

Tourist's Segmentation Based on Culture as their Primary Motivation

By Soukaina Sayeh*

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

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

Introduction

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

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

In general, the literature review offers an objective overall exploration of the foremost previous researches, in order to establish a theoretical background of

*PhD Student, Superior School of Technology of Casablanca (École supérieure de technologie de Casablanca), Morocco.

everything said and known on a certain field or topic, and coming up with potential future research directions (Baker 2016, Green et al. 2016). With that being said, the papers used in this review start from the 70s, since the emergence of most famous tourist's motivation's theories, up to recent studies, in order to have a close scrutiny of the different cultural tourist's typologies and the tourist motives to travel.

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

The research question dealt with in this paper is: what makes tourists travel? And what are the different segments of tourists with culture as their primary motivation? In order to answer these questions, we have reviewed over 40 articles discussing the major theories and the different segmentation methods for this theoretical reading.

Therefore, this article addresses the theoretical gap, by combining tourist's motivation and segmenting cultural tourists based on their motivational drivers.

Travel Motivations

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

There is a huge amount of research being conducted in this area in various academic fields and disciplines, such as psychology, sociology, anthropology etc. it is highly acknowledged that motivation is multi-dimensional construct.

In the light of the complicated nature of motivation, the tourism motivation researchers have proposed an exhaustive number of theories and framework, explaining its multi-dimensional aspect. As a matter of fact, in order to gain a better understanding of tourist's motivations, we have identified four major theories frequently used in the psychology and marketing discipline, relevant to our research objectives; push and pull theory (Crompton 1979, Baloglu and Uysal 1996, Gnoth 1997, Chang et al. 2014), travel career ladder theory (Pearce and Lee 2005), Anomie and ego enhancement theory (Dann 1977) and two-dimensional tourist motivation theory (Iso-Ahola 1980).

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

The concept of push factors refers to the various attributes that people consider when they decide to travel. On the other hand, pull factors are those that

are related to the destination's attributes such as weather, infrastructure, and natural resources, which is generally a reflection to the destination attractiveness (Kamata and Misui 2015).

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

In the same context, Pearce and Lee (2005) confirm that travel motivations reflect the needs and wants of tourists, as they propose a "travel career ladder". Stating that individuals progress and change as tourists throughout the different stage of their life cycle. Therefore, their travel motivations change and progress according to money, time, health, family (Pearce 1993, Cohen 1972). The term "ladder" imparts that individuals "systematically move through a series of stages or have predictable travel motivational patterns" (Pearce and Lee 2005), TCL is partially inspired by Maslow's (1943) hierarchy of needs, extending it to meet the tourist's needs, they showing that the tourist's motivations consist of five different levels: in the lowest level of the hierarchy, we find relaxation, then safety and security needs, followed by relationship needs, self-esteem and development needs and lastly at the top of the ladder, fulfillment needs. Nevertheless, if Maslow's theory is based on the fact that individuals must fulfill basic needs before moving upward to the next needs, the TCL foundation is different, as the tourists may have one dominant set of needs, according to their life cycle and travel experience accumulations.

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

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

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

Mahika (2011) summarizes the most accepted tourist's motivations when choosing a destination, which are, psychological motivations showing a desire for relaxation, having a healthy mindset, getting tan..., emotional motivations are usually expressed by escaping daily routine, and looking for new emotional stimulators such as romance, adventure, fantasy..., personal motivations are associated with visiting relatives, or reinforcing the kinship relationships, personal

development motivations such as learning a new skill, status motivations as in ego enhancement and getting exclusivity (Gnoth 1997), and cultural motivations consisting of experiencing other cultures and educational purposes, which is consistent with the work of Crompton (1979), he identifies tourist's motivations through a content analysis as a foundation to his conceptual framework, and suggests that if the choice of going on a pleasure trip was taken, the motives for travelling are either socio-psychological or cultural. Socio-psychological motives include; escape from a perceived mundane environment, exploration and evaluation of self, relaxation, prestige, regression, enhancement of kinship relationship, and facilitation of social interaction. Furthermore, cultural motives are illustrated by novelty and education. Shi et al. (2019) have employed Crompton's motive's factors but altered the motive "education" with "learning traditional history and culture" in order to examine tourist's motivations for visiting the heritage sites in China.

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

Cultural Tourism and Cultural Tourist's Segments

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

Cultural tourism has been discussed in the literature from various perspectives, it is differently perceived from a person to another (Özel and Kozak 2012, McKercher and Du Cros 2003), and that's the reason why it is difficult to encompass it in one definition (Hausmann 2007, Vong 2016) A substantial body of literature considers that "culture" is a very complex term to define (Richards 1996, 2018, Niemczyk 2013, Zadel and Bogdan 2013, Pandora 2009), and its meaning is changing and evolving at a rapid rate (Richards 2018), which explains the absence of a single broadly accepted definition. While tourism is much more easily delimited, Cultural tourism is mainly focused on the cultural aspects of a destination.

For instance, Richards (1996, 2018) describes cultural tourism as the consumption of art, heritage, folklore, the way of life of residents and a whole range of other cultural manifestations by tourists, this definition gives us an insight

of the cultural products a tourism might consume while visiting a destination, both its past and contemporary dimension (Niemczyk 2013). Additionally, He suggests in his book that and I quote: “the clear challenge posed in defining cultural tourism... is to conceptualize both the cultural products presented for tourist’s consumption and the cultural process which generate the motivation to participate in cultural tourism” (Richards 1996), this statement confirms that the definition of cultural tourism is unique to each destination, not only by the cultural products it offers to its visitors, and also how important the cultural tourism was in the formation of their decision to travel to a certain destination.

Niemczyk (2013) describes cultural tourism as a voluntary departure from one’s location of residency to a destination in which culture plays a major role in the decision to travel, for a period of time not more than 12 months, requiring from the tourist a certain awareness to some extent of the place of visit. This definition is oriented towards becoming acquainted with the cultural wealth of the chosen destination and the level of reception of culture at the destination.

Moreover, Hausmann (2007) and Silberberg (1995) share the same definition of cultural tourism accentuating on the motivational aspect, define it as “visits by people from outside the host community, motivated either entirely or to a certain degree by the cultural offerings and values (aesthetic, historical, etc.) of a particular destination”, in the same direction, the United Nations’ World Tourism Organization (2017) adopted a similar definition, stating that cultural tourism is a form of tourism activity in which the tourist’s motivation is to learn, discover, experience and consume the diversity of cultural attractions, whether tangible or intangible aspects in a tourism destination. UNWTO (2017) distinguish the different aspects of attractions/products that relate to a set of distinctive material, intellectual, spiritual and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and the living cultures with their lifestyles, value systems, beliefs and traditions.

Based on the assumption that not all tourists have the same behavior patterns, nor the same motives (Mahika 2011) to choose a destination, nor have the same level of experience throughout the trip, it is undeniable that the same thing is applied to cultural tourism. Cultural tourists are not homogenous (Vong 2016); when some tourists visit a destination with culture as their main travel motives, others base their visit on other motives than culture, and some find themselves participating in cultural activities by unintentionally. That’s why many researchers have segmented this market, to define the different cultural tourists’ profiles and typology, in order to understand their motives and behaviors, since tourist’s motives have been a big part of cultural tourism’s definition.

In this regard, Weaver et al. (2001) segment the tourists markets visiting a heritage site based on the benefit sought, determining two clusters; the active benefit seekers and the loners, even though they are both highly educated and intrigued by educational benefits issued, the first cluster are characterized by their desire to escape their everyday routine environment and always traveled with family and friends, as opposed to “loners”, they tend to travel alone and prefer to not have any social interaction as in making new acquaintances nor being with

friends and family. Weaver et al. (2001) have approached the market segmentation through three major benefits sought by the tourists namely; escape, social and education. It is interesting to point out that, there is a similarity with the work of Crompton' (1979) socio-psychological and cultural motivation of the tourists – discussed above –, stating that socio-psychological motivations are illustrated by escape from a perceived mundane environment, exploration and evaluation of self, relaxation, prestige, regression, enhancement of kinship relationship, and facilitation of social interaction. While, cultural motives are represented by novelty and education.

On the other hand, Silberberg (1995) segmented cultural tourists into four types, based on their motivations for visiting museums and heritage sites, accidental cultural tourist, adjunct cultural tourists, in part cultural tourists and greatly cultural tourist. The distinction between these segments is the level of their cultural motivation. Ranging from individuals who planned their trip according to the cultural attractions of the destination, to individuals who have nothing to do with culture, to tourists who find themselves unintentional participating in cultural activities.

Similarly, McKercher (2002) assumes that not all tourists participating in cultural tourism have the same level of motivation and depth of experience. He defines the cultural tourist as an individual “who visits, or intend to visit, a cultural tourism attraction, art gallery, museum or historic site, attend a performance or festival, or participate in a wide range of activities at any time during their trip, regardless of their main reason for traveling”. Nevertheless, this definition can be imperfect in many ways, starting by the fact that the definition of culture and cultural tourism is very complex, because culture can have different meaning to different person, and it touches every aspect of individual's life (OECD 2009), covering not only culture as product but also culture as process (Richards 2018, Kay 2009), the first category is based on the different cultural products such as “museums and art galleries; zoos and aquariums; historic/history/heritage buildings, sites and monuments; parks and gardens, festivals, markets, theatre, music, opera, dance, ballet, cultural performances, exhibitions and displays” (as mentioned by Kay 2009), the second category is based on the way of life covering language, traditions, customs and beliefs of the host community.

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

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

McKercher and Du Cros (2003) further test this typology against different variables such as socio-demographics, trip characteristics, cultural distance between the destination visited and their own culture, travel motives, activities undertaken during the whole trip, and amount of learning before arriving to the destination and on departure. Giving a further insight into why cultural tourists travel and the type of experience they tend to prefer, the results showed that purposeful and sightseeing cultural tourists tend to shop at local shops, visit museums, and participate more in cultural activities, they are well educated about the sites prior to their visit. While casual and incidental cultural tourists tend to visit the famous sites of the destination, shop at famous brand stores and do little to no prior research about the destination's cultural attractions, as it doesn't captivate them that much, business travelers are a part of this cluster.

The McKercher (2002, 2003) segmentation of cultural tourists has become a relevant reference, and has been employed in many empirical studies and in different contexts, to name a few, Vong (2016) based the same typology to determine the attributes of cultural tourist attracted to Macao as an Asian urban gaming destination, Niemczyk (2013) has also employed the McKercher typology in the Poland context to investigate the different characteristics of the clusters, Nguyen and Cheung (2014) adopted the same typology in the Vietnam context, in an effort to determine the different features of cultural tourists visiting the destination on package tours, Chen and Huang (2017) proposed an updated classification of the Chinese tourists, noting a slight difference between local day-trippers and inter-city tourists, in recent studies, Konstantakis et al. (2020) have also used McKercher typology to develop a recommender system providing the right destination and programs that match the cultural tourists' preferences, with that being said, the McKercher's (2002) model of cultural tourists typology has been brought up in most of the studies used in this review.

Most studies have examined tourist's cultural motivations in order to determine the different typology and segmentations of cultural tourists (Ozel and Kozak 2012, Ceballos-Santamaría et al. 2021, Weaver et al. 2001, Ramires et al. 2017), using cluster analysis. Cluster analysis is one the most popular method used to gather information about a similar group sharing the same characteristics, and

provides identified segments. Özel and Kozak (2012) conducted a study to gather information about cultural tourist's motivations and clustered them into six segments based on a factor analysis; relaxation seekers, sport seekers, family oriented, escapists and achievement and autonomy seekers.

Discussion

Researchers have focused throughout the years, on gaining a better comprehension of the underlying reasons why tourists make the decision of traveling to a certain destination, the psychological needs they seek to fulfill and the different attributes that seem attractive to them. However, motivation on its own is complex (Kay 2009), for the reason that it is unique to each individual.

In the other hand, cultural tourists tend to share some characteristics, some studies have attempted to build a cultural tourist's segmentation model based on the degree of importance of culture in their travel decision making. Nevertheless, those researches are quite limited, the McKercher's segmentation model is one of the most used, in understanding cultural tourist's behaviors vis-à-vis cultural market.

Generally, cultural tourists tend to be older, have a high education level, big spenders, they stay longer in a cultural area, and participate more in travel activities (Ozel and Kozak 2012, Richards 2018, McKercher and Du Cros 2003, Hausmann 2007, Kaufman and Scantlebury 2007, Weaver et al. 2001). Which remind us of the "travel career ladder" discussed above, by Pearce and Lee (2005), stating that individual during the different stages of their life cycle, their behavior patterns thus their motives to travel changes and progress. For example, young people in their 20's have different desires than individuals over 50 years old, they prefer experiences that will fulfill their eagerness for excitements, when selecting a type of trip. In the other side of the continuum, as individuals progress in time, they have more spare time, more disposable income, and freedom as they are mostly without dependent family member, and are more likely to spend more money and time to take part in cultural activities, because of their varied past travel experience.

All in all, based on the theoretical reading, we distinguished cultural tourist's profile:

- Over 40 years old, and well educated
- Earns more and spend accordingly
- Stays in local and traditional accommodation
- Stays longer in the cultural area
- Prefers to shop in local boutiques rather than extravagant malls
- Women represent a large segment

The importance to gather as much information on the cultural tourist's profiles are paramount, the culture market and the tourism development is counting on it.

Leading to more accuracy and enabling decision-makers to deliver the best cultural offer to the right people.

Conclusions and Future Research Directions

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

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

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

- Do public decision makers adapt the cultural offer to the tourist's preferences -modernize it - or preserve its raw authenticity? If they do, then how can they protect the cultural richness?
- How do they avoid over-tourism damaging cultural resources?

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

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