

had heard of this event in Xitang, but had never been there before, and as Shanghai is not far from Xitang, they decided to attend the festival on a whim.

Xiao Zhen's post told of a similar experience. She said she went to the Xitang Hanfu Cultural Festival by accident, and Xiao Zhen's destination was also Shanghai. She saw a lot of young people in Hanfu at the station, and observed that they did not talk to each other, apparently because they did not know each other. She was curious and took a picture and posted it with her comments. Some friends replied that the young people she had seen were going to the Xitang Hanfu Festival. Then later, Xiao Zhen saw a large number of young people wearing Hanfu at the railway station, which gave her the idea of going to Xitang too.

Xiao Yan shared her experience in her travel blog. She was travelling to Suzhou with her boyfriend and had been planning this trip for a long time. She had seen a lot of beautiful photos and short videos on the internet posted by others about wearing Hanfu at the scenic spots, and had been eager to try this as well. She was most interested in a post about a Hanfu experience in Suzhou, so this trip to Suzhou was the perfect way to fulfil her dream.

Another example was found in Xiao Jing's travel blog, in which she shared many of her Hanfu photos taken in Hengdian film city. In her travel journal she wrote:

> Maybe it's because I've been watching too many Chinese ancient costume movies, imagining what it would be like to wear ancient costume? Maybe it's thinking about whether I could travel through time and back to ancient China?

Blue described her trip with Hanfu as:

> It's just a whim! I'm just curious to know what that would feel like.

Blue described an unexpected Hanfu trip in Guilin. Looking for information on the internet, she saw there was a Hanfu experience centre nearby that was highly praised by netizens, so she decided to go there. She was able to rent a Hanfu at the experience centre and hire a professional photographer to take photos at a nearby location. She was very satisfied with the experience.

4.2.3. Pursuit of the unique

The data collected from the internet showed that many tourists chose to travel in Hanfu to experience something different. They believed that wearing Hanfu would give a

different feeling to a trip, not only making the journey more meaningful, but also making them feel comfortable and proud.

In Quan Quan's travel journal, she admired the new travel style of travelling Xi'an in Hanfu. She wrote:

> If you want to have a different travel experience in Xi'an, you can take a day and choose to rent a Hanfu.

Xi'an had been her home for 28 years, but she still could not put into words exactly what Xi'an should look like in her eyes. Quan Quan believed that everyone has a Xi'an in their minds, and if she could wear a Hanfu and visit every corner of Xi'an to experience its different seasons, she might be able to find her Xi'an. Xi'an was known as "Chang'an" in ancient times, and Quan Quan thought of it as a unique city where the boundary between ancient and modern is not very clear; by wearing Hanfu, she felt she could go back to ancient Chang'an. Wearing contemporary clothing, she returned to Xi'an, and the unique experience of travelling between the ancient and the modern was what she was looking for.

Xiao Yi wrote that when she toured the US in Hanfu, she deliberately and creatively added drinking Coke and eating beefsteak in Hanfu. In her opinion, the so-called clash of civilisations should be reflected in the smallest items of clothing, food, housing, and transport. She enjoyed the unique experience of fusing Eastern and Western civilisations.

Also travelling out of China in Hanfu, Wu Ya wrote in her Japanese travel notes that she liked cities with distinctive ethnic, religious, and regional characteristics, where history and culture collide, giving people the opportunity to prove their existence in more diverse ways.

> Walking in the streets of Japan, you will have a great chance to meet women in a kimono. The clogs click on the ground, just like the dusty sound of history. Although I was dressed in Hanfu, I didn't feel at all out of step. When I stop at any shrine or street, I will blend in with the local scenery, and the sense of time will blur.

Through travelling with Hanfu, Quan Quan felt that her hometown, in which she had lived for decades, had a new charm. Xiao Yi strengthened her experience of the fusion between Chinese and foreign cultures through Hanfu. By wearing Hanfu, Wu Ya blended into the poetic imagery of her imagination. Without Hanfu, these unique feelings would have been greatly diminished.

4.2.4. Hanfu photography

According to the data in the 15 blogs and posts, some tourists chose to travel in Hanfu because they wanted to take a picture of themselves in beautiful scenery in their Hanfu. Xiao Wei wrote in her travel journal that she had always wanted to take photos of people wearing Hanfu on small bridges above flowing water. After talking about this idea with her friends, she decided to take a trip to Suzhou in Hanfu.

Xiao Qing also had a similar experience, and wrote:

> I have always had a small wish to take a series of landscape photos with me dressed in Hanfu.

On her trip to Guilin, she finally made this wish come true. She had planned to bring her Hanfu, but after discovering a local Hanfu experience centre, she was incredibly happy because they solved her problem of not being able to do her hair properly by herself.

Another example was in Yun's travel blog. She believed that before taking Hanfu on a trip, it was necessary to understand the local terrain and customs, consider the harmony between people and nature when choosing Hanfu, and try not to choose Hanfu that was in the same colours as the local environment.

Bao Bao also wrote in her post that she and her friend were not Hanfu lovers, but were buying Hanfu for the first time. They just wanted to take photos of the occasion because they were travelling to Hengdian.

4.2.5. Escape

One of the travellers mentioned escaping the strange looks of bystanders as another significant motivation for tourists who choose to travel with Hanfu.

Xiao Wu said she had always wanted to travel with her Hanfu because she thought she could then walk the streets in her Hanfu righteously, without regard for the watching eyes of bystanders. In her post, she shared her experience of travelling to Dunhuang. At first, she felt happy because there were a lot of tourists cosplaying in Dunhuang, so her outfit did not attract much attention. However, she was then shocked to hear people whispering about her in the car park, and was even pursued by strangers who wanted her to join in a

webcast, so she left by car. It was her first time travelling in a Hanfu, and unfortunately, she did not have a good experience.

From this example, it was evident that these types of tourists wanted to escape from the strange looks and unpleasant experiences they sometimes received when wearing Hanfu. Xiao Wu thought that leaving her mundane daily life to travel, would better satisfy her desire to wear Hanfu. She wanted the opportunity to wear Hanfu freely, and travelling was how tourists like her could experience a sense of freedom wearing Hanfu.

4.2.6. Work requirements

Unlike most tourists who travelled on their own initiative with Hanfu, Xiao Qian and her companions travelled to London with Hanfu at the invitation of a cultural exchange event. Travelling with Hanfu was part of her job.

It was gleaned from her post that her company was a Hanfu culture company, whose business scope included Han culture promotion and communication, Hanfu design and production, and film and television advertising planning and production. Xiao Qian and her companions were invited by the local Hanfu cultural organisation, to discuss the current development status of the Hanfu revival movement in China and abroad, the problems faced by each other, and future plans. In her spare time, she and her companions visited many famous attractions in London, such as the British Museum and the Tower of London.

4.3. Culture

A thematic analysis of the 15 blogs and posts revealed four main cultural concepts: netizen culture, film and television culture, historical culture, and national culture.

4.3.1. Netizen culture

From Xiao Yan's travel experience, it was apparent that the netizen culture had made a significant impact on her entire Hanfu travel experience. She was already attracted to the popular Hanfu culture on the internet before she planned to travel with Hanfu, and the existence of the Web Celebrity Hanfu Experience in Suzhou in particular, strengthened her resolve to have a Hanfu experience. She wrote in her travel blog that it took her and her boyfriend a long time, even after asking passers-by several times, to find the Web

Celebrity experience centre. The Web Celebrity experience centre was clearly the highlight of her trip to Suzhou.

Blue had similar experiences to those of Xiao Yan. She also mentioned in her travel journal that she felt the Hanfu culture was very popular on the internet, and based on this, she suddenly decided to find a Hanfu experience centre for her Hanfu travel.

4.3.2. Film and television culture

From Quan Quan's travel journal, it was evident that she repeatedly linked her travel experiences to movies and television shows. In her blog, she wrote that:

> If you visit Xi'an, you need to visit the Shaanxi history museum. If you are a fan of the "Twelve Hours of Chang'an," you must visit the Shaanxi history museum.

In her travel blog, Quan Quan recommended the Shumen Yuan as a place to visit, and mentioned that *The Bureau of Antiquities* was filmed there. She also used the *Legend of the Demon Cat* when describing the Qing long Temple.

Xiao Jing, on the other hand, mentioned in her travel blog that she decided to travel in Hanfu because of the costumes she saw in movies and television shows, and chose the Hengdian film base as her destination.

4.3.3. History culture

Xiao Lian wrote in her travel journal that the Mogao caves, the destination of her travels, have a dark history that could make one angry. In her mind, Mogao caves have always been a place of sadness, although she did not fully understand their true value, but their lineage of art and cultural treasures has been plundered indiscriminately.

Xiao Wu also mentioned in her post that she chose Dunhuang for her Hanfu tour because the historical site and the "coolness" of the Gobi had always been her passion.

The first stop of Xiao Yi's Hanfu filming in the US was going to be the Hollywood Walk of Fame, because the first Hanfu she prepared was *Mo Shang Sang*. Its name came from "*Mo Shang Sang*", a long ancient Chinese poem describing a love story. *Mo Shang Sang* was selected from the folk songs of the Han Dynasty. In her mind, Hollywood is the birthplace of American films and is part of American history. Hanfu is also derived from

ancient Chinese stories and she was curious about the experience of fusing Eastern and Western art cultures. She and her friend decided that they must wear Hanfu and take a walk in Hollywood.

4.3.4. National culture

In the travel blog of her trip to the US, Xiao Yi expressed her disappointment because, to her surprise, most foreigners thought that Xiao Yi was from Japan, and some of them greeted her and her friends in simple Japanese, and some even asked her if they were from Japan. Xiao Yi and her friends had to explain over and over again that they were from China. Her experiences made her feel that Americans and tourists from other countries were still highly accepting of Hanfu, which made her think that Chinese culture could be accepted by more people and more countries in the future.

Yun expressed her respect for the traditional culture represented by Hanfu in her blog. Although Hanfu has the same function as many ordinary clothes, such as protecting the wearers from the sun or keeping them warm, Yun did not approve of mixing Hanfu with modern clothes, in case this damaged the established image of Hanfu in others' views, especially if they knew little about it.

> Primary impression is very important. As a promoter of traditional culture, we should pay more attention to maintaining the value and dignity of traditional culture.

When Xiao Lian arrived at the Mogao caves in her Hanfu, she met several tourists in the same style of costume along the way, and as usual, they smiled at each other and greeted each other in a friendly manner. In previous years, when she had been shopping in Hanfu, her Hanfu was often mistaken for a kimono, but now, more people recognised it as Hanfu. She thought this was because traditional Chinese culture was now more widespread than before.

In her travel blog of travelling in Japan, Wu Ya emphasised that she had always felt that Hanfu was not old clothing stuck in the past, but rather period formal wear that followed the traditions of the culture. As a young woman who loved Hanfu, having the opportunity to touch it and learn about it and incorporate it into her own journey was wonderful.

Nina mentioned in her post that her husband loved traditional culture and Hanfu, which is why they decided to go to the Hanfu Festival in Xitang on a whim. For Xiao Qian, the

promotion of national culture was the motivation for her trip. From her travel journal, it was clear that the British people had an appreciation for Hanfu and the Chinese national culture represented by Hanfu. She wore Hanfu at almost every tourist attraction on her trip, which was evident in the photos she posted of her trip. In her opinion, wearing Hanfu in London was not to attract attention. In a foreign country, clothing became the first identifying mark of individuals, and the cultural symbol of a nation. She also noticed that during her time in London, both tourists and Londoners tended to say phrases such as "hello" and "thank you" in Chinese. She was surprised and proud of this, and thought it was proof that the Chinese culture had become more recognised and proof that China was strong and powerful.

4.4. Destination choice

The analysis of the 15 blogs and posts revealed that many tourists who travelled with Hanfu considered choosing destinations that were suitable for wearing Hanfu.

First of all, Suzhou and Guilin were chosen as destinations where the tourists could travel in Hanfu because they had Hanfu experience centres. On the other hand, Xiao Wei and Xiao Qing also expressed their recognition of the beauty of Suzhou and Guilin in their travel journals, and chose these two destinations because of their beautiful natural environments. It was also evident from the photos in Xiao Yan's travel blog that Suzhou's unique ancient gardens provided her with a more appropriate stage from which to display her Hanfu. In her travel blog, the background of almost all of the Hanfu photos taken in the setting was in the ancient style.

Dunhuang not only has a strong historical and cultural atmosphere, but has also become a preferred destination for Hanfu lovers to visit because of its unique natural environment. Xiao Lian, Yun, and Xiao Wu, all expressed their love for Dunhuang in their travel blogs. Xiao Wu also mistakenly thought that Dunhuang was the ideal place to escape from curious stares, and a place where she could wear Hanfu freely because of its unique natural and cultural features.

Both Xitang and Hengdian catered to the psychological needs of the Hanfu travellers because of their unique architectural forms. The Xitang Hanfu Culture Festival has become the symbol of Xitang, and Xitang has also become the centre of Hanfu culture.

Xi'an, as an ancient historical city, is also a place that can cater to the historical and ethnic cultural needs of Hanfu travellers, but for Quan Quan, a local who grew up in Xi'an, choosing Xi'an as a destination for Hanfu travel also encompasses Quan Quan's love for her hometown and pride in its useful historical and cultural resources.

Xiao Yi chose to travel to the US because this is where she had studied abroad, and for her, it was an established destination for her well before she decided to travel in Hanfu. The culture shock between East and West is what helped her gain a unique travel experience from her Hanfu trip.

Wu Ya mentioned in her travel blog that she visited Japan because of its cultural and historical atmosphere that distinguishes Japan from China. Wanting unique travel experiences, Wu Ya and Xiao Yi made choices based on similar criteria.

4.5. Conclusion

This chapter elaborated on the motivations, cultural concepts and considerations affecting destination selection, based on data obtained from 15 blogs and posts, and analysed using the thematic analysis process explained in Chapter 3. From the analysis of data in these three themes, it was evident that the contents of the themes overlapped somewhat, and the cultural concepts reflected in tourists' travel experiences were sometimes also their travel motivations. Factors influencing the choice of destination also had an underpinning cultural element. The following chapter discussed these findings and answers the research questions posed in the introduction.

Chapter 5. Discussion

5.1 Introduction

This chapter synthesises the findings with the literature discussed in Chapter 2. The discussion is based on the thematic framework analysis theory, and reviews the three themes of *motivation*, *cultural value*, and *destination choice*. The main theories underpinning the discussion relate to the tourism experience and the tourists' gaze. Based on tourism experience theory, this chapter first discusses the factors that influence tourists' motivations, and the four cultural values identified in the study are discussed. Then, the basis of destination selection is explored in terms of motivation and cultural values. In the final section, the discussion extends to the tourist gaze and the authenticity of Hanfu in the tourism experience.

5.2. Tourism motivation and tourism experience

Tourism motivation is the direct cause of individual tourism behaviour (Fodness, 1994). In this research, the motivations of Hanfu tourists had six aspects: personal preferences, curiosity, the pursuit of a unique experience, a yearning for Hanfu photography, escape, and work requirements. The motives for tourism can be explained from both internal and external perspectives. According to Dann's (1981) push-pull theory, tourism motivation can come from both the internal needs and desires of tourism subjects, and external tourism destinations and attractions, both together constituting the motives for tourism. This theory can also be applied to the six motivations for Hanfu tourism found in this study.

Push motivations are intrinsic, derived from the inner needs of tourists. Crompton (1979) suggested that push motivations include seven kinds of psychosocial motivations: escape from the daily environment, self-discovery, relax, prestige, regression, enhancing family and friends' relationships, and strengthening social contacts. Ross and Iso-Ahola (1991) pointed out that "escape" refers to the desire to leave the daily environment, which is the fundamental and most critical driving force for tourism behaviour. Uysal et al. (1994), after surveying Australian visitors to US national parks and nature attractions, identified curiosity, prestige, deepening kinship, entertainment, and escape, as the five main driving factors. Loker-Murphy (1997) believed that the pursuit of stimulation was also an intrinsic motivation of tourists. Escape and curiosity in the six motives found in this study

are consistent with the push factors of tourism motivation. The pursuit of unique experiences is a manifestation of the need for excitement, so can also be regarded as an intrinsic tourism motivation. The need for work is also a reflection of the intrinsic motivations for tourism. Work is an important part of social interactions, and travelling with a work partner can promote peer relationships. In this study, the motivation of many Hanfu travellers was their personal preference for Hanfu. Travelling in Hanfu reflected their identity as Hanfu lovers and their journey of self-discovery.

Kozak (2002) regarded the good natural environment (i.e., beautiful scenery, sunshine and weather) as an extrinsic motivation that can influence tourists. Kim et al. (2003) believed that a pleasant natural environment, good accommodation, transport, infrastructure, food, friendly people, and pleasant fitness and recreational activities, are the most important *pull* motivations. For tourists motivated by a desire to take Hanfu photographs, all the natural environment, buildings, and attractions in destinations suitable for taking photos became external motivations for them to choose Hanfu travel. Pull motives are closely connected with a tourist destination's characteristics, which influences the choice of destination for tourists.

There is an internal relationship between tourism motivation and tourism experience, which many scholars have studied as an important factor of tourism experience (Fodness, 1994). Hsu and Huang (2016) believed that tourism experience has a positive impact on tourism motivation, especially self-discovery as an intrinsic motivator. Experienced tourists have strong self-discovery motivations, and with the enhancement of this motivation, tourists' willingness to recommend a destination to others, or revisit, also increases. With increased tourism experience, tourists will therefore be more convinced that Hanfu tourism can be used to satisfy their need for self-discovery, and more convinced that they can derive pleasure from such tourism activities. Thus, the identity of Hanfu lovers can be extended, as the desire for transformative journeys of self-discovery can be realised through Hanfu tourism. Through the accumulation of experience in Hanfu tourism, ordinary Hanfu travellers can become loyal Hanfu lovers. On the other hand, if a tourist does not have the expected travel experience in Hanfu tourism, it will have a negative impact on the tourism destination. For example, the visitor in Dunhuang did not get the experience of freedom to wear Hanfu that she had expected, and next time she might not choose Dunhuang as a destination for Hanfu travelling.

5.3. Tourism experience and cultural values

In the 21st century, tourism has become the world's largest international trade, increasingly becoming part of the daily lifestyle of many people, and forming a wide range of social influence. Tourism is moving beyond economic activity to becoming a form of socialisation, which has a range of social and cultural implications (Richard, 2018). This research demonstrates the cultural value of Hanfu tourism behaviour from four perspectives: *netizen culture*, *film and television culture*, *historical culture,* and *national culture.*

In the past few decades, internet-based social media has changed the way people communicate and connect (Kang & Schuett, 2013). With the spread of netizen culture, the traditional modes of tourism have also been deeply affected. Influencer culture, through online personal media platforms, comprehensively enter the life of young people and caters to their psychology, having a profound impact on their consumption behaviours, including tourism behaviours (Osatuyi, 2013). The term "influencer" originated in the internet space, forming over a short time, and involving complex phenomena, but to date, scholars have not yet offered a general definition. *Influencer* is widely understood to refer to people who quickly gain popularity through internet media (Leung et al., 2013), and is a way of self-creating a star. Influencer, by interacting with internet users, attract intense social attention within a short period of time, attracting many fans. Instagram-worthy locations discussed on social media, are a way for the new generation to spend money on travel, and most are recommended by an influencer. "Mark the location" generally means that tourists not only go to a "hot spot" or location, but also take photos or videos there, and upload them to social media, sometimes interacting with the influential web celebrity online. This new network culture can bring enormous traffic flow to a tourist attraction. In this study, netizen culture, or influencer culture, was clearly found to exist in the tourism experiences of Hanfu tourists. As described by the Hanfu travellers, they came to realise the existence of Hanfu tourism, as a new way of tourism, through the internet. They also chose a recommended tourist destination and project – for example, a web celebrity experience centre in Suzhou, under the influence of netizen culture.

Tourists are motivated to travel by film and television culture. Compared with writing text documents, people are more likely to be attracted by the scenic film sites in television

series and movies (Saltik et al., 2011). In this study, film and television culture was reflected in two aspects of the travel experience of Hanfu. Firstly, film and television culture had a direct impact on the tourism motivations of Hanfu travellers. As the Hanfu travellers in this study expressed, travellers are influenced by soap operas and movies, and become curious about Hanfu and Hanfu culture. On the other hand, film and television culture also influences the choices of destination for Hanfu travellers. The image formation of tourist attractions is influenced by the content presented in films and television series, and people's impressions of a tourist destination is potentially influenced by the broadcasting of films and television series, thus changing their original mindsets and perspectives (Beeton, 2016). The Hanfu travellers in this study also mentioned in their blogs, that fans of movies and television series travel to photograph specific destinations they have seen on television.

Tourism is a complex cultural phenomenon involving many levels of society. Both ancient and modern tourism activities are inextricably linked to history and culture, and tourism is therefore also known as a "nostalgia-industry" because of this (Yan, 2007). One of the motivations of tourists is to appreciate the diverse forms and rich content of history culture (Xie et al, 2013). History culture unites the tangible and intangible and is embodied in tangible cultural landscapes such as cultural relics, buildings, gardens, and relics, as well as in the spiritual and cultural connotations of tangible objects (Xie et al., 2013). In this study, Hanfu itself had historical cultural value, so travelling with Hanfu was a manifestation of an historical cultural value. On the other hand, Hanfu tourists chose tourist attractions and destinations with historical relics, such as Dunhuang, to have a rich historical and cultural experience.

The national cultural value of tourism activities is reflected in the fact that tourism can spread cultural knowledge and increase understandings between countries and nationalities (Gotham, 2005). In this study, Hanfu acted as a representative of the Han national culture, and the tourism activities of Hanfu travellers reflected the Han culture. In the process of tourism, there is contact and influence between tourists and hosts. Tourism, as a cross-cultural communication activity, is conducive to tourists' experiences of foreign cultures, and strengthens communication between different cultural subjects (Gamper, 1981). This communication can be understood in two ways. For non-Chinese countries, the tourism behaviour of Hanfu tourists is a kind of dissemination of Hanfu culture, and thus arouses people's interest in Chinese culture in non-Chinese areas. On the

other hand, for China, although Hanfu is a part of traditional culture, it seems to have become a new national culture for many Chinese people due to its long-term loss. The act of Hanfu tourism promotes Hanfu to people who do not know of Hanfu in China. It can deepen local people's understanding of their local and national culture, which is conducive to enhancing national culture or national identity, stimulating national pride, and enhancing cultural cohesion.

5.4. Choice of destination

This research found that tourism motivation influences the choice of tourist destinations. Tourism motivation is an important concept in understanding tourist behaviour and the destination selection process. From the perspective of consumer behaviour, tourism motivation, as one of the individual factors, affects individuals' cognitive compositions of tourist destinations and thus their environmental perceptions and imaginings of destinations (Beerli & Martin, 2004). According to Gunn (1982), the attraction of tourism is the tourists' perception and experience of the tourist destination. According to MacCannell (1999), the formation of a tourist attraction has three aspects: tourists, attractions, and significant impressions formed by tourists of destinations. It can therefore be seen that tourism motivation is related to the image of a destination.

The Hanfu tourists in this study whose travel motive was to escape, chose a travel destination far away from their daily lives. Dunhuang's unique geographical environment and historical atmosphere are completely different from the daily living environment of many tourists. In order to have a unique travel experience, tourists must consider the difference of a travel destination to that of their home environment when choosing a destination. In this study, the Hanfu tourists who chose Japan as a tourist destination, not only considered the similarities between Chinese and Japanese cultures, but also the cultural differences between the two countries, as the key factors attracting them. Even if tourists chose their familiar hometown as a destination for Hanfu tourism, they would need to consider the unusual tourism experience of Hanfu tourism, and this difference is one of the charms of tourism. When tourists seek an aesthetic experience, they choose scenic spots according to different standards. When tourists decide to travel in Hanfu temporarily, geographic location is an important criterion for choosing a destination.

According to modern marketing theories, different cultural values in different regions cause differences in tourist behaviours, which in turn affect the development of tourism

at all levels (Hsu & Huang, 2016). From this perspective, cultural value factors are also factors that affect tourists' choice of attractions. In this study, some Hanfu tourists chose Hollywood as the first stop for Hanfu tourism because of the national culture factor. The influence of film and television culture caused Hanfu tourists to choose Hengdian as the most popular destination for Hanfu tourism. Through comparison, it can be found that those Hanfu tourists who chose to travel outside China as their destination, paid more attention to the tourism experience of national culture, to gain the unique experiences brought by the influence of the two cultures.

5.5. Tourist gaze

With the development of science and technology, social media can now capture information, and allow a vast audience to conduct extensive and in-depth mining and interpretation of a wealth of information (Walsh et al., 2019). This advantage of extensive and in-depth capturing and mining of information means social media plays a leading role for tourism audiences (Tan, 2018). Therefore, social media, as a kind of "tourist," carries out the first "tourist gaze" on tourism resources (Urry, 2002). At the same time, in the era of rapid development of the internet, information sharing has become common. Tourists write their own travel notes, and publish what they see and feel on online platforms. The internet has become an important way to spread tourist destination information. Through this study, it was found that travel notes adopt vivid first-person expression. Almost all the photos in travel notes were complete with elaborate makeup and hair, exquisite costumes, and beautiful scenery. People reading these notes could not help but feel that Hanfu travel must be an elegant or solemn thing. This message seems to contradict the Hanfu revival idea of integrating Hanfu more into daily life, but for these Hanfu travellers, in addition to their own tourist stares, they are also influenced by the online gazes of tourists. Therefore, some tourists will choose achieving influencer status as one of their travel goals, and take photos of themselves at popular attractions spots to get photos exactly like those on the internet.

5.6. Authenticity

Since the popularity of Hanfu culture, there have been many controversies about Hanfu, the focus of which is the authenticity of Hanfu (Han, 2012). The authenticity of Hanfu can be discussed from two viewpoints. Firstly, the focus of the discussion is whether Hanfu can really represent the Han culture and tradition. It was mentioned in Chapter 2

that due to historical reasons, the inheritance of Hanfu can be said to be dated. The popular so-called "Hanfu" is the costume form recreated by Hanfu lovers according to historical data. Therefore, the legitimacy of Hanfu itself has been questioned. Secondly, the popular Hanfu are gorgeous and expensive gowns. According to the requirements of traditional Chinese etiquette, only the nobility or royal family can wear these, and some Hanfu designs are even based on the imperial robes of ancient officials. That is to say, a modern Hanfu is not actually dressed according to the etiquette of traditional Hanfu. Therefore, it is debatable whether such Hanfu can still represent the traditional culture of the Han nationality. Some scholars have suggested that the elimination of Hanfu was consistent with the inevitable law of historical development. They regarded the revival of Hanfu as a degradation and a manifestation of ignorance (Luo & Liu, 2005). After all, in the long history of China, many traditional customs were eliminated because they did not adapt to the development of the times. This was a natural process of development, subtly suggesting that the return of Hanfu was a kind of reverse practice. For example, one of the techniques for making Hanfu headpieces is called "*dian cui*." The specific operation is to use small scissors to cut the feathers around the neck of live kingfisher, gently using tweezers to arrange the feathers on the base of the adhesive on a drawing. The production of a fascinator requires so many kingfisher feathers that the bird is now almost extinct in China. Now that the kingfisher is a protected bird in China, is there still a need to revive this traditional practice?

It was evident in this research that different types of tourists have different attitudes towards Hanfu. Almost all the loyal fans of Hanfu and some ordinary fans, emphasised that they could feel the cultural and historical factors in their travel experience more because of Hanfu, which was more conducive to their pursuit of unique travel experiences. However, some tourists chose to travel in Hanfu for aesthetic reasons only. Even if they have more experiences of Hanfu tourism in the future, they will not necessarily be interested in, or identify with the national culture represented by Hanfu.

5.7. Conclusion

There is evidence in the findings of this study to support the close relationship between tourism experience and tourism motivation. Tourism motivation is influenced by internal and external factors. The identity construction of tourists is also one of the motivations of tourism. Tourism has become a daily way of life for people. It has transcended economic

factors and assumed broad cultural significance. Tourism has become a kind of culture, and not only has natural space and geography become the content of tourism, but also culture itself has increasingly become the object of tourism, while at the same time, tourism can also reconstruct social culture. The choice of tourist destination is also influenced by tourism motivation, and the cultural value orientation of the tourists.

Chapter 6. Conclusion

6.1. Introduction

The purpose of this study is to understand the behaviours of travellers travelling with Hanfu. This chapter reviews the original purpose of this study, proposes the theoretical and practical significance of the study, points out its limitations, and provides a conclusion and recommendations for future studies to further expand on this and similar topics.

6.2. Aims and objectives revisited

The purpose of this study was to understand the new travel phenomenon of contemporary Chinese young people choosing to travel with Hanfu, and to find the meaning behind this phenomenon. To achieve this goal, the research adopted an interpretivist approach using inductive qualitative methods. To avoid bias and intervention as much as possible, the study adopted an unobtrusive method to collect the data, employed the narrative method as the main research method, using travel blogs collected from the internet as data. After screening, 15 travel blogs were analysed using thematic analysis, in order to answer the three questions posed at the beginning of the study:

Q1: What are the reasons for travelling with Hanfu?

There are six main reasons tourists choose to travel with Hanfu, as explicated in Section 4.2. Most importantly their motivation comes from their identity, being Hanfu lovers. Whether they are loyal or ordinary Hanfu lovers, or even potential Hanfu lovers, their identity is the initiating motivation for them to travel with Hanfu, forming the basis of Hanfu travel. Among them, the loyal fans of Hanfu emphasise their love for the travel behaviour itself. For them, travelling with Hanfu is the same as non-Hanfu lovers travelling in their daily clothes. The focus is on the journey, not what they wear.

Hanfu lovers also travel out of curiosity and to escape. Based on the inner needs and desires of travellers, curiosity and escape drive travel in Hanfu. Hanfu tourists who choose to escape are different from ordinary tourists, and they need to gain more psychological security and self-identity. They also pursue an inclusive environment for Hanfu. The pursuit of a unique travel experience is the main motivation for Hanfu travellers. This

motivation is based on the Hanfu traveller's need for stimulation, and is regarded as an intrinsic motivation, and a *push* factor (see Loker-Murphy, 1997). No matter what their identity or destination, these travellers adopt new ways of travelling, which are expressions of their desire for unique travel experiences. The pursuit of Hanfu photography is an external motive. Scholars have shown that the attractiveness of an external destination is also important to tourists (Dann, 1977). Travelling with Hanfu for work is another motivation. With the Hanfu economy flourishing, more and more people will engage in the Hanfu industry, not only as wearers of Hanfu, but also as a means of making a living. Large-scale Hanfu companies could also emerge, and a new type of business travel is likely to emerge.

Q2: What cultural values does this act of travelling in Hanfu reflect?

Through the study it was found that travelling with Hanfu reflects four cultural values, namely, netizen cultural values, film and television cultural values, historical cultural value, and national cultural values. Netizen culture and film and television culture are carriers of contemporary popular culture. Not only are current Hanfu costume tourists influenced by these two cultures, but any potential cultural form can become the carrier of tourism products in today's network environment, and this model can be replicated. Both historical culture and national culture form the cultural core of Hanfu travel. In other words, historical culture and national culture become tourism resources for Hanfu travel, and are essentially tourism products. Through Hanfu travel, this model can also be extended to the entire tourism industry. Tourism is not only a knowledge economy industry, but has begun to form a culture, and become a social phenomenon.

Q3: What factors do tourists who travel in Hanfu consider, when choosing a destination or attraction?

Through the study, it was observed that tourism motivation and culture are both factors that affect the choice of tourist destinations. Because of their different motivations, Hanfu tourists take different factors into consideration when choosing tourist destinations. If tourists travel in Hanfu based on a motivation to escape, they will choose places where they think there is a significant cultural difference to that of their daily environment. The choice may be informed by information in online data and shared travel experiences of other travellers. However, since the gazes of tourists also occur on the internet, even if different tourists choose the same destination, it may be for opposite reasons. For

example, some tourists chose Dunhuang as a tourist destination because of its unique historical and cultural background and relics, which can deepen tourists' experience of historical and national cultural values. However, tourists who are motivated to escape will also choose Dunhuang because its unique historical and ethnic cultural atmosphere makes them more able to escape from modern life and achieve a type of psychological escape. Hanfu tourists choose regions that are culturally different to their regular residences, but their main motivation is to pursue unique tourism experiences. When choosing destinations, they do not consider whether the destinations they choose are regions with existing Hanfu tourism products. On the contrary, they may even choose areas where there is no Hanfu culture because the fusion of different cultures is more conducive to enhancing their access to unique travel experiences.

Cultural values also play a role in the choice of destination. Hanfu tourists have a certain preference for culture, especially the Hanfu culture itself, which is synonymous with Hanfu national culture and historical culture. Through netizen culture and film and television culture, the network platforms offer value guidance through tourists' gazes. More and more tourists choose to search for information on the internet to learn about the travel destinations they are interested in prior to visiting them. At the same time, tourist destinations also use the internet to guide tourists to choose their destinations. Tourist attractions encourage visitors to share positive reviews and good travel experiences on their websites.

Finally, there are some differences between Hanfu tourists' choices of destinations within China and abroad. Hanfu tourists travelling abroad pay more attention to national cultures than those travelling within China, and are particularly fond of choosing destinations with obvious cultural differences. However, Hanfu travellers who choose to travel within China pay more attention to historical and cultural values, believing that Hanfu can help them better integrate with the historical atmosphere of the relics, allowing them to immerse themselves into the history and culture more deeply.

6.3. Implications and recommendations

Travelling with Hanfu is a new form of tourism and a new travel phenomenon, and can be regarded as a new product of cultural tourism. In comparison to common cultural tourism products, which are packaged and designed to be sold to tourists, Hanfu tourism is a tourism model that has risen spontaneously from people, and gradually become

commercialised. This new form of tourism is sought after because of its unique personality and rich cultural connotations. Some tourism products are even aimed at Hanfu lovers in the tourism market. However, most of the products are confined to the simple relationship between Hanfu and relics, and have not yet received positive market feedback. This may be due to the lack of investigation into and analysis of the consumer behaviour of Hanfu tourism groups in the current Chinese market. There is a growing number of Hanfu lovers, and their love for Hanfu costumes is their most distinctive sign. However, different types of Hanfu lovers have different travel motivations and destination choices. In recent years, the cultural preferences of Chinese tourists have been significantly enhanced, and the number of cultural tourism activities dominated by personal interests has increased significantly. Satisfying personal interests has become the main purpose of tourists' travel. Various forms of tourism based on personal interests are becoming increasingly popular, with in-depth cultural experiences becoming more prevalent. "Mark the location" and sharing on social media has become a new travel ritual. All these have brought new opportunities and challenges to the tourism industry. Travelling with Hanfu is proof of these new elements.

6.4. Limitations

Several limitations of the study influenced the results. The first is that the data sample is small. Although the sample includes both Chinese and non-Chinese tourists, the sample of foreign tourists was significantly smaller than that of domestic Chinese tourists. This was because the study was about a new tourism phenomenon, and the overseas tourists shared less information. Secondly, although the data were collected unobtrusively, due to the special identity of Hanfu lovers, their travel notes still have a clear bias. The photos they provided are obviously beautified, and with their words, there was an obvious tendency to beautify the tourism of Chinese clothing. This may be because Hanfu lovers see themselves as cultural guardians and propagandists, although many loyal Hanfu fans who share high-quality travel notes are also aligned with Hanfu's commercial activities.

Another limitation was in the gender makeup of the sample; gender comparisons were lacking, as the travel notes were all from female participants. Also, age, work status and other demographic details could not be identified. Although the majority of Hanfu fans are young Chinese, there may be differences between married and unmarried Hanfu tourists, especially if they have children.

6.5. Overall conclusion and future research

The emerging travel phenomenon of travelling with Hanfu is not a simple consumption behaviour, but the product of the Hanfu movement and economic development, and is socially and culturally significant. Netizen culture, film and television culture, historical culture and national culture are reflected in the travel mode and experience of Hanfu travel. The motivations of Hanfu travellers include both external motivations, such as being attracted by particular tourist destinations and wanting to take photos of Hanfu, and internal motivations, such as personal preferences, curiosity, pursuit of uniqueness, Hanfu photography, escape, and work needs. These motivations and cultural values also influence the choice of destinations for Hanfu travellers. In general, when choosing destinations, Hanfu travellers tend to travel to destinations that are quite different from their daily living environment, especially when the range of destinations is expanded to being world-wide. Therefore, the cultural background and geographical environment of the destination are the focus of Hanfu tourists' considerations. Online feedback is an important source of information for Hanfu tourists' reference. Therefore, tourist destinations such as Dunhuang, with rich historical and cultural resources and unique geographical features, are more popular among Hanfu travellers.

For the future Hanfu tourism market, the first recommendation is to maintain the existing advantages of Hanfu tourism products, such as Hanfu festivals. The success of the Xitang cultural festival is a good beginning and model of Hanfu tourism products. There are many other ancient towns in China that can serve as a stage for cultural festivals, just as Xitang does. Secondly, it is necessary to realise the aesthetic needs of tourists in Hanfu. For Hanfu tourists, Hanfu photography is an essential feature of a tourism experience, so it is important to match the tourism destination environment with Hanfu. These requirements include the natural environment of the destination, such as mountains and lakes, and also includes consideration on whether the social environment can give Hanfu travellers a sense of identity and security. The current target group for Hanfu tourism is young people interested in Hanfu. However, with the dissemination of Hanfu culture, middle-aged and even elderly people may become fans of Hanfu culture and potential Hanfu tourists, but their travel motivations and choices of destination might be different from those of younger tourists. In addition, Hanfu tourists with children could also become the subjects of future research.

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