

1 **The Different Segments of Cultural Tourists and their** 2 **Motives: Theoretical Reading**

3
 4 *In a crowded global marketplace, destinations are competing against each*
 5 *other to attract tourists; and culture is one of the most important elements*
 6 *in the tourism product, as it offers an authentic and distinctive trait to the*
 7 *destination. Not only does it trigger the tourist's "visitability", but also*
 8 *encourages the local people and investors for profitability objectives.*
 9 *Therefore, public authorities and private actors capitalize on cultural*
 10 *resources to enhance the region's attractiveness. Research in the field has*
 11 *revealed the importance of the tourist's motives and their behaviors for a*
 12 *better adjustment of the touristic offer, and the urge to identify the different*
 13 *cultural tourist's segments to adapt the cultural offer to each segment. This*
 14 *paper provides a review of the existing literature, and examines the tourist's*
 15 *motivation for the choice of a destination characterized by its cultural*
 16 *assets. It also revolves around exploring the different cultural tourist's*
 17 *segments based on the theoretical background review. Dealing with the*
 18 *reasons behind the choice of a destination has been discussed over the*
 19 *years. Culture on the other hand has been explored from different*
 20 *perspectives. In this paper, we consider culture as a product in order to*
 21 *investigate the different cultural tourists' segments. Although culture and*
 22 *tourism are distinct sectors with separate strategies, together combined*
 23 *serve the same goal, which is to promote and enhance the attractiveness of*
 24 *a destination in order to lead to its development. Given the importance of*
 25 *understanding tourist's motivations in one's economy, we have chosen to*
 26 *direct our attention in this paper to the theoretical underpinnings of cultural*
 27 *tourism and the motivations that incite tourists to choose a cultural*
 28 *destination.*

29
 30 **Keywords:** *tourist's motivation, choice of a destination, cultural assets,*
 31 *cultural tourists' segments.*

32 33 34 **Introduction**

35
 36 Literature review about cultural tourism, offers an abundance of studies on
 37 motivational theories to a better understanding not only of what drives
 38 individuals to travel and to choose a certain destination but also the most
 39 important attributes that attracts tourists.

40 Marketers and decision makers in the tourism industry consider
 41 understanding the motives driving the desire behind the decision to travel to a
 42 destination, and the different segments of cultural tourists, in order to adapt the
 43 destination to its visitor's preferences and design the right promotional
 44 programs.

45 In general, the literature review offers an objective overall exploration of
 46 the foremost previous researches, in order to establish a theoretical background
 47 of everything said and known on a certain field or topic, and coming up with
 48 potential future research directions (Baker 2016, Green, Johnson and Adams

1 2016). With that being said, the papers used in this review start from the 70s,
2 since the emergence of most famous tourist's motivation's theories, up to
3 recent studies, in order to have a close scrutiny of the different cultural tourist's
4 typologies and the tourist motives to travel.

5 As a matter of fact, this paper provides a theoretical literature review on
6 the tourist's motivation when choosing a destination, and the different cultural
7 tourists' profile. As a result, many questions can be addressed that could
8 eventually enhance scientific research in the field of cultural tourist's motives
9 and typologies.

12 **Travel Motivations**

14 Over the last century there has been a huge increase in the number of
15 publications and studies conducted to understand the motivations behind
16 traveling. Research into the reason why tourists choose to travel has gained
17 pace in the recent years, especially since the tourism industry is continuing to
18 grow every year-despite the unfortunate pandemic travel restrictions-.

19 There is a huge amount of research being conducted in this area in various
20 academic fields, such as psychology, sociology, anthropology etc.

21 One of the most known theories in the tourism motivation field is the
22 "push and pull" theory, explaining the motives that drive individuals to travel
23 and to choose a certain destination. Studies have shown that individuals are
24 pushed to make the decision of traveling based on their own internal
25 motivations and needs, and pulled by destination's attributes (Dann 1977,
26 Crompton 1979, Baloglu and Uysal 1996, Gnoth 1997, Chang et al 2014, Guo
27 and Sun 2016).

28 The concept of push factors refers to the various attributes that people
29 consider when they decide to travel. On the other hand, pull factors are those
30 that are related to the destination's attributes such as weather, infrastructure,
31 and natural resources, which is generally a reflection to the destination
32 attractiveness (Kamata and Misui 2015).

33 According to Dann (1977), the individual's decision to visit a destination
34 or choose a travel package is "consequent to his prior need for travel" (Dann
35 1977), which explains the relation between the two variables, as push factors
36 are often antecedent of pull factors.

37 In the same context, Pearce and Lee (2005) confirm that travel motivations
38 reflect the needs and wants of tourists, as they propose a "travel career ladder".
39 Stating that individuals progress and change as tourists throughout the different
40 stage of their life cycle. Therefore, their travel motivations change and progress
41 according to money, time, health, family (Pearce 1993). The term "ladder"
42 imparts that individuals "systematically move through a series of stages or
43 have predictable travel motivational patterns" (Pearce and Lee 2005), TCL is
44 partially inspired by Maslow's (1943) hierarchy of needs, extending it to meet
45 the tourist's needs, they showing that the tourist's motivations consist of five
46 different levels: in the lowest level of the hierarchy, we find relaxation, then

1 safety and security needs, followed by relationship needs, self-esteem and
2 development needs and lastly at the top of the ladder, fulfillment needs.
3 Nevertheless, if Maslow's theory is based on the fact that individuals must
4 fulfill basic needs before moving upward to the next needs, the TCL
5 foundation is different, as the tourists may have one dominant set of needs,
6 according to their life cycle and travel experience accumulations.

7 According to Dann (1977), in his attempt to give an answer to the so long
8 asked question: "what makes tourists travel", he contended that it can only be
9 done by focusing on the push factors, by building a theoretical framework
10 based on two concepts; anomie and ego enhancement to explain reasons why
11 tourists make a decision of travelling.

12 "Anomie" is defined as the desire to transcend the feeling of isolation
13 obtained in everyday anomic life, arousing the need to "get away from it all",
14 also called self-actualization by Gnoth (1997), As for "ego enhancement", it is
15 derived by the need of being seen and the desire of an ego boost from time to
16 time. Therefore, traveling is the only way to reinforce self-recognition and the
17 feeling of superiority. Similarly, Richard (2021) highlights that tourist's
18 behavior is influenced by the social grade to which they belong or aspire to
19 belong, determined by their occupation, income, level of education and
20 lifestyle.

21 On the other hand, Iso Ahola's (1980) two-dimensional tourist motivation
22 theory, consists of the primary motivations of travelers, as tourists tend to not
23 only escape the daily routine but otherwise, to discover something new. The
24 escape is the desire to leave behind the familiar environment in which one
25 lives, while discovery is the desire to seek psychological rewards by visiting
26 new environments.

27 Mahika (2011) summarizes the most accepted tourist's motivations when
28 choosing a destination, which are, psychological motivations showing a desire
29 for relaxation, having a healthy mindset, getting tan..., emotional motivations
30 are usually expressed by escaping daily routine, and looking for new
31 emotional stimulators such as romance, adventure, fantasy..., personal
32 motivations are associated with visiting relatives, or reinforcing the kinship
33 relationships, personal development motivations such as learning a new skill,
34 status motivations as in ego enhancement and getting exclusivity (Gnoth 1997),
35 and cultural motivations consisting of experiencing other cultures and
36 educational purposes, which is consistent with the work of Crompton (1979),
37 he identifies tourist's motivations through a content analysis as a foundation to
38 his conceptual framework, and suggests that if the choice of going on a
39 pleasure trip was taken, the motives for travelling are either socio-
40 psychological or cultural. Socio-psychological motives include; escape from a
41 perceived mundane environment, exploration and evaluation of self, relaxation,
42 prestige, regression, enhancement of kinship relationship, and facilitation of
43 social interaction. Furthermore, cultural motives are illustrated by novelty and
44 education. Shi (2019) has employed Crompton's motive's factors but altered
45 the motive "education" with "learning traditional history and culture" in order
46 to examine tourist's motivations for visiting the heritage sites in China.

1 In the context of cultural motives, Kaufman and Scantlebury (2007) state
 2 that the cultural tourist has different motivations for travel than other type of
 3 traveler, as they are looking for a deep level of experience, and generally a
 4 need to recapture the past and being nostalgic. Nevertheless, not all cultural
 5 tourists are the same, some can be highly motivated by culture and can be part
 6 of several cultural activities experiencing deep level of engagement, others can
 7 have the same level of motivation but rather have a shallow experience in the
 8 site. Which is why it is important to define the different cultural tourists'
 9 segment to understand their motivations, behaviors and preferences.

12 **Cultural Tourism and Cultural Tourist's Segments**

14 Cultural tourism has evolved drastically over the last century (McKercher
 15 2002, Chen and Huang 2017) as a new form of promising tourism, and
 16 numerous studies have shed the lights on the importance of this market, and the
 17 urge to define the profile of the cultural tourist and their preferences, to best
 18 match their needs, leading to the destination' cultural and heritage development
 19 (Weaver, Kaufman and Yoon 2001).

20 Cultural tourism has been discussed in the literature from various
 21 perspectives, it is differently perceived from a person to another (Ozel and
 22 Kozak 2012, McKercher and Du Cros 2003), and that's the reason why it is
 23 difficult to encompass it in one definition (Hausmann 2007, Vong 2013). A
 24 substantial body of literature consider that "culture" is a very complex term to
 25 define (Richards 1996, Richards 2018, Niemczyk 2013, Zadel and Bogdan
 26 2013, Pandora 2009), and it's meaning is changing and evolving at a rapid rate
 27 (Richards 2018), which explains the absence of a single broadly accepted
 28 definition. While tourism is much more easily delimited, Cultural tourism is
 29 mainly focused on the cultural aspects of a destination.

30 For instance, Richards (1996, 2018) describes cultural tourism as the
 31 consumption of art, heritage, folklore, the way of life of residents and a whole
 32 range of other cultural manifestations by tourists, this definition gives us an
 33 insight of the cultural products a tourism might consume while visiting a
 34 destination, both its past and contemporary dimension (Niemczyk 2013).
 35 Additionally, He suggests in his book that and I quote: "the clear challenge
 36 posed in defining cultural tourism... is to conceptualize both the cultural
 37 products presented for tourist's consumption and the cultural process which
 38 generate the motivation to participate in cultural tourism" (Richards 1996), this
 39 statement confirms that the definition of cultural tourism is unique to each
 40 destination, not only by the cultural products it offers to its visitors, and also
 41 how important the cultural tourism was in the formation of their decision to
 42 travel to a certain destination.

43 Niemczyk (2013) describes cultural tourism as a voluntary departure from
 44 one's location of residency to a destination in which culture plays a major role
 45 in the decision to travel, for a period of time not more than 12 months,
 46 requiring from the tourist a certain awareness to some extent of the place of

1 visit. This definition is oriented towards becoming acquainted with the cultural
2 wealth of the chosen destination and the level of reception of culture at the
3 destination.

4 Moreover, Hausmann (2007) defines cultural tourism as “visits by people
5 from outside the host community, motivated either entirely or to a certain
6 degree by the cultural offerings and values (aesthetic, historical, etc.) of a
7 particular destination”, he accentuates in his definition on the degree of
8 tourists’ cultural motives to visit a destination, in the same direction, the United
9 Nations’ World Tourism Organization (2017) adopted a similar definition,
10 stating that cultural tourism is a form of tourism activity in which the tourist’s
11 motivation is to learn, discover, experience and consume the diversity of
12 cultural attractions, whether tangible or intangible aspects in a tourism
13 destination. UNWTO (2017) distinguish the different aspects of
14 attractions/products that relate to a set of distinctive material, intellectual,
15 spiritual and emotional features of a society that encompasses arts and
16 architecture, historical and cultural heritage, culinary heritage, literature,
17 music, creative industries and the living cultures with their lifestyles, value
18 systems, beliefs and traditions.

19 Based on the assumption that not all tourists have the same behavior
20 patterns, nor the same motives (Mahika 2011) to choose a destination, nor have
21 the same level of experience throughout the trip, it is undeniable that the same
22 thing is applied to cultural tourism. Cultural tourists are not homogenous
23 (Vong 2013); when some tourists visit a destination with culture as their main
24 travel motives, others base their visit on other motives than culture, and some
25 find themselves participating in cultural activities by unintentionally. That’s
26 why many researchers have segmented this market, to define the different
27 cultural tourists’ profiles and typology, in order to understand their motives and
28 behaviors, since tourist’s motives have been a big part of cultural tourism’s
29 definition.

30 In this regard, Weaver, Kaufman and Yoon (2001) segment the tourists
31 markets visiting a heritage site based on the benefit sought, determining two
32 clusters; the active benefit seekers and the loners, even though they are both
33 highly educated and intrigued by educational benefits issued, the first cluster
34 are characterized by their desire to escape their everyday routine environment
35 and always traveled with family and friends, as opposed to “loners”, they tend
36 to travel alone and prefer to not have any social interaction as in making new
37 acquaintances nor being with friends and family. Weaver et al (2001) have
38 approached the market segmentation through three major benefits sought by
39 the tourists namely; escape, social and education. It is interesting to point out
40 that, there is a similarity with the work of Crompton’ (1979) socio-
41 psychological and cultural motivation of the tourists – discussed above –,
42 stating that socio-psychological motivations are illustrated by escape from a
43 perceived mundane environment, exploration and evaluation of self, relaxation,
44 prestige, regression, enhancement of kinship relationship, and facilitation of
45 social interaction. While, cultural motives are represented by novelty and
46 education.

1 McKercher (2002) assumes that not all tourists participating in cultural
 2 tourism have the same level of motivation and depth of experience. He defines
 3 the cultural tourist as an individual “who visits, or intend to visit, a cultural
 4 tourism attraction, art gallery, museum or historic site, attend a performance or
 5 festival, or participate in a wide range of activities at any time during their trip,
 6 regardless of their main reason for traveling”. Nevertheless, this definition can
 7 be imperfect in many ways, starting by the fact that the definition of culture
 8 and cultural tourism is very complex, because culture can have different
 9 meaning to different person, and it touches every aspect of individuals life
 10 (OECD 2009)

11 McKercher (2002) developed a general classification of cultural tourists,
 12 based on two dimensions (the importance of cultural motives in the decision to
 13 visit a destination and the depth of experience), the first dimension consists on
 14 how important cultural tourism’s motive was in the tourist’s choice of the
 15 destination, it can be the main reason for some people, just like it can have a
 16 lesser or no importance in the destination choice. The second dimension is the
 17 depth of experience, which is relative to each set of cultural tourists, depending
 18 on different aspects such as awareness of the cultural site before visit, their
 19 interest in it, time availability, their perception of the attraction, their level of
 20 education. McKercher (2002) concluded five types: purposeful, sightseeing,
 21 casual, incidental and serendipitous):

- 22
- 23 - The purposeful cultural tourist: cultural motives play a strong role and
- 24 they have deep cultural experience in the site
- 25 - The sightseeing cultural tourist: cultural motives play an important
- 26 role in their decision to choose a destination, but their level of
- 27 engagement is quite shallow and laid back,
- 28 - The casual cultural tourist: this type of tourists is identified in the
- 29 mid-point in the motivation scale, with a shallow experience.
- 30 - The incidental cultural tourist: cultural plays little to no role in their
- 31 decision to travel, even when participating in a cultural activity, their
- 32 depth of experience is shallow
- 33 - The serendipitous cultural tourist: culture plays little to no role in the
- 34 decision to visit a cultural destination, but has a deep experience by
- 35 fortunate chance.
- 36

37 McKercher and Du Cros (2003) further test this typology against different
 38 variables such as socio-demographics, trip characteristics, cultural distance
 39 between the destination visited and their own culture, travel motives, activities
 40 undertaken during the whole trip, and amount of learning before arriving to the
 41 destination and on departure. Giving a further insight into why cultural tourists
 42 travel and the type of experience they tend to prefer, the results showed that
 43 purposeful and sightseeing cultural tourists tend to shop at local shops, visit
 44 museums, and participate more in cultural activities, they are well educated
 45 about the sites prior to their visit. While casual and incidental cultural tourists
 46 tend to visit the famous sites of the destination, shop at famous brand stores

1 and do little to no prior research about the destination's cultural attractions, as
2 it doesn't captivate them that much, business travellers are a part of this cluster.

3 The McKercher (2002, 2003) segmentation of cultural tourists has become
4 a relevant reference, and has been employed in many empirical studies and in
5 different contexts, to name a few, Vong (2013) based the same typology to
6 determine the attributes of cultural tourist attracted to Macao as an Asian urban
7 gamin destination, Niemczyk (2013) has also employed the McKercher
8 typology in the Poland context to investigate the different characteristics of the
9 clusters, Nguyen & Cheung (2014) adopted the same typology in the Vietnam
10 context, in an effort to determine the different features of cultural tourists
11 visiting the destination on package tours, Chen and Huang (2017) proposed an
12 updated classification of the Chinese tourists, noting a slight difference
13 between local day-trippers and inter-city tourists, in recent studies,
14 Konstantakis, Alexandridis And Caridakis (2020) have also used McKercher
15 typology to develop a recommender system providing the right destination and
16 programs that match the cultural tourists' preferences, with that being said, the
17 Mckercher's model of cultural tourists typology has been brought up in most of
18 the studies used in this review.

19 Most studies have examined tourist's cultural motivations in order to
20 determine the different typology and segmentations of cultural tourists (Ozel
21 and Kozak 2015, Ceballos et al 2021, Weaver, Kaufman and Yoon 2001),
22 using cluster analysis. Cluster analysis is one the most popular method used to
23 gather information about a similar group sharing the same characteristics, and
24 provides identified segments. Ozel and Kozak (2015) conducted a study to
25 gather information about cultural tourist's motivations and clustered them into
26 six segments based on a factor analysis; relaxation seekers, sport seekers,
27 family oriented, escapists and achievement and autonomy seekers.

28 Generally, cultural tourists tend to be older, have a high education level,
29 big spenders, they stay longer in a cultural area, and participate more in travel
30 activities (Ozel and Kozak 2015, Richards 2018, McKercher and Du Cros
31 2003, Hausmann 2007, Kaufman and Scantlebury 2007, Weaver, Kaufman and
32 Yoon 2001). Which remind us of the "travel career ladder" discussed above, by
33 Pearce and Lee (2005), stating that individual during the different stages of
34 their life cycle, their behavior patterns thus their motives to travel changes and
35 progress. For example, young people in their 20's have different desires than
36 individuals over 50 years old, they prefer experiences that will fulfill their
37 eagerness for excitements, when selecting a type of trip. In the other side of the
38 continuum, as individuals progress in time, they have more spare time, more
39 disposable income, and freedom as they are mostly without dependent family
40 member, and are more likely to spend more money and time to take part in
41 cultural activities, because of their varied past travel experience.

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44

1 **Conclusions and Future Research Directions**

2
3 All in all, the importance of determining motivations behind the tourist's
4 decision to travel to a certain destination, and the different typologies of
5 cultural tourist to figure out their preference, have been discussed extensively
6 in the literature.

7 This narrative literature review has showed that many specialized
8 researchers in the leisure tourism and cultural tourism field, have associated
9 cultural tourists' segmentation to motivation for travel and choosing a certain
10 holiday or a certain destination, resulting with numerous typologies that are
11 somehow comparable. Even though cultural tourists don't travel for the same
12 motivations nor experience cultural activities the same way, but tourists whose
13 primary reason for travel is cultural share some characteristics (socio-
14 demographic, behavior patterns, preferences, motivations, future behavior
15 intentions, depth of experience, level of engagement...) when classified into
16 homogenous segments. Further studies should confront the cultural tourist's
17 typology to different variables such for example; satisfaction level of tourists,
18 pull factors, intention to recommend the destination, the role of social media as
19 a mediator in the decision to travel, also, the role of the attitude of guides in the
20 tourist's experience.

21 Even though tourism can represent a strong economic engine for the
22 destination development, it can affect culture negatively in many ways when
23 it's poorly managed, a numerous research question could arise from this
24 statement:

- 25
26 - Do public decision makers adapt the cultural offer to the tourist's
27 preferences -modernize it - or preserve its raw authenticity? If they
28 do, then how can they protect the cultural richness?
29 - How do they avoid overtourism damaging cultural resources?
30

31 A great number of researches have studied cultural tourism in a variety of
32 methodological approaches, giving a special interest to the cultural tourist's
33 typologies, not only their motivational drivers for choosing a destination but
34 also their profiles and preferences. But the context of the Maghreb region has
35 not received enough attention in the literature, as there are a no studies -as far
36 as we know- investigating the cultural tourism segmentation in the Maghreb
37 region, so more research must contribute to the knowledge base of profiling
38 cultural tourists in this context, in the intention of seizing the full potential of
39 their rich and diverse culture.
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