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# Understanding the Behaviour of Cultural Tourists

Towards a Classification of Dutch Cultural Tourists

Dissertation

Rami Isaac PhD

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# **Understanding the Behaviour of Cultural Tourists**

**Towards a Classification of Dutch Cultural Tourists**

**Rami Isaac**

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# 1. Introduction

## 1.1. Introduction

This chapter introduces the broad topic and outlines the main characteristics of cultural and heritage tourism and the cultural tourism market. It discusses several approaches to the definition of cultural tourism and then turn into the demand side to review different studies conducted among tourists visiting cultural and heritage sites.

The overall purpose of this thesis is to understand the behaviour and the experience of tourists visiting cultural sites and attractions during holidays, and further to offer some advice to make an additional contribution to cultural and heritage site managers.

There is an increasing recognition of the importance of culture and heritage for tourist motivation, behaviour and experiences. Estimates vary according to definitions, but statistics indicate the potential significance of cultural tourism in the global market. For instance, the World Tourism Organisation (WTO) estimates that cultural tourism accounts for 37% of all tourist trips (McKercher, 2002a). According to Travel Industry Association (TIA) statistics, the cultural tourism market increased 10% from 1996 to 2000 and accounted for 14% of all tourism activities in the United States during that period (Advisory Council on Historic Preservation, 2002). Also in the Travel Industry Association of America reported that “a remarkable 81% of the US adults who travelled in the past year or 118 million, are considered historic/cultural travellers” (Keefe, 2003:1). Reports from Canada suggest that 52% of American tourists and 68% of foreign visitors are classified as cultural tourists (Okonogan, 2003). Cultural tourists are also thought to spend more, stay longer, travel more frequently, and participate in more activities than other tourists (Keefe, 2002; Stronge, 2000). The TIA can assert that so many people are historic/cultural travellers because “they included at least one cultural, art, heritage or historic activity or even while travelling in the past year” (Keefe, 2002:1). The UK report to the Selected Committee on Environment, Transport and Regional Affairs (Matthews, 2001:1) derives its heritage tourist figures from the observation that “the 1999 ETC survey of Visits to Tourist Attractions, for example, estimated that 32% of visitors to historic buildings in England were from abroad”. Tourism Queensland’s (2004) study concludes that 50% of all international visitors are cultural tourists because they visited at least one cultural place during their visit.

In a Lou Harris poll by Travel and Leisure Magazine (see Silberberg, 1995), 88% of frequent travellers in the 1990s said that understanding culture was important when planning a trip, up from 48% in the 1980s.

Although these statistics indicate the potential size of the cultural tourism market, such estimates are often based upon the assumptions that all tourists visiting at least one cultural attraction, including art galleries, museums, historic sites, arts and crafts festivals, concerts and archaeological ruins, constitute cultural tourism (Advisory Council on Historic Preservation, 2002). Many studies of cultural tourism focus on documenting the size of the market, rather than examining the nuances that exist (McKercher, 2002), which may limit understanding of important niches (Hughes & Allen, 2005). One reason why cultural tourism remains poorly understood is that the early stage of research focused explicitly on the motives of tourists who visit cultural heritage destinations. For example, Stronge (2000:4) reminded readers in his report on arts and cultural tourism in Florida that 'no claim is made that arts and cultural tourism programs or facilities are the major reason why these "arts and cultural tourists" come to Florida. The extent to which they are drawn by art and culture to Florida or which arts and cultural event contribute to their enjoyment in Florida is unknown'.

So what is cultural tourism? This seems an easy question, but it is actually very difficult to answer because there are almost as many definitions and variations of definitions of cultural tourism as there are cultural tourists or people investigating cultural tourism (McKercher, 2002). Defining cultural tourism is difficult, not only because of the broad meaning of the terms "culture" and "tourism", but also because of the changing role of cultural tourism itself. There is no clear definition of cultural tourism in the literature. Definitions range from "ethnic tourism" (King, 1994) and "cultural tourism" (Davis, 1993; Silberberg, 1995; Walle, 1998) to "historical tourism" (Ashworth and Tunbridge, 1990; Smith, 1989) and "heritage tourism" (Ashworth, 1999; Light and Prentice, 1994; Nuryanti, 1996; Pechlander, 2000).

It is also wise to give a clear description of heritage as well, because culture and heritage are connected, which means culture also includes heritage. The word *heritage* in its broader meaning is associated with the word *inheritance*; that is something transferred from one generation to another. Because heritage on the one hand is seen as a combined vehicle of historical values from the past, heritage is also viewed as a part of the cultural tradition of a society. The concept tourism, on the other hand is really a form of modern consciousness. Timothy and Boyd (2003:4) summarise the meaning of heritage by stating that "heritage is not simply the past, but the modern-day use of elements of the past". While there may exist various interpretations and descriptions of 'heritage', perhaps the most commonly accepted definition among heritage scholars has its core 'the present-day use of the past'



(Ashworth, 2003; Graham et al. 2000). Within tourism, heritage has been used in both the natural and cultural contexts (Chhabra et al. 2003; Garrod & Fyall, 2001; Timothy & Boyd, 2003). Tourism's crucial nature is dynamic, and its engagement with heritage often ended in a reinterpretation of the latter (Nuryanti, 1996: 250). At its core, the relationship between heritage and tourism parallels the discussion that takes place within a society's culture between tradition and modernity.

Recently, the term built heritage has been used in the tourism literature. The meaning of the term *built heritage* is compound. This term has been used in relation to the preservation of monuments and historic buildings for a long time. With respect to tourism, the word *heritage* has been used in both cultural and natural contexts (Hall and McArthur, 1993; Herbert, 1989; Zeppel and Hall, 1992).

In the cultural arena, heritage can be used to illustrate material forms such as monuments, historical or architectural remains and artefacts or museums, and the other forms which are called immaterial forms such as philosophy, traditions and art in all their manifestations; the celebration of great events, happenings or personalities in history; characteristic ways of life (Herbert, 1989; Zeppel and Hall, 1992). Furthermore, heritage sites usually attract a mix of domestic and international visitors, but the majority is commonly domestic due to their acquaintance with their history and culture. It can be concluded here that heritage sites are indeed multi-used sites. In many books and articles, heritage tourism has been viewed as a type of special interest tourism. Jenkins states that:

*A cultural object must be of sufficient value in its own right to generate visits from international visitors. Primary attractions such as Taj Mahal in India or the Pyramids in Egypt cause tourists to travel to the countries. Secondary attractions are those of sufficient interest to tourists to visit them once they have arrived in the countries but are not themselves the major determinant in the tourist's choice of destination (1993: 175).*

Therefore, there is a need to recognise that heritage tourism is a part of cultural tourism in a broader sense and that for most tourists, culture is a secondary attribute in the choice of holiday destination and may not be consciously rated at all. Thus, built heritage should not be divorced from other tourism attractions in an area, but should be viewed as one component in a larger suite, network, or product line of tourism attributes (Nuryanti, 1996). In respect to this study, cultural tourism is those tourists who are in the precise moment visiting a cultural site or attraction.

## 1.2. Marketing Cultural Tourism

It can be said that cultural tourism is driven by attractions. Is this actually representing the culture of a certain country? It is unlikely. Attractions are the demand generators that give the customer a reason to visit a destination and further usually form the central theme for the visit. As mentioned earlier, culture might be a secondary attribute in the choice of a holiday destination. Ideally, they should be experiential, unique, exciting, one of a kind encounter that appeals to the target market (EPGC, 1995).

It would be self-evident that if tourism is about the consumption of products, and cultural tourism involves the consumption of cultural products, it would be important first to know and to develop an understanding of what a product is. The answer to this question in marketing theory defines products as "anything that can be offered to a market for attention, acquisition, use or consumption that might satisfy a need or want" (Kotler, 1991). And secondly, it is crucial to know who consumes these products. In the next section several key approaches to defining cultural tourism will be reviewed.

## 1.3. Cultural Tourism

According to ICOMOS, the International Council on Monuments and Sites, "cultural tourism as a name means many things to many people and herein lies its strengths and its weaknesses" (ICOMOS 1996:17). So defining cultural tourism is complex. It can mean different things to different people. For many people, visiting cultural attractions/objects means different things and has other meanings than for other people.

In considering the growth of cultural tourism and the supply side of these products, therefore, it is not sufficient to look only at the development of cultural attractions. The question is who consumes these attractions, and the manner in which they are consumed will also have an important influence on the production, form and location of these objects. A number of authors have attempted to find out either the consumption or production of heritage and cultural objects (Ashworth and Tunbridge, 1990; Prentice, 1993) and rather fewer have explored the link between heritage and cultural consumption and production in detail (MacCannell, 1976; Odermatt, 1994; Urry, 1990).

In many research studies cultural tourism market is seen as an undifferentiated market segment with the presumption that all cultural tourists stand for the "deep" cultural tourist who is very motivated to travel for cultural reasons and who is looking for cultural experiences. This assumption is incomplete. The author thinks

that the cultural market is a large market with many differences within this “segment” and that all is clear because everyone visiting cultural objects has different perceptions, meanings and reflections to these attractions because of his/her different background, education, things they read or previous experiences. This brings us also to the definition of ICOMOS that cultural tourism means many things to many people and has different meanings to many people.

A review of standing definitions of cultural tourism by Bonink and Richards (1992) identified two basic approaches. The first is “the sites and monuments” approach, concentrating on describing the type of attractions visited by cultural tourists and it is clearly related to a product-based definition of culture. It tends to produce a relatively narrow view of the activities and motivations of cultural tourists (Richards, 1996). A typical list of the types of sites or attractions, which are considered to attract cultural tourists, is provided by ECTARC (1989):

- Archaeological sites and museums
- Architecture (ruins, famous building, whole towns)
- Art, sculpture, crafts, galleries, events
- Music and dance (classical, folk, contemporary)
- Drama (theatre, films)
- Language and literature study, tours
- Religious festivals, pilgrimages
- Complete (folk or primitive) cultures and sub-cultures

Inventories like this are pretty useless; they become far too long and always miss out many sorts of heritage. On the one hand, all these definitions are product-based, describing the product itself, and on the other hand, all these attractions are educational. In other words, everyone wants to learn and see other cultures, see other ways of living, see different things from own environment. The question is, do these attractions/objects and sites represent the “culture” of a destination that tourists come for? Is this called cultural tourism?

The definition mentioned by Bonink (1992) is connected to products, types of cultural products and the activities which have been done by visitors or tourists who participated in those activities. This seems to be two approaches in one. The supply side approach looks at products while the demand side approach looks at what is actually consumed. But there is no clear view of the people who are consuming these kinds of products and their perception before visiting and on the site as well. Actually the user/tourist determines what is or not cultural and heritage tourism from the vast range of historical possibilities.

A second approach might broadly be titled as a conceptual approach. As with tourism in general, conceptual definitions of cultural tourism attempt to illustrate the motives and meanings attached to cultural tourism activity. For example, McIntosh and Goeldner define cultural tourism as comprising "all aspects of travel, whereby travellers learn about the history and heritage of others or way of life or thought" (Richards, 1996). This definition is very optimistic supply side approach, and says nothing about the experience of the consumers. In fact, tourists are actually consuming their own culture in a foreign setting. It is also a broad one, which states that culture includes all aspects of travel. On the one hand, all travellers could have the intention or the feeling to learn about other cultures, habits and traditions during their trip, and this could apply to all types of tourists. On the other hand, they are talking about the experience of consumers which is an essential point of discussion.

A WTO conference on cultural and heritage tourism (2000) suggested that culture and tourism have a symbiotic connection. Arts, crafts, dances, rituals and legends that are at risk of being forgotten by the younger generation may be revitalised when tourists show a keen interest in them. This definition is more political correctness than reality. Therefore, culture and monuments may be preserved by utilising tourists to visit them and using funds generated from tourism. In fact, those monuments and relics have been abandoned, and suffered decay from lack of visitation, why is that? Is there a market for these types of cultural sites? The WTO gives attention to the importance of cultural and heritage objects and trying to encourage the development of cultural tourism, and so concentrating on the supply side rather than the demand side, which is in fact the suitable way to develop and create products which meet the demand and needs of tourists and visitors.

Many authors also recognised cultural tourism as a form of special interest tourism where culture forms the basis of either attracting tourists or motivating people to travel (McIntosh and Goeldner, 1990; Zeppel, 1992). This definition connects the culture as their motivation/ the decision-maker for visiting a destination, which gives us a concrete type of people visiting a destination for cultural purposes. Within this definition you may find people who are strongly motivated by cultural tourism to visit a destination and others who have emotional feelings to learn about the culture but not as a main motive to visit a destination. In this case it is also important to know not just why, but how tourists consume cultural objects. Cultural tourism has also been conceptualised from a business standpoint as involving the development and marketing of diverse sites and attractions for foreign as well as domestic tourists (Goodrich, 1997).

Tighe (1991) examined three components of cultural tourism: travel, the tourist and the sites. In particular, in terms of travel he stated that "cultural tourism is travel undertaken with historic sites, museums, the visual arts, and/or the performing

arts as significant elements (Tighe, 1991: 387). In relation to the cultural tourist, Tighe (1990:11) argued that *“he is.....one who experiences historic sites, monuments and buildings; visits museums and galleries; attend concerts and the performing arts; and is interested in experiencing the culture of the destination.”*

There are also two definitions of cultural tourism by WTO: the “narrow definition” includes “movements of persons for essentially cultural motivations such as study tours, performing arts and cultural tours travel to festivals and other cultural events, visits to sites and monuments, travel to study nature, folklore or art, and pilgrimages”. This definition is very concrete which gives us a narrow definition of persons who are visiting cultural tourism and putting the motivation as a central idea in choosing the destination for cultural purposes, but it is possible also that those motivations are translated as emotional needs, such as stories from friends and relatives, word of mouth from friends.

The “wide definition” in contrast covers all movements of persons, because they please the human need for diversity, leaning to raise the cultural level of the individual and giving rise to enlightenment, occurrence and encounters (Richards, 1996). This definition is also a broad one because it is most likely that some tourists or travellers have the intention to learn about other cultures, ways of living, traditions, self-reflection and gaining knowledge about the country they are visiting but it might not be as a central motivation to visit a destination. The definition of Bonink and Richards was largely based on the definition developed by the Irish Tourist Board (ITB) in their study of cultural tourism resources for the EU. The ITB definition is “cultural tourism is travel undertaken with the intention wholly or partly, of increasing one’s appreciation of Europe’s cultural resources”. The ITB definition argues that culture might be wholly or partly the motivation to travel to a specific destination.

European Association for Tourism and Leisure Education (ATLAS) definitions of cultural tourism are as follows: Conceptual definition: “The movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs”. This might be a national choice and needs, escape from their work, the environment they are living in and the same time also gathering information about the culture they are visiting. Therefore, it is a very broad definition of cultural tourism.

Technical definition: “All movement of persons to specific cultural attractions, such as heritage sites, artistic and cultural manifestations, arts and drama outside their normal place of residence”. The most important difference between the technical and conceptual definition is that the conceptual definition reflects the motivation of tourists, which is central (Richards, 1996).

Cultural tourism characterise the phenomenon of people travelling for the sake of experiencing either another culture (the concepts, habits, skills, arts, instru-

ments, institutions etc. of a given region in a given period; civilisation) or the cultural attractions of a particular place (its museums, festivals, galleries, artists, musicians, theatre, architecture etc.). The expression is becoming a catch phrase in both the tourism industry and the cultural community (McCarthy, 1992). This can be seen as a motivational element, and the same time is educational for a tourist. As was mentioned previously, everyone could have the intention to learn, see new ways of life and see a different culture during the visit to a destination.

All these definitions focus on the supply side. Heritage tourism for instance is dependent upon pre-existing patterns and constructs accepting "new" information. The commodification of "foreign" cultures for tourist's consumption depends upon such pre-existing constructs. It is important to realise that hard core cultural tourists are looking for confrontation and the experience with another culture, and the most relevant question here is who are these hard core cultural tourists?

There are also definitions that are motivational definitions. A number of authors and non-governmental organisations assume that cultural tourists are motivated to travel for different reasons than other tourists and, therefore, feel that motivation must be considered an important element when defining cultural tourism (Richards, 1996a). Therefore, studies should be carried out to know more about the behaviour of cultural consumers, their perceptions, their intrinsic motivations, expectations and their experience in consuming cultural attractions.

Another type of definition is the experiential ones. Motivation alone though does not seem to summarise the full range of cultural tourism. Cultural tourism is also an experiential activity with many people feeling it also includes an aspiration element. As a minimum, cultural tourism involves experiencing or having contact of unfamiliar or incompatible intensity with the unique social fabric, heritage and special character of places (Blackwell, 1997; Schweitzer, 1999; TC, 1991). Therefore, aspiration should be considered as a motivation.

One more definition is an operational definition. An operational definition is the most commonly used definition. Most of tourism derived, motivational and experiential definitions also include an operational component, repeatedly to describe the point being made. Cultural tourism is defined by participating in any one of an almost limitless array of activities or experiences. Again, it gives us the same problem that all tourists could have the intention to participate in cultural activities while they are at a destination or on holidays. Therefore, for many authors, it is common to avoid defining cultural tourism, and it is difficult to say that cultural tourism includes people who visit. If someone visits one of these attractions or engage with cultural activities, that person must be a cultural tourist. Thus the activity must be cultural tourism.

The operational definition highlights the potential range of this activity, while at the same time highlighting the very real problems that exist in setting useful

parameters about who are the cultural tourists and who are not. The consequence is that still cultural tourism does not give a clear profile or characteristics of who a cultural tourist is. In fact cultural tourism has become an umbrella term for a wide range of related activities including historical tourism, heritage tourism, ethnic tourism, arts tourism, museum tourism and special interest tourism. They all share common sets of resources, management issues and desired aspiration outcomes. They all concentrate on the supply side rather than the demand side; perceptions of tourists and the consumption, and the way tourists consume the cultural objects are all important components in understanding the behaviour of tourists.

In the light of these problems of product definition, the author of this research study tends to fall back and concentrate on the demand side. A cultural tourist is someone who at a precise moment of consumption is experiencing a cultural product. There is no definition of cultural tourist, so then how should we define the shopper? Not by counting the shops but by examining the motives for consumption at that moment, their behaviour, experience, expectations and perception.

#### **1.4. The Cultural Tourism Market**

Who are the cultural tourists? According to WTO estimations for the year 2000, cultural tourism has been one of the market segments showing the highest rates of growth. It represents already approximately a fifth of the global market. According to the European Travel Monitor, the European market for cultural tourism has increased by as much as 20% over the past decade to reach 30 million in 1999 (WTO, 2000), Germany being the main source market and France the first receiver.

Studies show that tourists, especially from the European countries to the developing countries, tend to look for destinations where they can actually experience and learn about the way of life of the local people. They prefer simple hotels with local people and atmosphere; to travel independently; to have as much contact with locals as possible and to learn about their living conditions (WTO, 2000). This particular market segment which might be referred to as the cultural tourist has been growing in number, by as much as 15% per annum in the last decade.

This indicates that the traditional tour products meant for mass tourism such as passive sight-seeing and pure beach holidays will now have to be modified to allow for more opening for interaction between guests and hosts. Ideally, during that interaction both sides must learn from each other to make the tourism experience a truly memorable one (WTO, 2000). On the contrary, a study conducted by the European Commission discovered that 20% of tourist visits to Europe were made for cultural purposes. Furthermore, culture was a main component of travel for 60% of the visitors (WTO, 2002). In this case again what is the definition of cultural tourism that

has been considered in estimating those numbers. It is probably estimated on the visits by tourists and visitors to different cultural sites and objects, which results again in concentration on the supply side.

Antolovic (1999) reports that 70% of all Americans travelling to Europe seek a cultural heritage experience and about 67% of all visitors to the United Kingdom are seeking a cultural heritage tourism experience as part of their trip, but not necessarily as the main reason to visit the United Kingdom. A study by an American shopping centre developer reported that about 40% of international visitors to the United States engaged in cultural tourism (Anonymous, 1998; Kemmerling Clack, 1999).

Nearly half of the American domestic travellers, almost 65 million people, participated in some type of cultural or heritage tourism activity, such as visiting a historic site, or museum, or attending a musical arts or other cultural events in 1996 (Craine 1999; Kerstetter, Confer, and Bricker 1998; Kemmerling Clack 1999; Miller 1997a). All this information is concentrating on the supply side, which cultural sites have been visited and which activities have been consumed by visitors, but little information is known about the behaviour, perception, motivation or the profile of tourists and importantly how they consume these cultural objects.

Cultural tourists are described as an attractive and easily differentiated market segment, which explains some of the excitement about this phenomenon. Research based primarily on Americans travelling to Europe suggests that cultural tourists are older, better educated and more affluent than the travelling public as a whole (Craine 1999; DKS 1999; Formica and Uysal 1998; Kemmerling Clack 1999; Kerstetter, Confer and Bricker 1998; Prentice, Witt and Hamer 1998; Richards 1996a;).

All these different studies had different definitions of cultural tourism, taken probably from the demand side and therefore we expect to have different numbers and different characteristics/profile of cultural tourists and different conclusions. It can be also widely defined e.g. all travel involves some cultural differences and therefore all tourism is cultural tourism. But how helpful is this? Some authors argue that cultural tourists are frequent travellers who tend to stay longer at the destination, spend more while there and join in more activities than other tourists. In fact, they have actually shorter lengths of stay than e.g. beach tourists. The average stay of heritage and cultural tourist in any one place is measured in hours (Anonymous 1999; Blackwell 1997; DKS 1999; Kemmerling Clack 1999; Miller 1997a, b; Richards 1996; Silberberg 1995).

Macro demographic shifts indicate that this market will continue to grow. Ageing baby boomers who are the biggest single growth market in tourism in general, are also recognised as the largest potential market for many cultural and heritage tourism sites/objects (Dickinson, 1996; Sugaya and Brooks, 1999). As people age, they become more attracted to their cultural roots, historical topics and in develop-



ing a better understanding of the past (Dickinson, 1996; Lowenthal, 1985). But still, evidence for this trend is pretty shaky.

As Coathup (1999) illustrates, a better-educated global population is motivated more to travel for cultural enrichment and self-enlightenment. Therefore, as education levels rise, so too should demand for cultural tourism activities. However, there is still no evidence for this statement.

The WTO's conference in Cambodia (2000) states that in the European Union, United States, Canada and Japan, the oldest population will increase quite dramatically and it is increasing already. Between now and the year 2010, the increase of the people between 55 and 64 will be 65%, 35% between 45 and 54, and 10% for the people between 24 and 44. So forecasts and predictions are being done on what kind of people will be consuming the cultural tourism in the future. As noted before, this does not mean that all these figures will be the future of the cultural market. This information is quite shaky and arguable and no research has been done to prove these statements.

A study by the Canadian Tourism Commission (1996) found that "aboriginal/native interest" travellers tend to be late baby boomers who are well-educated female white-collar workers in managerial positions. Other studies have found the international markets most interested in Canadian aboriginal tourism experiences and cultures are Germany, France, Italy, the United States, Britain and Japan (Canadian Tourism Commission 1996; Loverseed 1998; Parker 1993; Williams and Dossa 1996, 1999). In Canada, authentic native cultural content is seen as a very important especially for the European visitor market (Buhasz, 1997; Doucett, 1999). In this case the motivation element is also not included.

Another study done by Zeppel (2002) on the visitors at the Cowichan Native Village in British Columbia found that the majority of visitors were from mature age groups, principally the age from 40 to more than 60 years old (n=300, 61%). The 30-to 39-year old age group included of a total of 85 visitors (17%). The Cowichan Native Village mainly attracts middle age and elderly visitors with 61% older than age 40. The survey includes 283 female visitors (57%) and 207 male visitors (42%) at the Native Village. The profile of mainly female visitors fits the general trend of those most interested in cultural tourist attractions (Zeppel and Hall 1991). Nearly half of the visitors were (239 people, 48%) from professional occupations, had university degrees and high income. This trend of mainly educated visitors in professional occupations also fits the general profile of visitors interested in cultural tourism experiences (Canadian Tourism Commission, 1996; Loverseed, 1998; Zeppel and Hall, 1991). Therefore, it is very important to know and understand the market, their motives, behaviour, perception and experiences in order to introduce and provide specific unique types of cultural tourism products.

Although the motivations for visiting cultural and heritage sites seem to have been studied extensively, comparatively little is known about the characteristics of cultural and heritage tourists (Prentice, 1993).

Similar studies at Tjapukai Cultural Park visitor attraction (Moscardo and Pearce, 1999) indicated a similar profile of cultural tourism experiences at native villages in Australia and Canada. In Australia the four main groups of visitors identified at Tjapukai Cultural Park (Moscardo and Pearce, 1999) were the ethnic tourism group (36%), the passive cultural learning group (24%), the ethnic products and activities group (18%) and the low ethnic interest group (18%). The first two groups valued direct contact with indigenous people or cultural learning through indigenous tourism experiences.

Although, these are all fantastic numbers on the size of the market and the growth rates regarding the cultural tourists, yet to date, little research has been published examining the consumption side of the cultural market, tourist behaviour, perceptions and what do they actually experience? As a result of a range of definitions, the difficulty of distinguishing between different types of cultural tourists, or separating out the cultural tourist from other tourists can lead to the formation of misleading indicators of the importance of cultural tourism in attracting tourists to an area, or misleading information for developing and producing cultural objects, as using a label infers causality when no such link can be justified. Cameron (1997) acknowledged the value of such numbers, for they enable stakeholders to argue that the activities and institutions are wanted and needed by the constituency that ultimately pays for them. The study also highlights a further issue relating to the manner in which language is used in a misleading way to convey an inappropriate message. Language and word order play a particularly important role in influencing our attitudes and conveying meanings. Darcy (2002; 2004), in his work on tourism and disability, illustrated that calling someone a *disabled person* has a starkly different connotation than using the term *person with a disability*. The words have cultural and political contexts, by which, for example, the former places the emphasis on the disability in defining the person, whereas the later defines the individual as a person first who has a disability. The same situation applies to cultural tourism. The term *cultural tourism* is used in place of the more accurate but less glamorous term *tourists who visit cultural sites and attraction*. Calling someone a cultural tourist, places the pursuit of the cultural tourism at the heart of the travel decision and destination choice, whereas the more benign term *a tourist who visited an activity or a site that is suggestive of a cultural tourism at some time during their trip*, for example someone who visited a museum at some time during his or her trip, describes behaviour without making any inferences about its underlying cause (McKercher and Chan, 2005:30). The problem, however, is that the cultural tourist is rather ill-defined. Of-

ten all participating during holidays at cultural events and sites are counted motivations and specific circumstances are rarely taken into account (Schouten, 2002). Looking for a shelter in a bad weather can induce a visit to a museum. A visit to a cathedral can be motivated by the wish to find a cool place to avoid the heat of the day and have a quite sit down.

A phenomenological approach to study college students visiting heritage sites used by Masberg and Silverman (1996) suggested changes for the management and marketing of heritage sites. Waitt (2000) used the example of the Rocks, Sydney, Australia, to study the tourists' perceptions of the historical authenticity and the influence of variables like gender, income, education, place of residence and position in the lifecycle for the interpretation of authenticity. Sorzabal et al. (1999) pointed at the different behaviour and motives of culture tourists from different countries (United Kingdom, Germany, Japan, Taiwan, and Mexico). They illustrate how management and marketing of culture/heritage-based tourism depends on understanding the various ways in which tourists use cultural opportunities. This research study notes that cultural tourism is those tourists who are visiting a cultural attraction or object at the precise moment.

Heritage visitors, however, seek different benefits from trips when compared to other visitors. Fun, according to Hawley (1990), is secondary to learning for heritage tourists. They expect a greater degree of involvement with sites and a heavy educational component (Prentice *et al.*, 1998). Poria *et al.* (2004) briefly reviewed that the reasons for visiting heritage attractions can be placed into three groups under the headings of "heritage experience", "learning history" and "recreational experience", based on previous studies. In other words, this suggest, for some visitors, heritage tourism is more than an educational or recreational experience. This suggests that the characteristics of heritage and cultural tourists need to be investigated further.

These literature analyses admit that the market for cultural tourism is not homogeneous. Authors mostly deal with the topic of cultural attractions/objects, which is product related and assumes that the cultural tourism market segment is an undifferentiated market, whereas the aspect of consumer behaviour usually receives less attention. Chen (1998) points to the growing importance of heritage tourism and stresses the lack of research on heritage tourist behaviour.

## 1.5. Justification and Need for Research

In summary, from the literature analyses of cultural tourism and the cultural tourism market, it can be concluded that authors mostly deal with the topic cultural tourism and attractions/objects, with supply-led approaches and consider the cultural tour-

ism market segment to be an undifferentiated market, whereas consumer behaviour, motivation, perceptions and their influences on the development of cultural sites and objects often receive less attention (McKercher, 2002; Richards 1996). For example, the World Tourism Organisation (WTO) declared that cultural tourism accounted for 37% of global tourism, and forecast that it would grow at a rate of 15% per year. These figures are often quoted in studies of the cultural tourism market, but such claims need to be tested empirically. Knowledge of the cultural tourism market is still in its early stages, with much of the research still seeking to quantify the size of the market (Antolovic, 1999; DKS, 1999; Kemmerling Clack, 1999; Kerstetter, Confer and Bricker, 1998; Richards, 1996; Silberberg, 1995; Sugaya, 1999) or to describe how cultural tourists differ from other tourists (Blackwell, 1997; DKS, 1999; Formica and Uysal, 1998; Kemmerling Clack, 1999; Kerstetter et al. 1998; Prentice et al. 1998; Richards, 1996;). To a large extent, this work tends to treat tourists as an undifferentiated market. It seems that many people in the tourism market in general and the cultural tourism arenas in particular tend to react too late to market change. Managers seem to pay more attention to supply-side issues for example "what are our competitors doing?" than what is happening in the market.

The survival and future success lies in rethinking and following the business from the customer's standpoint, "focus on customers", and also understanding the customer's experiences, motivation, and perceptions in order to secure and ensure an adequate share of the potential demand and to develop new segments. Tourism is a volatile industry, subject to rapid change and unpredictable shifts in demand and supply. Tourism has a constant need to differentiate the product line or aspects of the product (Cooper et al. 1993).

Participation in cultural activities is a jumble of choices (Smith, 2003). Because of the flawed or varied definitions of the cultural tourist (Richard, 2003) it is made even more difficult to have a profile of the cultural tourist. As the variety of users-on the other hand, it is made more complex to determine who is a cultural tourist. What is meant by that, that there are typologies of tourists who consider themselves to be 'cultural tourists' and those who consider that culture plays an important role, but not as fully-wholly motivated for a cultural trip. Although, the users may share many similarities in their use of a cultural object, they may also have some important differences in use. Such differences and similarities make a clear assumption, which is a point of departure for further understanding of the users, and their experience while visiting cultural objects. This is that the users of cultural objects/attractions are diverse as a group. In other words, variety of cultural tourists can be found within the "cultural market". A motivation, experience or behaviour-based definition, which is derived from a demand-side perspective, has the potential to differentiate between different types of tourists and enable a more precise under-

standing of cultural tourism (Garrod & Fyall, 2001; Richards, 1999). Another aspect is that tourists make use of cultures differently. Before different cultural tourism attractions and sites can be produced and managed, the nature of these uses must be understood.

Crompton and McKay (1997) argued that attractions can appeal to multiple markets simultaneously because different people may visit to satisfy different motives. They illustrate that a restaurant may appeal to some people wishing to experience a cultural tradition, but it can also appeal to others as a vehicle to foster inter- or intra-group socialisation. Richards (1996a) cautioned that not all tourists visiting cultural attractions can automatically be classified as cultural tourists, for their visits may not be driven by cultural reasons. He stated that many consume these types of attractions as part of a wider experience. Tourists participate in a wide variety of activities when they travel. No doubt, some are directly related to their trip purpose; but many more are ancillary or peripheral to the reason for travel, and the consumption of them complements the total trip experience. Indeed, the decision to participate in many activities is not made until after arrival at the destination (Lew, 1987; McKercher, 1996; Pearce and Wilson, 1995).

Certainly cultural tourism is no longer restricted to the high art of the established classics but is presenting nowadays a widening range of cultural products and attractions and expanding out the definition of culture to include “everyday” heritage of ordinary individuals. The result of this though is that a wider proportion of the tourism markets are familiar with and thus are attracted to cultural events and facilities during vacation (Ashworth, 1995).

“Most people have done the well-travelled path of leisure”, says Edan Harvey of Traveller, the British Museum tour operator, whose expert-led cultural tours have grown 200% in the past nine years. “Now they want to know how the world ticks” (Lutz, 2005). Lutz (2005) provided a sort of typology in terms of two dimensions, the consumption and production of culture. She states that in terms of production, culture moves in the direction from “high culture” (abstract culture), “popular culture (living culture), towards more of an “everyday culture” (embedded culture). From the consumption side, tourists are moving from passive towards active consumption. According to the BTA (2002:4):

*“The distinction between people who consider themselves “cultural tourists” and those who don’t specify a particular interest in the arts or cultural tourism, are blurring. The majority of tourists enjoy some element of cultural tourism during their visit, which could range from going to an exhibition in an art gallery or museum, following a literary or film trail to enjoying a musical or theatrical performance”.*

The BTA calculated that two-third of tourists in the UK who do not take a culturally specific holiday still visit a museum during their holiday (Smith, 2003). Then we can conclude that all travellers are partly motivated to visit cultural objects, but how helpful is this? Seeing cultural tourism merely in terms of visits to cultural attractions and objects is too simplistic. Viewing such a form of tourism in this way not only misses a core element of this social behaviour on a theoretical level, but also misses implications for management. Tourists at cultural attractions perceive them in different ways. It is essential to understand the experience of tourists visiting cultural sites and objects and their motivations. Once we know that, this may suggest that tourists should be targeted in different ways.

The research on demand for cultural heritage has only begun scratching the surface, and while motivations and segmentation are important for site managers and marketers, there is a need to investigate deeper into understanding human experiences at places of historical importance (Timothy and Boyd, 2006). Experiences arise out of people's social and cultural backgrounds. The way people frame experiences is embedded in the social order of specific societies and social groups (Abrahams, 1986; Heelas, 1996). For instance, the very term "experience" is a coded word in western and modern culture (Williams, 1976:126-129). Tourists' different interests and backgrounds lead to diverse interpretations of a single tourist cultural product. Most researchers argue that "[t]ourists, even if they look the same, experience their vacation [.....] in different ways" (Lengkeek, 2001:174). Yet, the complex nature of understanding and analyzing tourism experiences is widely acknowledged in the literature (Lee and Shafer, 2002; Prentice, 2001).

Considering the growth of cultural tourism and the supplying side of these products, it is not sufficient to look only at the development of cultural attractions. The question is who consumes these attractions and how they are consumed will also have an important influence on the production, form and location of these objects. It would also be useful to create typologies of cultural tourist to understand the tourists' behaviour better.

## **1.6. Main Line of Research**

The overall aim of this study is to understand the behaviour and the experience of tourists visiting cultural sites and attractions during holidays and further to make an additional contribution to cultural and heritage site managers. The operationalisation of this PhD research study consisted of one pilot project (ATLAS), an exploratory case study and a final empirical study - tele-survey. Chapter two explores and provides an overview of the literature on the importance of time-space behaviour in relation to cultural tourism, identification of the tourist recreation complexes, the time-space

analysis, tourist recreation complexes as a network, activity-based approaches and models and approaches for analysing time-space and its contribution to tourism. In chapter three, the theoretical perspective concerning the several features, which are relevant to this study has been analysed: the consumption of tourism, consumption and cultural change, tourism and consumption culture, the mistake of homogenisation, postmodernism, tourism and post-tourist's features, tourist behaviour, tourist typologies and the significance and the need of tourism typologies, motivation, and experience of tourist and finally the components of experience. A final questionnaire was constructed from all these features that were discussed in this chapter (chapter 3), which was used in chapter 6- the tele-survey. Chapter four reveals the findings of the ATLAS pilot project (Association for Tourism and Leisure Education). ATLAS conducts annually a survey at cultural sites in many European and non-European countries. The main aim of this pilot study was to test the questions on expectations, experience and the importance of culture during holidays and crucially to get insight into the whole issue of time spent. The "NHTV Breda University of Applied Sciences" is one of the collaborators in this research project and student labour has been used in conducting this survey. The operational definition of cultural tourism has included a range of assets in a destination/area such as archaeological sites, galleries and museums, castles/palaces, historical sites/buildings, folk arts, craft centres, cultural attractions (heritage and arts attractions), performance/festivals, events, theatre, ballet, opera, churches, cathedrals, and other things that symbolise the people and their cultures (Goodrich, 1997; Jamieson, 1994; Miller 1997; Richards, 1996). Chapter four moves then from the pilot study to the basic assumptions and detailed research questions, which were formulated based on the previous chapters, namely the theoretical literature on time-space behaviour (chapter 2), the theoretical concepts (chapter 3) and the findings of ATLAS pilot study. The detailed research questions are the core of the thesis and the basis for the empirical work later on. Chapter five is the empirical study- time-space behaviour; the application of theory (chapter 2) to the practice, which presents the outcomes of the exploratory case study in Breda, The Netherlands. In this chapter, the results of this study were exposed, in fact using time budgets to find out how much time tourists spend out of their holidays engaged with cultural tourism. Chapter six is the final empirical study- the telephone survey. Chapter six consists of two parts. The first part explains the methodology, the telephone-survey and the operationalisation. The second part introduced the findings and the analyses of the tele-survey. These findings imply an answer to the research questions and basic assumption, which are outlined in chapter four (see 4.11). The final chapter (chapter 7) contains the conclusions, implications and future research.





## 2. Time-Space Behaviour Analysis & Cultural Tourism

### 2.1. Introduction

The practical thing here is that not all cultural and heritage tourists are alike, which means that groups can be targeted in different ways. Heritage and cultural tourism literature has proliferated in the last decade. Theoretical articles and discussions of major issues such as the role of heritage and culture in post-modern society, heritage/cultural markets and artistic events, planning, interpretations, community involvement and or authenticity are well presented within the existing literature. Surprisingly, with the exception of some pioneering work by Prohaska (1995) and Silberberg (1995) there is still little quantitative information on heritage and cultural tourists. This is first because of the practical difficulties of definition, which is imperfect (who is a cultural tourist?, what is a cultural tourist?), secondly the difficulty of distinguishing between different types of cultural tourists, and/or separating out the cultural tourist from other tourists, which can lead to the formation of misleading indicators of the importance of cultural tourism in attracting tourists to an area, or misleading information for developing and producing cultural objects as using a label infers causality when no such link can be justified. However, many attempts have been made to sharpen the definitions of cultural tourism (McKercher & Du Cros, 2005; Richards, 2003). This has led to a consensus about the multidimensionality of the phenomenon (European Travel Commission, 2005; WTO, 2005). The traditional view on the supply-demand dichotomy seems no longer adequate. Clearly this axis is too simplistic to involve and explain the different dimensions of cultural tourism (Jansen-Verbeke and Lievois, 2006). Tourism is about stepping beyond a production-consumption dichotomy (Ateljevic, 2000).

From an international, as well as national perspective, relatively little is known about cultural and heritage tourists' characteristics benefits and expectations. Several researchers (Light & Prentice, 1994; Richards, 1996b) have already declared the need to know who demands these cultural and heritage attractions and the behavioural structure implications of such a demand. Motivation, expectation, and knowledge about the region, prior to visit characterising the demand side. In addition, the experience factor plays an important role, albeit still poorly defined (Jansen-Verbeke and Lievois, 2006) in the appreciation of a cultural setting. Experiences are by definition linked with places and patterns of activities. The later can be measured in terms of time and space-use. Now let's have a look at the pattern of activities (of

'cultural tourists'), which can then be measured by time space-use. This knowledge will contribute significantly to generating improved managerial and marketing strategies to better target existing cultural and heritage market niches and presumably to manage tourists once they are at cultural sites and objects. It is impossible to find an answer to the question of who is a cultural tourist. Instead, examining the time-space behaviour will allow us to understand the behaviour of these tourists visiting cultural sites during a holiday.

The main aim of this chapter is to provide an overview of the literature on the importance of time-space behaviour in relation to cultural tourism, identification of the tourist recreation complexes, the time-space analysis, tourist recreation complexes as a network, activity-based approaches to travel analysis and methods for analysing the time-space behaviour. Dann et al. (1988) concluded that an analysis of tourist behaviour must be central to any discussion of tourism. However, a range of analytical methods employed have been restricted to questionnaire surveys, often for the sake of expediency (Thornton, Shaw and Williams, 1997).

With an objective to improve the understanding of cultural tourists' behaviour and to address the demand for additional and useful quantitative information, the time-space behaviour was examined at cultural sites in Breda, The Netherlands (see chapter 5). Once the theoretical background and issues of time-space behaviour are discussed, the outcomes of the empirical research will be presented in chapter five. Understanding tourism, tourism behaviour, its complexity, its dynamics and influences, tourist motivations and experiences implies understanding of both historical roots and present manifestations as reflection of cultural tourism in particular. This chapter will follow several lines of review of the literature, thoughts and analyses, which will lead to specific ideas which are relevant to consider in examining the behaviour of tourists visiting cultural sites and objects. Before moving to the reasons and relevance of the concept of time-space analysis, which will further be thoroughly explained, there is a need to review some elements that are of absolute importance to the time-space behaviour.

A report commissioned by the Dutch Physical Planning Office on the importance of tourist traffic in creating regional networks in northwest Europe (Jansen-Verbeke and Spee, 1993) illustrates the huge number of problems related to the comparison of a wide variety of statistical figures on different spatial levels. The unfortunate possibilities of disaggregating national data into regional relevant figures remain an especially important barrier and obstacle to sound time-space analysis. However, trying to realise the dynamic analysis of tourist flows by researching origin-destination figures is laudable, but not enough. The continuing differentiation in the demand for leisure goods and services is made visible in a large variety of trip possibilities on different spatial levels. The suppliers in the tourism-recreation sector in

this case have to cope with the tremendous increase in the number of market segments and the need to take into consideration the very differing wishes and expectations of the different tourists or user groups. The consequences in this case result in the “client-focused” approach, which can be traced in the abundance of tourist products. Understanding the needs and wants of a tourist is the core aim of any tourism business, and this is exactly one component of the aim in this research study. However, it goes further than understanding the tourist’s needs and wants and trying to answer the why question. Regional tourist boards all over the world try to get away from the image of one-sidedness (such as sand-sea-sun) and promote variety as the new brand. Example in this is in a glossy brochure *Azienda di promozione turistica della provincial di Ravenna* recommends the variety of this Italian region:

*“It goes without saying that none of these attractions in itself exclusive. The world has become a pretty small and exotic destinations are sometimes no more than a few hours away. But ours are not scattered to the four corners of the earth: art and beaches, entertainment and history, sea, spas and hills are concentrated in an area no larger than that of a major town or city”.* (Dietvorst, 1994:49)

However, many destinations certainly do diversify but many do not and prefer a strategy of specialisation. In the analysis of Dietvorst (1994) destinations try to convince the consumers that there is everything they could possibly wish for. Definitely, Ravenna is not the only region to promote variety as the most essential product characteristic. In this aspect, this presentation of variety could just be a failure to define the niches. Lazy tourist boards using a “shot-gun” approach or “we do what we can” strategies are the most widespread (Ashworth, 1995). Several tourist regions in France offer all kinds of sightseeing tours, itineraries for walking and cycling mountain-bike routes and so on. In piece of research in The Netherlands revealed interesting mixtures of different mobility forms: water tourists like to combine their journey on the canals and rivers with cycling possibilities on the land to enjoy the cultural heritage (de Bruin and Klinkers, 1994). In all these examples, there are few important aspects that should be mentioned according to Dietvorst:

1. The supplier of the tourist product has to recognize that it is all too easy to view the product as homogeneous. Is there a coherence of attractive facilities offered? Are the diverse elements of tourism related to each other? Cohesion entails that the interests of the user are what matters. The criterion for cohesion must therefore be derived from the interrelationship between the various and spatially separate attractions and facilities brought together by the user/visitor himself/herself. However, cohesion and variety are possi-

bly contradictory ideas here. Too much variety of tourism elements or products can capture and attract as wide a number of markets as possible but equally it may satisfy none of them.

2. The demands of the tourists and their differentiation in background, motives and preferences all have implications for the management of the regional and national tourist product. Indeed, tourists are not alike; specifically with different motivations have different behaviour for consuming a tourism product. Similarly, in order to be able to manage and develop cultural tourism product effectively, there is a need to know the demand for cultural tourism objects and attraction, their motives and behaviour. The most important point here is that the management of cultural sites and attraction depend all on understanding how tourists consume cultural objects and attractions.
3. In identifying the key spatial factors of visitor behaviour, time-space analysis is essential. This conclusion seems to be evident, but one has to understand and recognise that comparatively little is known in a systematic way about the time-space patterns of tourists. Prentice (1993) noticed in his research on heritage tourism that visitor surveys at heritage attractions “have been characterised by their definitional incompatibility and often their confidentiality” and this refers only to socio-demographic data as such and not to the more sophisticated time-space elements. The research by Light and Prentice (1994) makes clear the significance of meso-scale difference in demand for product development. In their case study of Wales they demonstrate the advantages of having data available from a sufficient number of attractions and sites to allow examination of spatial variations within the demand for one type of heritage site. This type of analysis can, though, be further improved by the application of time-space analysis (Dietvorst, 1994).
4. In line with the conclusion of Light and Prentice, time-space analysis on one hand and in terms of cultural tourism sites/locations on the other hand, could be of considerable relevance for site development and promotion. So if the product in a city matched the characteristics and expectations of visitors then one development strategy to be applied across all sites is evidently not suitable. Once the nature of demand has been established visitors can be targeted in different ways and marketing efforts can be more effectively targeted.

## 2.2. Cultural Tourism and the Importance of Time-Space Behaviour

Looking at Europe, there is a growing importance of culture in Europe. One ambitious attempt to link culture to tourism and the development of a transnational sense of identity can be seen in the workings of the Council of Europe (CoE). This organisation, established in 1949, and not to be confused with the European Union (EU), has two main aims, “defining and extending a plurality of cultural identities, and ....above and beyond these diversities, revaluing Europe’s common heritage by approaching it in a dynamic and forward-looking way” (CoE, 1999a, cited in Meethan, 2001). Stevenson (1995) describes the creation of European silk and textile itineraries, initiated by the CoE in 1987. This involved academics, museum, heritage and tourism officials from Italy, France, Turkey, Spain, Greece, Portugal, The Netherlands, Belgium and the UK. The purpose was to develop itineraries for both tourism and for the purpose of education (see also Mangion and Tamen, 1998). Another example is Malta (Ashworth and Tunbridge, 2005) “moving from Blue to Grey Tourism: Reinventing Malta”, which is also to say it precisely would like to be on the road to the development of heritage-based tourism and as a factor for economic growth, regardless of what the implications and issues are concerning this move. The point here is that many regions and destinations are on the move or would like to be on the move to developing cultural and heritage based tourism. One more example is Kenya, which has embarked on developing and promoting cultural tourism as a pillar to the tourism industry, tourism minister, Morris Dzoro announced (Angola Press, 2006). All these destinations think that cultural tourism is the future market growth. At its simplest it could provide a use for the large amounts of the historic fabric that are currently under used in many such tourism destinations (see Chapman, 1999: 262 on Valletta). The WTO forecasts that international tourist arrivals are expected to reach over 1.56 billion by the year 2020. With this projected increase, cultural tourism stands out as it outperforms other tourist segments in terms of growth (China View, 2004). The increasing importance of culture in contemporary society, together with the increasing importance of tourism as a facet of the economic base of post-industrial cities, means there is a need to adopt strategies of promoting cultural institutions and heritage in an effort to attract tourism (Whitt, 1987).

Several developments took place to project a forward-looking national identity, which became somewhat disparagingly known as “Cool Britannia”. Culture and national identities are firmly and clearly to be remade in the service of economic interests, to be achieved by a consensus between public and private sectors. In turn, this supports the claims by Mort (1989) and Slater (1997) concerning the realignment of economics, culture and consumption. Even the Foreign Secretary was to announce:

“This does matter: it matters for business, it matters for tourism, and it matters for Britain’s place in the world (Foreign and Commonwealth Office, 1998).

In short, the use of cultural policies as an element of urban regeneration is not new, but is part of a revaluation of urban space, which occurred across the developed world during the 1980s (Meethan, 2001). Bianchini and Parkinson (1993), for example, draw the attention to a number of cases in Europe where culture is being used instrumentally to serve two purposes. First is to encourage some notion of civic pride or identity, and secondly, to serve the needs of the leisure industry for both residents of specific localities and tourists alike. Similar developments are also found in the USA (Judd and Fainstein, 1999, Zukin, 1995). In all these examples, what to be noticed are municipalities instituting policies at the sub national local level, even if this leads to the development of international connections. As Bianchini notes, in these cases we are not dealing with culture as the high arts, rather, as something that is broader and more inclusive, often involving deliberate attempts to incorporate disadvantaged urban minorities (Bianchini, 1993:199-200).

European cities have adopted a culture-based urban *tourism* strategy, following the example of American cities like Baltimore and Boston in the 1970s (Law, 1992, 1993a). However, most of it was not developed for tourism, but nowadays urban cultural policy has become increasingly important. Culture; according to Urry, has come to occupy a more central place in the organisation of present-day societies, whose contemporary culture can be at least in part characterized as “post-modern” (Urry, 1990: 82). This post-modern character involves a de-differentiation, a fading of former distinctions between culture and life, between high and low culture, between professional art and popular pleasures and between elite and mass forms of consumption (Urry, 1990: 84). In addition, referring to an analysis of the cultural policies (Bianchini, 1992) developed by the Rome City Council and the Greater London Council, emphasizes the innovative and high profile initiatives undertaken in Italy, France, West Germany and Britain as briefly noted above, to put forward cultural policies as component of a strategy to establish a connection between the distinctive style and essence of their government and the citizens’ identification with the city. A lot of attention is paid to the cultural heritage of European cities as revealed in monuments, urban design and urban symbols. This movement to transform public space into representations of cultural identity of the cities is significant in this respect. Numerous European cities, including Amsterdam, Barcelona, London, and Hamburg have been producing waterfront development proposals with all kinds of culture and entertainment, which all begun in the U.S. This information has shown that culture can clearly play a dominant role in developing tourism in a city or a region. Indirectly cultural and heritage use within tourism provides a justification for

public attention and subsidy. The following section will bring us closer to the links and relevance of cultural tourism and time-space behaviour.

### 2.3. City, Culture and Economics

Interest in the city in certain cultural manifestations has grown since the early 1980s because cultural tourism has had a significant influence on the development of tourism and recreation as a whole. Also, culture has become a significant economic factor. Van Beetz (1988) mentions three factors, which show that culture, like any other product, is an economic activity. First, culture is an important determining factor of location along with convenient transport, good employment prospects and a good living environment. A good example is the radiating effect of the Stopera (an acronym for the combination of Town Hall (Town Hall and Opera) in Amsterdam (Meulenbelt, 1991). The neighbourhood in which the Stopera was built was in a state of decline. The Music Theatre was opened in 1986, followed by the Town Hall in 1988. This signified the beginning of drastic changes in this part of Amsterdam. Around 1,300 people work in the Town Hall and 600 in the Music Theatre. On about 250 days of the year, 80-85 per cent of the 1,600 seats of the Music Theatre are occupied in the evenings. The number of shops has increased by 40%, half of which confirm that their choice of location was influenced by the presence of the Stopera. There is a noticeable increase in new passers-by, including tourists. The Stopera has become a special attraction in the eastern part of the city, and generates a continuous bustle of activity. There is a marked clustering of catering establishments: clusters attract more visitors than solitary establishments; a cluster is clearly recognizable and offers the client a choice. Consequently, an upward spiral is created in the entire neighbourhood, together with a simultaneous improvement of the buildings in the area. Furthermore, the area has also become an attractive location for firms from the non-artistic sector.

Second, a flourishing cultural life gives a city or a region a positive image, attracting visitors from far beyond the borders of a country. Amsterdam, for example, received nearly 11 million visitors in 2002, a big increase on the 8.7 million visitors it welcomed in 2001. Tourism plays an important part in Amsterdam's economic life. In 2001, foreign visitors to Amsterdam spent an average of €66 per day, bringing a total of €2.6 billion into the city. Domestic tourists spent on average €65 per day, adding just under €1.2 billion to the local economy in 2001. In total, tourism contributed just over €1 billion to the hotel and restaurant industries in 2001, and nearly €1.2 billion to shops and department stores. For companies, a good image also acts as a sales lubricant for products and services abroad; it adds an invisible extra dimension to the quality of the product for sale (CVO, 2002).

Third, although not easily empirically demonstrable, many experts believe that a dynamic cultural climate is a pre-condition for innovation: “the rich diversity of cultural events with its mutual interdependence creates the environment in which innovation takes place and where advertising, marketing, design, fashion and media feel at home” (Van Beetz, 1988: 14).

## 2.4. Tourism and Recreation Complexes as Prerequisites for Sound Cultural Tourism

As already shown in the above sections culture can obviously play a dominant role in developing tourism and recreation in a city or a region. This focus of attention from the tourist and recreational sector could also lead to a greater appreciation of the cultural-historic heritage. A sound development of cultural tourism cannot succeed solely by allowing an autonomous development to take its course. To make effective use of the cultural-historic potential of a city, many questions must be answered (Dietvorst, 1994). These include:

1. Is there coherence among the attractive facilities offered? Are the various demands of tourism related to one another?
2. What is the cultural-historic cities relationship between city and the surroundings? Do the cultural-historic cities in a particular area form islands or are they part of a recognisable cultural-historic regional identity?
3. How can cultural history be “marketed” in a responsible manner? Is there a possibility of including a coherent cultural policy for the city in the revitalizing of the city centre? Does this include the provision of culture in its totality, from bookshops, design, studios, cafes with live music, galleries and street furniture, to museums and monuments?

We are dealing here with cohesion and a recognizable identity if positive answers are made to these questions. Cohesion implies that the interests of the user are vital. The criterion for cohesion must, therefore, be derived from the interrelationship between the various and spatially separate facilities brought about by the visitors and tourists themselves. By identity, we mean the recognizable identity of the leisure environment. Uniformity and levelling have eroded local and regional identities. When the cohesion of tourism and recreation is no longer only determined by those supplying the product, but also determined by the visitors themselves, a variety of relevant research methods must be employed. To create and maintain a recognizable cohesion of tourism and recreation in a city, research and planning must be focused on identification of the tourist and recreation complexes, analysis of their strong and weak



links, and the formulation of a strategy for the development of the product (Dietvorst, 1994).

## 2.5. Identification of the Consumer Created Complexes

Tourists and consumers do not use the various possibilities in a given area at random. The various elements of a tourist-recreation product are combined according to knowledge, images, preferences and actual opportunities (Dietvorst, 1989). To the visitor the amenities appear to be related to each other and are required to be near each other; the whole is more attractive than each separate amenity. These group-specific combinations of spatially related product or attractions and facilities are called "complexes" (Dietvorst, 1989, 1993). The actual time-space behaviour of a tourist forms an expression of the tourist recreation complex. In a tourist region or a city, a variety of tourist recreation complexes can be identified because each visitor links museums, restaurants, shopping facilities, theme parks and so on in a unique way to form a coherent but spatially differentiated whole. Coherent means in this case for the individual visitor or tourist and not for the producer. The tourist-recreation complex is a spatially differentiated whole and it has different scales. Depending on motives, preferences and capabilities, tourists tend to combine several attractions and facilities during their holidays. Within spatially concentrated attractions and facilities, a variety of tourist complexes can be identified, as mentioned earlier. According to Van der Heijden and Timmermans (1988) for a total group of tourists, different opportunities, locations, and attractions are more important than a repetition of behaviour. They label this as a variety seeking behaviour. The kind of activities chosen and locations visited might also be varying for different tourist groups, e.g. young families or nature lovers. Each person will create its own specific complex. There is an indication of some sort of spatial and functional association and the positions of each of the product elements can be described as subordinates, coordinate, complementary, reinforcing and so on.

Following a stage of inventory and survey, the product elements can be amalgamated in clusters, following a criterion of spatial and functional association. To a certain extent, this clustering is intuitive, demanding much local or regional knowledge. A detailed analysis of the tourist recreation product in a specific region or a city generally reveals spatial concentration of various products elements. The concept of "complex" is engaged for sets of tourist recreation product elements with a specific functional association (Ashworth and Jansen-Verbeke, 1989; Dietvorst 1989). In order to determine the presence of this coherence, this functional association, two different measures can be taken. The first one, the complexes can be determined by consideration of the organisational, legal and financial aspects. Several

questions are important in this respect, including the extent of the relationship between the product elements in terms of the competition, complementarities of dependency; the relation between product elements of the private and public sectors; the co-operation in marketing and promotion; the extent of control or the dominance of foreign enterprises such as transnational corporation or hotel chains or multinational leisure companies; and the existence of networks as driving forces for economic growth in regional or local tourists economies. These are not the only central questions, but a client-oriented action is preferred. Secondly and of considerable significance for the planning process is the identification of tourism complexes as experienced by potential and current visitors or tourists. It is of extreme importance to determine the relationship between the complexity of spatial context and the more individual leisure experiences. Accordingly, tourist's recreation complexes must be identified when analysing the coherence within and between bunch of product elements from the tourist or visitor's point of view. It is the visitor here, the tourist, who creates the tourists' recreation complex through specific time-space behaviour (Dietvorst, 1989). Different target groups (based upon different leisure style) form different tourist recreation complexes. Everyone is different, and has different wants and needs and has a specific leisure approach or a style. Tourists and recreationists as mentioned above do not use the various possibilities in a given area at random. The various elements of a tourist-recreation product are combined according to knowledge, images and preferences and actual opportunities (Dietvorst, 1989). As result of this, two different strategies can be put forward, and each results in a specific research methodology. The first method is desk research to set up a typology of target markets. This can be done by matching the specific target group using the product elements present in the city or a region. But this product-market combinations route will give a global idea of the tourism and recreation complexes present in a city or a region. In the case of cultural tourism attractions and sites, this will also be a kind of product-led approach, as mentioned in the first chapter where authors mostly deals with the topic of the cultural tourism market with supply-led approaches, which is in fact fruitless for this purpose. The second is empirical research to explore the time-space behaviour of tourists. In this case, it is a relevant method to test and examine the behaviour of tourists visiting specific cultural sites and attractions in a specific city or a region. Such empirical research is effective and valuable for the field of cultural tourism, although difficult to execute. Tourists are linking museums, shopping, restaurants and themes and so on in a unique way to form a coherent but spatially differentiated whole. The survival and future success lies in rethinking and following the business from the customer's standpoint "focus on the customers" and also understanding the tourist's experiences, motivation, and their behaviour in order to secure and ensure an adequate share of the potential demand and develop

new segments. Some experience has been achieved in measuring the multiplier effects of visiting local museums in the Dutch cities of Amsterdam and Nijmegen (Dietvorst et al. 1989; ten Tuynte and Dietvorst, 1988).

The time-space analysis was also completed with the determination of the so-called visitor-preference spaces in Enkhuizen, The Netherlands using principal components analysis. The combination of the time-space analyses and the results of various principal components analyses on data sets obtained from both visitors and local inhabitants revealed different types of tourists, and the differences were due to different ways in which time and space are used. This is of tremendous importance to the field of cultural tourism in terms of complexes, networks, mixing, or packages and the identification of the networks of tourists visiting cultural objects and sites. The Tourist Recreation Complex was described as a system consisting of system elements and the relationships between these elements (function). This complex system can be depicted as a network. A network can be defined as consists of two or more nodes that are connected to each other in some way (see, e.g. Haggett et al. 1976; Ritsema van Eck, 1993; Selkirk, 1982). A network can be represented as an array of nodes and links which describe if nodes are connected to each other or not. A Tourist Recreation Complex can be characterised as having several locations (nodes) at which activities and perceptions take place, connected by any form of links, e.g. information sources, mentally or through movements between locations. The nodes and links can be signified and organised in different ways, each leading to a specific network. To the tourist the products and facilities appear to be related to each other and are required to be near each other; the whole is more attractive than each separate amenity, facility or product.

Similarly, the cultural heritage visitor is part of a leisure activity or the tourism industry that is far wider than heritage alone. In Dietvorst's study for example, the time-space budgets of visitors involve heritage consumption in an assortment and several of trade-offs with other possible uses of time; the heritage attractions visited are only part of the wider urban product that includes many other facilities, attractions and attributes. Specifically for the visitor, heritage and cultural tourism is only one of many possible urban attractions whereas in terms of producers and in this case, for example, the city authorities, heritage tourism is but one possible means of economic regeneration. Tourists seek to familiarise themselves within the new urban setting and to shift from a sense of disorientation to one of acclimatisation (Cohen, 1979; Urry, 1996). This maybe achieved in a number of ways. However the process by which this is accomplished is determined by the amount of time available to the tourist in which to do so. Law (1993b) argues that the level of accessibility to the geographical vicinity remains fundamental in determining levels of user-ship. The proximity of tourist attractions and the interrelationship with other, accelerate the opportunity to

increase visitor participation (Swarbrooke, 1997). The amount of time available indeed influences the choice and preferences expressed within any decision-making. Cities are recognised by the extensive choice of things on offer and this in turn compounds the complexity of the selection process as well.

Yet again, in the field of cultural tourism, complexes and networks are all useful ideas in order to examine the behaviour of tourists visiting cultural objects and sites. As mentioned previously, tourists do not use the various possibilities in a given area at random. All these elements are combined according to the tourist's knowledge, preferences, images and actual opportunities (Dietvorst, 1989). To the tourists the amenities appear to be related to each other and are required to be near to each other; the whole is more attractive than each separate amenity. These group-specific combinations of spatially related attractions and products or facilities are called "complexes". Further, there is also definitely a gap between those who producing heritage and cultural tourism and those who consume it. Such behavioural research has been used empirically to test ideas about preferences and motives in order to make decisions for the tourist-product development (Dietvorst, 1995) "Time-space Tourist Behaviour".

Depending on motives, preferences, knowledge and capabilities, tourists tend to combine several and different attractions and facilities during a holiday. This time-space analysis of the tourists and their behaviour can identify the weak and strong elements of the product. It contributes to our understanding of the mutual relationship between the spatially dispersed attractions and the movement of patterns of tourists.

To conclude this section, a tourist recreation complex can be conceptualised as a system. The different elements in an environment are the product elements, such as hotels, marketplace or cultural sites, and the tourist- from the system elements (structure). The relationships between these elements (functions) are established by the individual tourists and their movements. These relationships become tangible as tourist flows, capital flows or information flows between places or regions. Time space behaviour is the result of the created relationships (functions) between elements (structure) in a tourist recreation region. Time space patterns are developed through the interaction between the tourist and the material space. Now it is time to take a closer look to the realisation of time-space relationships.

## **2.6. Time-Space Analysis of Tourist Behaviour**

Analyses of the dynamics of tourists' complexes as defined earlier require the use of time-space analysis of the tourists' behaviour. Time space relationships have a fairly long tradition in geographical research. The ideas put forward by Hägerstrand are

primary in this respect and can be considered as a “physicalist” approach to society (Thrift, 1977), an appreciation of the biological, ecological and locational realities which force constraints on human activities. It is in fact a normative approach. Originally, Hägerstrand and his colleagues (Carlstein et al. 1968) focus on what they call “the time-space mechanics of constraints”. They identified three types of constraints: (i) capability constraints which include physiological regulators such as sleep and age, and the ability to move around in physical space; (ii) coupling constraints, operating within the first set of constraints, which include activity commitments, and the need for timing and synchronizing activities in space (people have to do activities with other) and (iii) authority constraints, which refer to limitations and control of access and which occur at different levels to produce hierarchies of “space-time” domains which restricts daily activity patterns. Hierarchies of “time-space” domains for example are immigration control, domicile requirements, legal store opening hours, and parking restrictions. Individuals are forced to pack their activities into specific time-space stacks. The emphasis is on constraints. Other researchers have consequently complemented this constraint-oriented approach with a more choice-oriented one (Floor, 1990:3-6) making use of time-budget analysis. Activities are considered as the results of choices. According to Chapin (1974) motives and preferences, time-space opportunities and time-space related contexts influence specific choices, which are realised in concrete activities. In fact, the two approaches mentioned do not exclude each other and in practice mixture of these two approaches would be most appropriate. According to Thrift (1977: 6) basic assumptions in developing time-space analysis of tourist behaviour are:

- The indivisibility of a human being. Time spent at a specific location cannot be spent elsewhere at the same time
- The limited availability of time to spend on a specific day
- The fact that every activity has a duration and that movement between points in space consumes time
- The limited packing capacity of space

The way in which people make their choices depends upon: (a) their motives, preferences and experiences (b) their images and opportunities estimations; and (c) their material resources, including their transport. The vision that human beings are indivisible is essential, and a used location not only has co-ordinates in space but also in time and neither an escape from time nor its storage is possible, “jumps of non-existence are not permitted” (Blaas, 1989). The role of spatial context in time-space behaviour can be illustrated by way of a newspaper metaphor (cf. Negroponte, 1995). Everybody who reads a newspaper or in this case visits a region consumes it in a different way. Some look through it and scan the headlines; the tourist visits the main

advertised and popular cultural sites and locations or attractions. Some read the newspaper from cover to cover; in this case, a tourist plans the whole holiday beforehand so as to visit every spot in the region. Others just pick up the articles they are interested in at that moment and read other articles later; the tourist in this case determines each day or moment what the next activity will be. Everybody who reads newspaper is led by headlines and photographs in the newspaper; likewise the tourist is led by the structure or landscape elements of the spatial context. Everyone interprets and uses this information differently. The structure is the same but the experiences differ depending on personal characteristics and possibilities. Thus tourists during their stay move around a region, visit different attractions and undertake several different activities, behaviour which provides them with a specific tourist experience. To develop and sustain a sound tourist opportunity structure in a tourist region, it is important to examine tourist behaviour. Not only is it important to know the types of tourist that visit a region/city, but also for the places visited, and for how long, the routes followed if it is possible, the kind of activities undertaken, the reason(s) for visit, motivations and experiences (Chardonnel and Van der Knaap, 2002).

The different time-space pathway of tourists and consequently the different grouping made out of the supply of attractions and products can be illustrated by hypothesized models of time-space paths of different tourists in a city environment. The different time-space paths of tourists and hence different assemblages made out of the supply of attractions and activities were researched in city-based time-space analysis in the small Dutch tourist-historic city of Enkhuizen (Dietvorst, 1994). Keul and Küheberger (1997) used non-participatory techniques to analyze the spatial behaviour of tourists in Salzburg, Austria. A less expensive non-participatory technique is remote observation, which is used to record and analyze aggregate tourist flows. Hartmann (1988) in Munich positioned a camera atop the city hall's 80-meter high spire and took aerial pictures of the crowds gathering below to watch the Glockenspiel in the old city's main square. He then used the pictures to estimate the percentage of young North American tourists among the total number of people watching the ten-minute display. Time-space analysis on data sets collected from different groups of visitors revealed several typical assemblages of attractions, the so-called tourist-recreation complexes. Visitors arriving in Enkhuizen by yacht utilize several facilities in the harbour area, preferring restaurants and cafés. Some visitors with cultural interests mix a visit to the Zuiderzee Museum with a walk in the city, sight-seeing or restaurant visiting. A second complex was assembled by visitors with cultural interests. In reality, there are several possibilities or sub-complexes. Others can be demonstrated as being attracted to historical or architectural aspects of the city. From the time point of view, a research has been also done based on the same city of Enkhuizen on time-space analysis. A map of Enkhuizen was included in the question-

naire, showing the most important attractions and monuments. Visitors were asked to mark the route followed during their visit on the map, the start and finishing points, and to note the names and times of all points visited. Despite all difficulties by some respondents for example in terms of tracing their exact route on the map, there were differences in the way people make use of those maps. The map of Enkhuizen was overlaid with a grid, each cell representing a tourist recreation attraction, product or element (Dietvorst, 1994). These elements built up the behaviour space for the Enkhuizen visitor. The number of visitors at a certain point in time and a certain element is represented by the height of the column. The time element was then introduced through a sequence of maps (Sijbrandij, 1990). The main point here is that it is of considerable importance to examine this time-space analysis on tourists visiting cultural sites and attraction to expose their patterns of behaviour. The time-space behaviour offers a clear image or idea what tourists really do. Many researchers argue that different cultural tourists exist. Therefore, using time-space behaviour will give a clearer picture of the behaviour patterns of different "cultural tourists".

## **2.7. The Consumer Created Complexes as a Network**

In the previous section, different aspects related to time-space have been discussed. Space is characterised as a physical condition for human activity and a result of human action and interaction. The tourist space can be understood as mutual cohesion between different "tourist" elements and the relationships between these elements, which are partially established by tourists. Time contributes an historical perspective to the element, while tourist has his own (perceived) time-table to consider. The tourist combines several attractions, facilities and movements to create a personal tourist recreation complex. The interaction between the tourist and the physical space is expressed in the tourist time-space behaviour and can be analysed from several angles. In order to be able to analyse the tourist recreation complex, it is first necessary to review several methods of analysing time-space behaviour and different components of this behaviour. As mentioned before, the Tourist Recreation Complex was described as a system of consisting of system elements and the relationships between these elements (function). This complex system can be depicted as a network. Furthermore, it was suggested that the knowledge about the tourist region changes during the visit. The tourist awareness (Van der Knaap, 1997) space will be small when first visiting a new region. The tourist is open to impulses from the environment and promotional information. This new information enlarges the awareness space of the tourist as do activities undertaken, such as touring in the surroundings. These changes make the tourist less perceptive of an enlargement of the own awareness space due to signals from landscape or promotional materials. After a period of days

or weeks during which the new information is integrated into the cognitive map of the tourist, new impulses can be incorporated. Therefore, it can be argued that the tourist recreation complex, and thus corresponding network, will grow during a holiday and certainly it will not be static.

The tourist recreation complex, interpreted as a network, cannot be compared to other networks such as a road-network. In a road-network, each link between two crossings is considered to be a separate connection, and is important for the total network. In a tourist recreation complex-network, several of these road-links can form one connection for movement purposes or environmental influences. Different types of network can be distinguished in the tourist recreation complex, depending on the way in which a network is approached. Several possible networks are described here:

#### *1. Physical network*

Landscape can be represented as a network, see e.g. Cantwell and Forman (1993) or Cook and Van Lier (1994). Part of the landscape is formed by a road-network, links intended for movement; each link is limited by two nodes (a node at each possible intersection or crossing). Only roads, as line-elements, are important for this network.

#### *2. Route network*

The road-network can be interpreted as a potential tourist movement network; at each intersection a new road can be chosen by the tourist. The actual roads followed by the tourists form the tourist route network. Each link is limited by two important choice moments, leaving and arriving at a special (desired or undesired) location or following a specific route. Each link in the route network can consist of several roads.

#### *3. Tourist activity network*

A specific type of tourist network is a tourist activity network. In this network, the changes of location or activity form the nodes, and the links are straight lines, only used to connect the nodes. The activity pattern is of more importance than the roads followed.

#### *4. Experience network*

In addition to the network types with mainly physically oriented links, another sort of link can be identified in a tourist recreation complex. This link depends on activities undertaken by a tourist, and the way in which the tourist perceives them and gives them meaning. The links can include several physical links and nodes, but each link is limited by a change of meaning. This type of network can be defined as a tourist



meaning or experience network. This experience network can be spatially related to the physical network, which is used to move around in the region and is measured and interpreted in a totally different way (Van der Knaap, 1997). In addition to the line-elements (roads), point and area elements are also important in this network. The landscape or the environment influences the perception, and thereby the experience and meaning, of an activity. The landscape can be described using point and area elements important to the tourist.

##### *5. Information network*

This network structure consists of information sources as nodes; the connection between the nodes is formed by the way in which the information is applied in the decision-making process concerning the initiation of an activity. Information sources can include local tourist information agencies, signposts along the road or specific landscape features. This sort of network can be defined as an information network, in which spatial relationships with the physical network can also be depicted.

The last four network types are all influenced by previous knowledge or opportunities of an area, the learning process and personal characteristics. All these types of networks can be combined to form a new network. For each network type a different aspect of the time-space behaviour is applied. The different locations visited, including the activities and movements, can be represented as nodes. The links between these nodes can be described as route compiled by a tourist (or group of persons). The networks constructed maybe based on choices, meaning or experience, information, roads chosen or available time. A single network, consisting of routes with nodes, is part of a tourist recreation complex, an individual structure shaped in time, space and context. All the different networks generated together form an individual tourist recreation complex; these networks are interwoven and they influence each other. No single network dominates in determining the total tourist time-space behaviour. At any specific moment a number of nodes and links of one network determine a part of the time-space behaviour. This results in an individual tourist recreation complex.

The interaction between the physical spatial structure and the personal characteristics of the tourist leads to different individual perceptions that might be represented as networks and sequences (Dietvorst and Hetsen, 1996). Markers, in the surroundings or from promotional and information material, and the variety seeking behaviour of tourists influence the construction of these networks and sequences. All the individually created networks and the networks that can be distinguished in the physical landscape, influence each other continuously. These networks form an in-

terwoven structure. Of these interwoven networks, specific tourist route and time-space behaviour is established, resulting in an individual tourist complex.

The combination of various individual tourist complexes makes up a pattern in a region. This regional network is of more importance to the suppliers and planners of tourist recreation products. The regional network gives information about the size of the area used and how tourists make connections between the different locations and elements (landscape elements, products and facilities). Making a distinction between complexes at an individual level and at a regional level offers two analytical approaches. At the individual level, the analysis focuses on the nodes, links and the properties of the network elements, based on the meaning attached to these elements by each individual tourist. At the regional level, the analysis focuses on the meaning or function of the individual complexes (which were abstracted to networks at the regional level), the distribution and concentration of nodes and links, the cohesion in a region based on the different regional network patterns, the (possible or future) area of conflict between different tourists or group of visitors that can be distinguished, and the opportunities offered in a region for the tourist (Van der Knaap, 1997).

The individual tourist complex consists of different networks that are part of and created by the individual. A regional tourist complex consists of different individual tourist recreation complexes, which can be considered individual networks at a regional level. At a regional level both diversity and cohesion of tourist product elements are important conditions for the stimulation and maintenance of the individual tourist recreation complexes and thus regional prosperity, opportunity structures and quality of tourism and recreation. The following section will touch some aspects of methods and techniques in analysing time-space behaviour.

## **2.8. Models and Approaches for Analysing Time-Space**

Since the 1970s time geography had led geographers analysing and modelling activity-travel patterns. The notion that activity-travel patterns are highly constrained has been frequently used in analytical studies and models of time-space behaviour. The popularity of this field research lost most of its momentum in geography in the 1990s, but it now is the dominant approach among civil engineers in transportation research. This section will review these developments and afterwards will come to the specific methods which could be used in analysing tourists' flow and time-space analysis. For a complete review of an interesting array of models of activity patterns, which have been developed in such various disciplines, see Timmermans, Arentze and Joh (2002). It can be concluded that over the last decades, activity patterns have been studied from many different conceptualisations. Each approach has in its specific way

contributed to an increased understanding of the factors underlying activity patterns and the relationship between activity patterns and travel. Several models are explained such as activity duration and time allocation, see Kitamura et al. (1988) and (1980) Osaka and Kyoto, Munshi (1993) and Yamamoto and Kitamura (1999) developed models to predict time use for out-home discretionary activities. Departure time decisions, for example Mannering (1989) using a Poisson regression model, found that increased travel time increased the likelihood of a departure time switch. Kroes (1990) used stated preference technique to assess the impact of congestion on departure time. He found that travellers prefer an earlier departure time to extra waiting time. Mannering and Hamed (1990) found that distance to work had a positive effect on the choice of delaying departure and trip chaining and stop-pattern formation. Trip-chaining, or multipurpose, multi-stop behaviour has a long tradition in geography and planning (see e.g. Hanson, 1979; Thill and Thomas, 1987). It can be viewed as an important facet of activity patterns, and hence there is some re-emerging interest in this topic. Spatial policies that attempt to create urban transportation nodes around which several land-uses/facilities are organised serve to stimulate trip-chaining and offer busy individuals improved opportunities to organise their daily lives within the time constraints set by their spatial institutional environment.

See Timmermans, Arentze and Joh (2002) for a complete summary of the multiple-facet models in analysing time-space behaviour.

From a scientific point of view, it can be said that to date a considerable body of knowledge exists regarding aspects of activity and travel patterns. At the same moment, however, it should be well-known that research in this area has been very fragmented and that a unifying framework which links research areas is still missing. From a tourism point of view in general and in this PhD in particular, an activity-based approach to travel analysis has a direct link to the behaviour of tourists visiting cultural sites and locations during holidays, time allocation, and expenditures. Activity-based approaches describe which activities people/tourists pursue, at what locations, at what times and how these activities are scheduled, sequencing, linking, and duration of all activities pursued by an individual. Given the locations and attributes of potential destinations, the state of the transportation network, stability of traveller's activity patterns over time, or changes in traveller's tastes may alter habitual behaviour, and aspects of the institutional context. Activity duration is also an important component of the activity participation behaviour of individuals and therefore an important determinant of individual travel behaviour. The interaction between work and (tourism) leisure is extensively introduced in recent studies that focus on situations in which work-related and tourist-oriented activities are combined (Pizam, Uriely and Reichel, 2000; Uriely, 2001; Uriely and Reichel 2000). In this con-

text, a typology of tourists who combine work and tourists pursuits during their excursion is developed (Uriely, 2001).

Originally, time geography was developed to describe and explain everyday situations. Up till now, it has rarely been applied to tourism research (Frändberg, 1998; Hall, 2005; Jansson, 1994). One explanation for the relative neglect of time geography in tourism could be the difference between holidays and everyday life, because tourism is said to reverse the conditions which are characteristic of the built-in routine of everyday life. However, it can be assumed that not only are daily activities constrained by time and space, but holiday trips as well (Zillinger, 2007). Over the past twenty years, there has been a marked rise in the number of studies devoted to analysing place and space, a subject that has become an area of key interest within the social sciences (Goodchild et al. 2000; Kwan, 2002). There exist a number of different models and theories of spatial mobility as well (Greer and Wall, 1979; Flognefeldt, 1995; Job, 2003; Oppermann, 1995; Pearce, 1989). Tourism and mobility have been examined by Leiper (1989), Murphy and Keller (1990), Lew and McKercher (2002), McKercher and Lew (2004), Lehto et al. (2004) and Pearce (2005). All these authors stress the importance of taking into account that tourism takes place at tourist sites as well as between them.

Given the importance individuals attach to tourism, the effort applied to analysing the behaviour of tourists is not surprising. In critique of the methodologies available for tourism research, Dann et al. (1988) concluded that an analysis of tourist behaviour must be fundamental to any discussion of tourism. Nonetheless, a range of analytical techniques employed has been restricted mostly to questionnaire surveys, repeatedly for the sake of practicality (Thornton, Williams and Shaw, 1997). In their article, they emphasised the advantage of more precise and more systematic analyses of tourist behaviour, and demonstrated the advantages of using a time-space diary approach. The work of Thornton (1995) on tourist behaviour within Cornwall has reactivated the debate by drawing attention to activity sequences, activity spaces and group relationships, as three key interrelated elements, which help explain tourist behaviour. His study, based on the application of space-time budgets (Thornton et al. 1996), highlighted the importance of the measurement of tourist behaviour, revealing a significant gap between tourists' preferences for, and perceptions of, how they utilize their time. This highlighted differences in behaviour patterns, measured by questionnaire methods compared with diary-based surveys. Time-space diaries have been used in a number of social science disciplines and are relatively well developed in retailing studies [for example, see Wrigley and Guy (1983) for a review of this genre] compared with their relative neglect in tourism studies. There are, however, some exceptions, the most notable of which are Murphy and Rosenblood (1974),

Gravira (1975), Cooper (1978), P Pearce (1981), D Pearce (1988), Debbage (1991), and of course Dietvorst (1994).

Recent travel behaviour research has pointed out that a thorough knowledge of the causal mechanisms underlying people's activity participation behaviour may help enhance the forecasting capabilities of travel and demand models (Kuppam and Pendyala, 2001). Kuppam and Pendyala suggested that models can be used to address the issue of induced travel in the context of highway capacity expansion. The impacts of commute savings on out-of-home and in-home activity engagement and therefore travel can be determined using models such as provided in their paper "a structural equations analysis of commuters' activity and travel patterns". They suggested that these insights form the building blocks for the development of robust travel behaviour models that are responsive to a host of transportation policy scenarios being considered by transportation planners and researchers. Structural equation modelling also was used to test the causal relationships between travel motivations and souvenir products, product attributes and store attributes (Swanson and Horridge, 2006).

However, many of the models are still at a conceptual stage or need further elaboration, investigations and testing. The emphasis may in this respect be placed on theory development and testing, descriptive empirical studies, data collection methods and model application. Nevertheless, together they provide many new insights and contribute to the understanding of travel and activity decision making as a whole. A more integrated approach simulating the dynamics for example between land use and activity-travel patterns is needed (Timmermans, Arentze and Joh, 2002).

Having reviewed and discussed some recent developments of time-space behaviour, it is now time to move to the next section that is also significant for analysing the flow patterns and time-space behaviour's techniques.

## **2.9. Analysing Flow Patterns and Time-Space Behaviour**

An increasing number of tourists do not travel straight to a single tourist site and then home again, but rather tour along a more or less planned route (Tideswell and Faulkner, 2002). Nevertheless, tourism is often treated as if it was a static issue, e.g. by counting the guest nights and by measuring the amount of time people spend at individual places and sites. Due to sparse data, little is also known about the routes between the different places for stay-over for example. However, knowing how tourists move through time and space is important not only because large sums of money are spent between the places where guest nights are counted, but also because tourists can be assumed to travel in a certain rhythm, which can be defined as an individual travel pattern, independent of the tourist sites that are visited (Zillinger, 2007).

Therefore, a more profound knowledge about travel itineraries is important both for tourist researchers and for the tourism industry, because a better knowledge base can improve demand forecasting. In addition, knowledge of which places and attractions are frequently linked can be helpful in identifying strategic partners in tourism.

To date, most researchers have tried to analyze spatial tourism data with statistics. This time-space analysis requires specific data per person about time spent, places visited, routes chosen, information used, perception and motivation. The data structure needed for the statistical analysis requires data for each time period (e.g. for every half or whole hour) and for each possible location and road in the region. For example, if you want to analyse twenty possible activities divided over six time segments (within a two day period) for fifteen locations (without considering possible routes) you must analyse a total of 1800 combinations (Van der Knaap, 1997). Because only a maximum of 1 % of data is significant per person, 99% of is data consists of zero values: the locations or roads not visited, or a person having spent more than one period of time at the same place. Furthermore, because of the size of the data set, it is difficult to discover spatial relations (See Bergmans et al. 1994). To determine and analyse activity patterns in a region it is necessary to examine characteristics of the tourist (spatial movements, social background, preference, motivation, perception, information used and means of transport), tourist time-space analysis behaviour (movements, visits, time and budget spending, product elements clusters) and the formed tourist recreation complex itself (the spatial physical and social combination and chaining).

Tourists are moving around an area and linking various activities. The tourist constructs his or her own tourist experience. It is possible to abstract these time-space movements in an area to network patterns, which can be then analysed accordingly (Van der Knaap, 1997). See also the study conducted by Lau and McKercher (2007) on understanding tourist movement patterns in a destination: A GIS approach. Within the created tourist experience three domains are considered to be important: time, space and context (Van der Knaap, 1997). When examining time-space related events or elements, context is another important aspect in which the time-space activity can be set (see also Bracken and Webster, 1990; Langran, 1992; Molenaar, 1993; Yuan, 1994). For instance, the socio-economic and cultural aspects in which time and space are perceived, used, changed and applied must be regarded. Demographic and composition aspects also specify this context aspect.

Currently available techniques and methods applied in time-budget studies for tourism do not deal with the three domains as they relate to one another. Instead they mainly focus on one or two of the domains (See for instance, Aronsson, 1997; Chardonnel, 1999; Crompton, 1997; Fennel, 1996; Itami and Gimblett, 2000; Pearce, 1988). The use of statistical software is one of the most common, as mentioned

above, techniques in tourism analyses, especially to obtain frequency overview of locations visited or to make a typology of tourists through data reduction techniques. But to deal with time, space and context concomitantly requires too many combinations of variable to derive a statistically sound answer concerning possible relationships. A different analysis methodology is therefore needed to support an approach where time, space and context are integrated.

As mentioned before, many researchers analyse activity tourism data with statistics, which requires data for each period and for each possible location in the region. The enormous amount of data and tables makes it difficult to see spatial relations. The tourist characteristics can be analysed using statistics. Geographical Information Systems (GIS) are specifically designed to handle spatial relationships. Four types of relevant data can be distinguished: (1) tourist characteristics, (2) actual time-space behaviour, (3) landscape elements and tourist locations (accommodation, cities/villages, facilities, areas) and (4) images added to these locations. To analyze time-space behaviour a methodology is proposed consisting of two steps: (1) obtain an overall insight into the use of the physical environment by tourists, and apply exploratory spatial data analysis techniques and dynamic cartography; and (2) construct and analyze tourist recreation complexes using network analysis techniques. Pattern analysis is undertaken with mapping and graph techniques and accessibility studies for actual and potential approximations of the links and nodes in the network (Van der Knaap, 1997). The objective of Van der Knaap's study was to determine which GIS applications contribute to a (better) insight into the many complex and mutual relations such as those existing in time and space between, on one hand, the physical and social spatial features within the tourist recreation complex and, on the other hand, the individual social cultural characteristics of the tourist.

A new tool has been found in data visualisation techniques, which are used to make patterns in scientific data visible (Dykes, 1996). The combination of dynamic visualisation techniques with the cartographic approach of a GIS adds a new dimension to the visualisation process: cartographic related data can be interactively browsed and explored for errors and patterns. New insights can emerge from the combination of the matic and cartographic data, and different hypotheses can be derived (Dykes, 1999; Hearnshaw and Unwin, 1994, MacEachren and Tylor, 1994,). A dynamic visualisation method that combines the thematic, temporal and spatial aspects of tourist movements, and that is also easy to handle, provides an interesting way to communicate with the managers of cultural tourism sites/attractions and recreational areas who have the dual tasks of dealing with tourist flows.

An application was developed to determine the possibilities for combining visualisation techniques and dynamic cartography. The application, known as the Cartographic Data Visualiser for Time-Space data (CDV-TS), is used to perform a co-

herent analysis that combines the use of space over time and the context of such time-space behaviour, to explore linear, area or point related to time-space data. The interactive possibilities and visualisation techniques within the CDV-TS software can be used to explore the data in numerous ways. This application was developed for a specific data set and for a specific area, the Schwalm-Nette area in Western Germany. (Chardonnel and Van der Knaap, 2002). In short overview of the CDV-TS system, this system makes use of five main windows to communicate with the user. In the first window, context-related individual tourist attributes data are presented. A second window displays the time aspects of the data, while a third window contains a map of the region in which the time-space movements can be presented. A fourth window deals with the cartographic aspects. A fifth window provides a general description of the software and the study region. A sixth window, is displayed after a choice is made from the attributes window. Different individual characteristics can be chosen from the window showing the available, mostly context-related, attributes. Separate sections of the population can be distinguished, and their time-space behaviour visualised and assessed. By moving a scale bar or clicking the related attribute buttons, corresponding maps are instantly displayed, and time and attribute series can be produced and the data set analysed. In CDV-TS, a scale bar determines the time. Users can choose the time period which interests them, time slices or instant time, the actual "moment". The spatial domain is represented by the line, point or area-related items in a map of the region. These spatial elements are configured with the size and colour combinations, depending on the number of individuals located on a route or in an area at the selected time. In addition, the application offers the possibility of examining each separate spatial element for use frequencies during the day, regardless of the way the time scale bar is set up. Because of the nature of this data exploration process, there is no explicit legend for this sort of map. However, certain visual aspects can be considered useful, such as the brightness of the colour of a line connected to a specific characteristic, or the width of lines or size of circles that give an impression of the number of people at given locations. Researchers can also vary the display and selection characteristics through the use of widgets created to vary the cartographic variables and to restrict inclusion to individuals with specific characteristics.

Dietvorst (1993, 1995) described several methods that can also be used for analysing time-space behaviour. These are as follows:

1. By using principal component analysis patterns, revealing "visitor preferences spaces", can be explored. The result of principal components analysis gives combinations of visited elements, and by comparing these patterns with visitor characteristics more insight is gained in existing tourist recreation complexes.



2. By using network planning in combination with Geographic Information Systems. Real world conditions can be converted into models (Dietvorst, 1993). GIS in land-use planning gives the opportunity of adding possibilities for a translation of the real world into a model world. Often operations research is used in modelling the maximization or minimization of the effects of certain human decisions. For the analysis of time-space behaviour of visitors the route solving capability of operations research might be very appropriate. A problem such as "given a road infrastructure system, how to walk from point A to point B, if also points C, D and E have to be visited within a specific time constraint", can be solved using operations research, which is solved by "graph theory" (Simply, it just aids the array of data which may help solve a problem). The computer programme INTRANET (Interactive Route and Analysis System) (Jurgens, 1991) has been developed in solving planning questions related to land use planning and infrastructure. It is possible to grade the network in terms of accessibility, the types of land-use it has to serve, the economic qualities and even grading of a more psychological nature (for instance does the route offer enough variety) can be added. So the INTRANET gives the opportunity to calculate several solutions in optimizing the coherence of a tourist recreation complex. In the example of Dietvorst of Enkhuizen, network planning was used in combination with GIS; the INTRANET was used to calculate alternative routes in the city of Enkhuizen for visitors to the Zuiderzee museum. The intention of presenting these models was to make clear that different time-space paths are possible and that the analysis of time-space behaviour of tourists is extremely important in validating the strong and weak points or elements of a tourist recreation product in a given area. A detailed analysis of time-space behaviour gives interesting insights for local politicians to strengthen the internal relation structure of the tourist recreation product.

As regards to the use of GIS, there are many definitions and descriptions of Geographical Information Systems (GIS) in the literature. See for example, the overview given by Maguire (1991), but also other general GIS books which also give a broad range of descriptions of Geographical Information Systems (GIS), e.g. Burrough, 1986; Goodchild and Kemp, 1990; Peuquet and Marbel, 1990; Star and Estes, 1990. These descriptions all deal with geo-referenced or spatial data. Standard "commercial" software applications are available for dealing with this spatial data. There are all referred to as GIS. Within GIS the real world and its elements are transformed and formalized into spatial data, which is then processed into information from which results are presented. Before the formalisation process can be initiated, phenomena that are regarded as important have to be described using certain characteristics and it should also be indicated how these characteristics are related to each other. Eweg and Van Lammeren (1996) describe this level as the conceptual level. It consists of the construction of the data model, the designation of the problem(s), and

the determination of the presentation forms. The next level, the formalisation process, consists of the logical approach to the data, the way the data structure can be depicted in order to store data in a computer system, how the data have to be processed and the graphical means applied to present the results. The last level distinguished by Eweg and Van Lammeren is the implementation level, in which the data are stored in a database, and analysis and presentation commands are processed

3. Besides the application of operations research, networks can also be analyzed using mathematical graph theory. The classical example of this in geography is its application by Nystuen and Dacey in their analysis of telephone interaction to determine a regional hierarchy (Nystuen and Dacey, 1961). Their method is suitable to analyse flows of tourists in order to discover underlying hierarchical structures within tourist recreation complexes. The origin-destination matrix representing the network reflects the prevailing structure of linkages and dominance. Before we can move to the last method of analyzing flow patterns and time-space behaviour, a brief introduction about the classical example and its hierarchical structures by Nystuen and Dacey is needed. The purpose of the application by Nystuen and Dacey (1961) was to describe a procedure for ordering and grouping cities by the magnitude and direction of the flows of goods, people and communication between them. Current theories of nodal regions and central place hierarchies provide the bases for the recognition of region-wide organisation of cities into networks. These two theories were developed, which recognise that the direction and magnitude of flows associated with social processes are in fact indicators of spatial order in the regional structure of urban society. Whether the flow is local and to the city's hinterland or regional and to the rank ordering of cities, the notion of central or nodal point is dependent upon three levels of strongest associations within the total flow (Berry and Garrison, 1958). In Nystuen and Dacey's paper, relevant geographical and graph theoretic concepts are discussed and are then used as a basis for deriving the method of isolating nodal regions. While this method is illustrated by the use of intercity telephone calls in Washington states, the techniques in this case are quite general and could be adapted to many types of phenomena. A particular phenomenon is suitable for this type of analysis when it maybe viewed as a relationship or flows, that link objects that are properly mapped as points.

#### *The Hierarchy of Cities*

The nodal region describes the relationship between the hinterland, which is areal and the central or nodal city, which is punctiform. Clearly, there is no loss of generality by considering only paired contacts between points. In the hinterland concept, the areal units may be abstracted to the level of points so that the association is in

terms of many points linked to a single central point (see for e.g. Isard and Ostroff, 1960).

The hinterland of a major metropolitan centre, for example such as Chicago, may encompass a large region and incorporate many of the region's functions. The strongest of the flows between Chicago and its hinterland are point to point associations of the cities within the region. At this scale, the relationship between nodal regions and the hierarchy of central places becomes clear. The major hinterland of Chicago is defined by its dominant association with many small metropolises. Each of these centres, in turn, is the focus of association from other, smaller centres within its immediate vicinity. These associations incorporate lower-order functions that those establishing direct associations to Chicago. In this fashion city regions are nested together intimately dependent upon the range of the functions which define the associations at each level.

A hierarchy of cities of this type may be reduced to an abstract network of points and lines. The points represent the cities while the lines represent the functional associations. Though a myriad of lines exists in the network, there is present a basic structure of strongest associations which creates the nested nodal regions and the hierarchy of cities. Both the direct and indirect associations are important in these intercity structures. In terms of the direct associations, for example, a wholesale establishment may receive orders directly and ship directly to some points within the system. Whereas, the associations indirectly are when the orders are accumulated at various levels of the hierarchy and proceed upward to the regional headquarters. In the same manner, the outbound shipments from the central city proceed down the ranks to intermediary levels through middlemen, rather than directly to every point in the region. Many associations are of this indirect type. For instance, political control moves up and down the ranks, rather than through direct communication between the national party leaders and the ward leaders. Most commodities are assembled and distributed through a hierarchical structure within the organisation. This results, in part from the economies of moving large lots over long distances and in part, from the better control it affords over the operation. In evaluating the entire fabric of urban society, it is evident that subtle, indirect influences and associations are frequently exerted by one location on another. A system of analysis that accounts for both the direct and the indirect associations between cities is appropriate.

Thus, in summary, the nodal region is defined on the basis of the single strongest flow originating from or moving to each of the unit areas in the vicinity of a central place. The region is delimited by the aggregation of the smallest central places, which are dependent upon a single, larger centre for the functions they lack. This nesting of cities defines the organisation of networks of cities and the position

of each city within the network. Such nesting depends upon the available bundle of functions and the relative dominance of bundles. The techniques which have been discussed by Nystuen and Dacy will divide a set of cities into sub-groups which specify a central place and its subordinate hierarchy.

4. If the researcher has the disposal of flow of data for a sequence of periods, Markov chain analysis is very appropriate for describing the process of change within a tourist-recreation complex (Dietvorst and Wever, 1977). The comparison of several calculated so-called transition matrices is extremely suitable for tracing the tendencies of change in the system observed. Unfortunately, however, one seldom has the opportunity to make use of these techniques of analysis because of a lack of adequate data on a regional or local level.

In the section below, there are several new digitally based methods that could be used to gather information on the spatial behaviour of tourists. These are discussed in the following section. These methods are based on three kinds of tracking technologies: the satellite-based Global Positioning System, land-based antennas, and hybrid solutions. The latter combines elements from the previous two types to overcome their drawbacks while maximizing their benefits. For a detail analysis of these new methods, see Shoal and Isaacson (2007).

*Global Positioning System.* The GPS is basically a series of satellites that orbit the earth broadcasting signals picked up by a system of receivers. By triangulating the data received from at least four satellites, it is possible to determine a receiver's location. As a tool for tracking pedestrian activity, the main advantage of GPS lies in being global, in principle spanning the entire world. An accurate reading requires direct line of sight between receiver's antenna and orbiting satellites. Hence, it provides precise readings only in open terrains and herein lays its principle disadvantage.

*Land-based Tracking Systems.* Although terrestrial radio technology has existed since the mid 20th century, only during the last 10 years or so has it become widely available, a period which also saw a marked rise in its accuracy. Land-based tracking systems, which operate on the principle that electromagnetic signals travel at known speed, are for the most part local, as a series of antenna stations, known as radio frequency detectors, are distributed throughout a given area (Zhao, 1997). There are three main types of land-based tracking technologies. The first is time difference of arrival (TDOA). It consists of a series of antenna stations, which pick up transmissions from end units. By reckoning the time it takes a signal to travel from the end unit to the station, it is then possible to work out the distance between them. This information is passed on the system's central station, which establishes the end unit's loca-

tion by calculating the point at which the results obtained by at least three stations converge. The second technology is angle of arrival. Like the first type, this consists of a series of land-based antenna stations. In this case, however, the individual stations feature three antennas, each pointing in a different direction. This means that once its antennas receive a signal from an end unit, the station can calculate the angle from which it was sent. It will then pass on this information to the main station, which based on figures obtained from at least two stations, will determine the point at which the two (or more) angles received intersect, thus pinpointing the end unit's location. The third technology is cell sector identification. It has emerged with the omnipresent spread of cellular communications networks. Based on the same principle as the first type and angle of arrival, it identifies the location of an end unit by triangulating adjacent cells within a single cellular communications network. As means to study human spatial behaviour, land-based tracking technology has several advantages. As there is no need to expose the end unit directly to the radio frequency station, it can be placed in a bag or even carried around in a pocket, hence leaving the subject free to go about business without manipulating the unit. Thus this technology provides reliable data regardless of the subject's motor skills. Its principle advantage is that it requires the subject to do little other than agree to carry the end unit around at all times. Moreover, with no need for direct line of sight between antennas and end units, this technology can be used in dense urban areas, tracking people as they wander in and out of various buildings. This is a huge advantage in that a significant percentage of all human activity takes place within urban environments (Shoval and Isaacson, 2007).

*Hybrid Solutions.* This technology combines several geo-location technologies, seeking to reap the benefits of each, while minimizing their various disadvantages. Of the diverse hybrid solutions available today, the leading one is assisted GPS (AGPS). It uses GPS in combination with a land-based antenna network to find specific locations. It was originally conceived to locate mobile phones within a cellular network with greater accuracy than has been possible with cellular triangulation alone. In this method, the land-based stations are equipped with GPS units, which are used to predict the signals picked up by the radio frequency receivers. This means that end units can be fitted with only a partial, hence much smaller, GPS receiver. This amalgamation of the system and land-based networks has several advantages. It provides much more precise readings indoors. It also solves the problem of having to incorporate unwieldy GPS receivers into today's trendy, miniature handsets (Djuknic and Richton, 2001).

Three tests were designed to determine the potential worth of the various tracking technologies for research on tourist mobility. The first experiment set in Heidelberg,

Germany. The second experiment, which tracked a subject through Jerusalem's Old City, compared the results obtained using cellular triangulation to those achieved using two different kinds of devices. The third experiment evaluated a land-based TDOA tracking system on a variety of geographical scales (see Shoval and Isaacson, 2007).

As tracking mechanisms, specifically these new digital technologies raise several moral and ethical questions, all which need to be addressed if they are to become fully functional research tools. Most of these relate to the way devices may impose or oblige upon people's right to privacy. This is not a new problem. At present, commercial mobile phone companies have the ability to locate and pinpoint the position of cell phone users, information which they can use to bombard users with unsolicited information about nearby functions and events (Curry, 2000). Indeed, as the current legal systems in the United States and elsewhere have yet to tackle the question of privacy in the digital world, it is an issue of considerable and global importance (Renenger, 2002). These three tracking technologies, if properly applied could well prove revolutionary, pushing forward the boundaries of tourism studies, as well as improving policy-making, planning and management (Shoval and Isaacson, 2007).

Now the notions of time-space analysis have been described, it is wise to give some examples of studies, which also have been done by Dietvorst (1995) to illustrate how different the time-space paths of individual tourists can be. These studies have been done in southern Limburg and in the Dutch theme park the Efteling. In 1993 a survey was held to reveal the time-space patterns of camping visitors (Bagermans et al. 1994). Time-space research has been conducted specifically for the Efteling theme park by surveying the visitors. The questionnaire consisted of two parts. The first part included questions on personal characteristics, the image of the park and plans of the day. The second part was a kind of time-budget filled in by the visitor during the day: which attractions and which other merchandising points or restaurants were visited, which sequence, how much time was spent on each attraction, etc. Accordingly, this research method can rightly be applied to the tourists visiting cultural products in a city or a region.

Having discovered the significant tourism and recreation complexes in a specific region, their qualitative strengths or weaknesses must be ascertained. One of the main objectives in managing tourism or growth and recreation complexes at a regional level is to ensure the continuity of the tourist and/or recreation region as an attractive area for potential visitors and tourists. Ensuring continuity in terms of maintaining the market position and market share, or even improving the relative market share, is a crucial issue and fundamental in the process of strategic planning, and in particular in terms of cultural tourism planning and product development strategies. A well-known procedure for this is the SWOT analysis (Strengths, Weak-

nesses, Opportunities, and Threats). Many methods are available in the literature for examining the SWOT elements of tourism and recreation complexes. However, most of them are little more than wild opinions. SWOT was developed for product positioning thus it can only refer relative SWOTs compared with competing products. Most are initiated and invented in the context of marketing management at the level of the company, factory or corporation. Economic geographers have attempted to switch or change the typical management and/or marketing methods to more spatially relevant methods (Ashworth and Voogd, 1987; De Smidt and Wever, 1984). The concepts of the "product life cycle", of the "positioning strategies", of Ansoff's "product/market expansion grid" and finally of "portfolio analysis" have proved to be useful in developing more spatially-oriented analytical tools.

For the analysis of the weak and strong points of entire tourism and recreation complexes in a specific region it would be appropriate to use a combination of product life cycle and portfolio analysis. Positioning strategies and/or the Ansoff model could be useful for determining the set of strategies choices for future development.

At a regional level, the analysis starts with the application of the product life cycle concept. Cooper (1989) demonstrated the analytical strength of this method and Plog (1974) used the idea of the destination life cycle in combination with personality profile. The results of Plog's research showed a product development in which each period of the life cycle has its own characteristics attraction for a specific market segment.

Clearly, a tourist region does not offer a single product but rather an abundance of product elements, each with a particular life cycle. It would seem more appropriate to use portfolio analysis for a more detailed analysis of the qualitative status of the various product elements within a tourism recreation complex. Portfolio analysis can be applied to a region as a whole or part of it; that is, it can be used for a comparative analysis (Dietvorst, 1993b) of the competitive position of each of the tourism and recreation complexes in a region and also for an analysis of the weak and strong points within each of the complexes distinguished. The innovative portfolio model as developed by the Boston Consulting Group shows a growth matrix, divided into four cells: question marks, starts, cash cows and dogs (Kotler, 1988). This model was criticized because the portfolio-matrix with four cells was considered to be too simple. More sophisticated portfolio-matrices consist of 9 or more cells, making a balanced/ more nuanced judgment possible. The original factors such as market growth and market share are replaced by competitiveness and attractiveness. The ideal situation is one with a dynamic mix of activities or product-market combinations in a region or in a tourism and recreation complex. There has to be a balance between

fast-and slow-growing “product elements” (i.e. relatively few dogs and question marks and also a limited number of starts).

The last phase in the planning process for tourism and recreation complexes in a specific region is the selection of product development strategies. Of course, these strategies (Dietvorst, 1994) have to be shaped and produced for different spatial levels, and eventually each should be matched with the results of the portfolio analysis of the different tourism and recreation complexes. At a regional level, the general direction of future development is chosen from a set of alternatives. Generally speaking, it is possible to start from two essential types of global strategy as follows:

*A. Strategies determining the direction of future development;*

- Expansion strategy, leading to a larger number of recreationists and/or tourists, but also to larger pressure on scarce resources
- Consolidation strategy, directed only at a qualitative improvement and at maintaining the market share
- Restrictive strategy, where existing conservational claims for the preservation of cultural heritage make a dissuasive, or even a demarketing policy desirable.

*B. Strategies focusing on the character of the tourism and recreation product itself;*

- Choices for strengthening the particular regional identity of the tourism and recreation product.
- Choices for consolidating the existing natural resources.
- Strategy for the development of elements important to obtain a position in the international tourism market.

There may actually be more strategies, but these are the most important ones. It is essential to realise that it is not necessary to select only one strategy for the whole city or region in question. The goals and the restrictive conditions may make a spatially differentiated policy desirable. The central statement or argument is the continuance and improvement of the spatial quality. These strategies are also applicable to the field of cultural tourism in terms of product development and determination of the direction of future development, once the behaviour, motivation and preferences of tourists visiting cultural sites are uncovered.

Promoting cities as interesting places for cultural heritage is more than just selling an inviting cultural and physical infrastructure. Just as private companies have to develop a well-balanced mix of products to hold their position in the market, cities and regions have to base a sound development of cultural tourism upon integrative



policies for what is called existing tourist recreation complexes. As a result of the variety in types of tourist behaviour, in particular 'cultural tourists', tourists assemble the essential element of a day-trip in quite different ways. The time-space behaviour of visitors is crucial in determining the weaknesses and strengths of a cultural tourism product, but also understanding the behaviour of tourists visiting cultural heritage sites and attractions during holidays, and therefore an adequate monitoring system is a necessity for a well balanced development. It is also an essential way to avoid undesirable utilization and degradation of unique heritage and cultural resources in providing the tools for successful and effective city and cultural heritage management. The main point here is that with the use of time-space behaviour, one important aspect can be concluded. It is possible to identify group of visitors/tourists consuming cultural sites with their own time-space behaviour patterns. Therefore, the use of time-space behaviour can identify and distinguish a variety of 'cultural tourists', as will be revealed in chapter five (exploratory case study Breda).

## 2.10. Conclusion

The above sections presented and analysed the core aspect and the use of time-space behaviour, the importance of the analysis of the time-space behaviour and cultural tourism. There is indeed a growing importance of culture in Europe, where one ambition is to link culture to tourism. It has shown that culture clearly plays an important role in developing tourism in cities. It also explained the tourism and recreation complexes, the identification of the consumer created complexes, provided with a number of examples in and outside The Netherlands. Tourists and consumers do not use the various possibilities in a given area at random. The various elements of a tourist product are combined according to knowledge, images, preferences and actual opportunities. To the visitor the amenities appear to be related to each other and are required to be near each other. The whole is more attractive than each separate amenity, facility or product. The heritage and cultural tourist is part of a leisure activity that is far wider than heritage alone. The above sections also explained the time-space analysis of tourist behaviour, then briefly analysed the variety of models and approaches for analysing time-space, the recent development of time-space behaviour and techniques and methods for analysing flow patterns and time-space behaviour. It is now wise in this particular moment to progress to the next chapter (chapter 3) to provide an overview of the literature concerning several features related to this study. This literature study is very essential for the construction of the questionnaire, which will be conducted through a telephone survey in chapter six. In chapter five, the results of the empirical and exploratory case study on time-space behaviour will be exposed, which was conducted in the city centre of Breda, The Netherlands.



## 3. Theoretical Perspectives

### 3.1. Introduction

The main aim of this chapter is to provide an overview of the literature concerning several features that are relevant to the theme of this PhD study and to the construction of the questionnaire which was used for the telephone survey in chapter six. These include the consumption of tourism, consumption and cultural change, tourism and consumption, the fault or mistake of homogenisation, postmodernism, tourism and post-tourist's features, tourist behaviour, tourist typologies and the significance of tourism typologies, motivation, the experience of the tourist and finally the components of experience. The relevance of these themes will clearly be revealed and discussed in relation to the overall aim of this thesis.

### 3.2. The Consumption of Tourism

Tourist-consumer behaviour is a complex process: it is "discretionary, episodic, future oriented, dynamic, socially influenced and evolving" (Pearce, 1992:114). Typically, it is seen as a process or "vacation sequence" (van Raaij & Francken, 1984) comprising a number of inter-related stages, from the initial needs identification or motivational stage through to the actual consumption and assessment of tourist experiences (Goodall, 1991). Each of these stages may be influenced by personal and external variables, such as time and money constraints, social stimuli, media influences and so on, whilst each consumption experience feeds into subsequent decision-making processes. The consumption of tourism has been viewed as a logical, rational process whereby particular needs or wants may be satisfied, in a utilitarian sense, through tourism (Mill and Morrison 1985:4; also Warde 1992:17). As a result, much of the literature is concerned with developing models of the tourism demand process (for example, Schmoll, 1977) with particular elements within that process. Thus extensive research has been undertaken into tourist's motivation whilst other more specific issues such as the influences of values on tourist consumer decision-making, are also addressed. At the same time, however, the consumption of tourism may also be considered a continual, cyclical and multidimensional process. That is, consuming tourism is generally, neither a "one off" event nor just a simple, uni-directional purchasing sequence. As Pearce (1992) points out, tourism consumption occurs over a lifetime, during which tourists may progress up or climb a travel career ladder as they become more experienced tourists. However, descent might be also a possibility. As

a result, travel needs and expectations may change, and probably do not always match the experience, possibly fall and evolve, but these may also be framed and influenced by evolving social relationships, life-style factors and constraints, and emerging values and attitudes. In spite of this complexity, however, two specific characteristics of the tourism consumption process deserve consideration here. First, it is generally acknowledged that the process begins with motivation, the “trigger that sets off all events in travel” (Parrinello, 1993). It is the motivational stage that pushes an individual from a condition of inertia into tourism consumption activity, which translates needs into goal-oriented consumer behaviour. Therefore, the motivation to consume tourism has a direct bearing on the nature of tourist-consumer behaviour. In this research study, the motivation of tourists visiting cultural sites during a vacation has been explored. Secondly, tourism occurs in a world where the practice of consumption in general is playing an increasingly important role in people’s social and cultural lives. Since Urry (1990a) first considered the “consumption of tourism” a number of commentators have explored the cultural context of tourist-consumer behaviour, in particular the link between tourism and post-modern culture (for example, Munt 1994; Pretes 1995; Urry 1990a). Most tourism-generating countries are becoming characterised by a dominant consumer culture, which influences all forms of consumption, including tourism. Therefore, ‘consumption choices simply cannot be understood without considering the cultural context in which they are made’ (Solomon, 1994:536). In this research study, the focus will be on the Dutch tourists in The Netherlands visiting cultural objects and sites. However, before going into the consumption practices or categories of tourist consumer behaviour and motivations, it is important, therefore, to visit briefly the relationship between tourism and cultural change as a substructure to exploring the influence of consumer culture on tourism consumption.

### **3.3. Tourism, Consumption and Cultural Change**

As considered elsewhere (Sharpley, 1999) an identifiable relationship has long existed between tourism and the cultural condition of a society. To a great extent, this relationship has directly influenced tastes and styles of tourism consumption, reflected in, for example, the appearance of sunbathing in late the 1920s or more recently the popularity of individualistic, adventurous forms of tourism. At the same time, though, the nature of the relationship has also changed (Urry, 1994). Through the nineteenth century, tourism and culture were largely in opposition (see Sharpley, 1994 for an overview of the complete social history of tourism). However, this is true even before, if we talk about the Grand Tour of the seventeenth and eighteenth centuries, which was predominantly an educational and cultural experience, which many

modern-day cultural packages tours appear to copy and follow this concept. Even by 1800, after two hundred years of the Grand Tour and the rise and decline of the spas, tourism was still an activity enjoyed by a relatively small, privileged proportion of the population (Sharpley, 1994). For example, it is estimated that about 40,000 English citizens were either living or travelling in Europe at that time (Sigaux, 1966:66) yet, by 1840, some 100,000 people were crossing the English Channel each year, a figure, which rose to one million by the start of the twentieth century (Young, 1973:18). The main factor that brought this rapid growth in tourism was, of course technological advance, especially the introduction of railways, (technology is nearly always only a permissive factor rarely a causative one. Here too it was economic and social change that created the need for the railways not the reverse) but also society itself underwent a fundamental transformation that was to influence how and where people spent their leisure time in general and the development of tourism in particular. Indeed the development of tourism reflected broader social transformations. Thus, although, the greatest growth in tourism has been experienced during the latter half of the twentieth century, the foundations for such growth were laid during the nineteenth. Thus, contrasting with the "bourgeois culture with its concerts, museums, galleries and so on" (Urry, 1994: 234), tourism for the masses was centred on the rapid development of seaside resorts as places-separated in time and space from the tourist's "normal" existence- as places of "ritualised pleasure" (Shields, 1991).

Conversely, for the period of the twentieth century, up to the 1970s the tourism-culture relationship gradually transformed to the extent that tourism practices came to reflect cultural change. In particular, the emergence of a culture based upon mass production/consumption was evident in the development of mass forms of tourism, yet importantly tourism as an activity remained separate or differentiated from other social activities and institutions. More recently, however, this differentiation between tourism and other practices has arguably become less apparent. "Tourism is no longer a differentiated set of social practices with its own and distinct rules, times and spaces" (Urry, 1994: 234), rather, it has compounded into other places and other social activities, such as shopping or watching television. It has been suggested that people are tourists most of the time and that tourism has simply become cultural. This raises one question: do 'cultural tourists' exist? As a result, the tourism-culture relationship has evolved through two distinct stages. First, throughout most of its development, tourism has been separated off from other social activities and institutions, reflecting broader distinctions in social class, employment, gender roles and so on. Even tourism itself has been subject to differentiation with, for example, different resorts or activities becoming connected with different social groups, such as camping for the Dutch tourists. More recently, tourism has now entered a second stage, "de-differentiated" (Lash, 1990:11) stage of development, reflecting the ap-

pearance of similarity de-differentiated economic, political, social and cultural processes that have been collectively referred to as the condition of post modernity (Harvey, 1990). Thus, it is suggested by some that tourism practices in particular have also become post-modern. Not only has tourism merged with other social activities, representing the “marriage of different, often intellectual, spheres of activity with tourism” (Munt, 1994: 104), but also a variety of “post-modern tourisms” have also emerged, though no causal relationship between post-modern culture and tourism practices has been established. Nevertheless, such “post-modern tourisms” include theme parks, heritage tourism and inland-resort/holiday village tourism whilst, in the extreme, it is claimed that tourists themselves have become post-modern; the “post-tourist” (Feifer, 1985; Urry 1990b). More importantly in the current context, however, is the fact that, for many post-modernity is epitomised by the emergence of a consumer society. That is, within post-modern societies, that practice of consumption has assumed a dominant and significantly more complex role than simple utilitarian need satisfaction. People now consume goods and services for a variety of reasons and purposes (multiple purposes, for tourists visiting cultural sites and attractions during holidays), in particular as a means of compensating for the loss, through the process of de-differentiation, of traditional social markers. Under modern conditions, work roles in production processes were defined as being central for identity, which is in contrast to consumption patterns of action being posited as central to post-modern identity construction (Sharpley, 2000). This shift from a production-mode to a consumption-mode of consumer culture (Featherstone, 1990) is certainly evident within the context of tourism. As it is noticeable in many countries that cultural tourism is being developed and promoted for “the so called increasing demand of this target group”. But the question is: Is there really a demand for cultural tourism? If so, what is a cultural tourist or who is a cultural tourist? In recent years, the tourism industry, which throughout the 1960s and 1970s produced mass, standardised package forms of tourism produced according to modernist, “Fordist” principles, has been obliged to become increasingly responsive to the changing needs and demands of the tourist-consumer.

### **3.4. Tourism and Consumer Culture**

Hence the fundamental feature of post-modern culture is that it is the “consumption rather than production which becomes dominant, and the commodity attains the total occupation of social life” (Pretes, 1995: 2). As a consequence, this resulted in part, from a variety of factors and transformations within the wider social and economic system in post-industrial societies that have enabled the practice of consumption to assume a leading role in people’s lives. Such factors include the large, widely-

available and ever-increasing range of consumer goods and services, the popularity of leisure-shopping, the appearance of consumer groups and consumer legislation, pervasive advertising, greater and faster access to goods and services through the internet, and “the impossibility of avoiding making choices in relation to consumers goods” (Lury, 1996: 36). In other words, the practice of consumption has been simplified and facilitated by socio-economic transformations. However, of equal if not greater importance, in the emergence of a dominant consumer culture has been the increasing significance of consumption. It has long been recognised that commodities, whether goods or services, embrace a meaning beyond their economic exchange or use value (Appadurai 1986; Douglas and Isherwood, 1979). “The utility of goods is always framed by a cultural context, that even the use of the most mundane or ordinary objects in daily life has cultural meaning...material goods are not only used to do things, but they also have a meaning, and act as meaningful markers of social relationships” (Lury, 1996:11). It has definitely argued that consumption results only from the inherent significance of goods and services, their use value being irrelevant (Baudrillard, 1988), although this is disputed by others (Warde, 1992: 6). Nevertheless, social lives are patterned by the acquisition and use of things. To put it in another way, consumption in post-modern capitalist societies “must not be understood as the consumption of use-values, a material utility, but primarily as the consumption of signs” (Featherstone, 1991: 85). Normally, this significance of consumption is related to status or for establishing distinctions between different social groups within a society (Bourdieu, 1986) and not amazingly, much contemporary consumer behaviour research is concerned with the symbolism of consumption, with how consumption expresses “information to us and others about who we are” (Belk, 1995:64).

At the same time, however, a variety of other topics, such as consumption of festivals are relevant. Getz, (1991) defines a festival as a themed public celebration which extends leisure and cultural opportunities beyond everyday experiences and choices and rituals, the significance of possession, and gift-giving and exchange are all considered ways in which cultural meaning is transferred from goods/services to the individual (McCracken, 1986). Let us for instance, see the consumer as someone engaged in a “cultural project” (McCracken, 1987), the purpose of which is to complete the self. The consumer system supplies individuals with the cultural materials to realize their various and changing ideas of what is to be a man or a woman, middle-aged or elderly, a parent, a citizen, or a professional. All these cultural notions are concretized in goods, such as festivals/rituals, and it is through their possession and use that the individual realizes the notions in his own life. As Kavanaugh puts it, “.....individuals in a society “create themselves” or define themselves culturally through the objectification of [a culture’s] conceptual models in culturally prescribed phenomenal forms” (1987:67). These all offer a valid theoretical structure for the

analysis of the consumption of tourism in particular. For example, tourism has long been utilised as a status symbol, whilst the ritualistic elements of tourism consumption represent “a kind of social action devoted to the manipulation of cultural meaning for purpose of collective and individual communication” (McCracken, 1986: 87). Such actions consist of the purchase of souvenirs (possession ritual), sending post-cards, or taking and showing of vacation photographs.

It is important here that this large number of ways in which cultural meaning is transferred through consumption suggests that generally, “the act of consuming is a varied and effortful accomplishment underdetermined by the characteristics of the object. A given consumption object... is typically consumed in a variety of ways by different groups of consumers” (Holt, 1995:1). This precisely is the case also for cultural tourism, which is in fact used and consumed differently by different tourists. It is important that the management of cultural sites and attractions depends on understanding the way tourists consume cultural sites.

The cultural tourism product is also meaningful, perceived, interpreted and appreciated differently by different tourists. Thus, although some individual’s consumption practices are possibly identity or status driven, (maybe convenient as well) in the case of tourism, a train trip or perhaps a holiday at an exclusive resort, or as in this research the consumption of a cultural object at a destination during a holiday- the same consumption objects may be consumed by others in different ways. The questions here are who is a cultural tourist? And how tourists consume cultural and heritage sites? There is very little quantitative data on cultural tourists or the profile of the cultural tourist. This is because of the imperfect definition of a cultural tourist and the difficulty of distinguishing between cultural tourists or actually separating out the cultural tourists from other tourists. There is a need to examine the behaviour of tourists consuming cultural sites during holidays in order to be able firstly to classify different types of tourists, secondly to optimise the management of cultural sites and attractions and finally to respond to the needs of different market segments.

Holt suggests four different categories of consumption, which, as now are considered perhaps effectively applied to the specific context of tourist-consumer behaviour. According to Holt (1995) consumer research has traditionally conceptualised consumption practices under two broad headings- the purpose of consumption and the structure of consumption. In terms of purpose, consumers’ action maybe ends in themselves (autotelic) or means to an end (instrumental). Structure and consumption may be focused directly upon the objects of consumption (object actions) or on the contrary, the objects of consumption may serve as a focal point for interpersonal actions. Thus within a combination of these two broad dimensions of consumption practices lie four possible “metaphors” of consumption, namely: 1. Autotelic/object actions: consuming as experience, 2. Autotelic/interpersonal actions:



consuming as play, 3. Instrumental/object actions: consuming as integration and 4. Instrumental/interpersonal actions: consuming as classification. According to Sharpley (2000) the application of consumer behaviour theory adds an extra dimension to the knowledge and understanding of tourist-consumer behaviour. In an increasingly competitive business world, where consumers' culture is becoming even more dominant, such knowledge can only be an advantage to providers of tourist services and products. This is the focal point in that different types of tourism are likely to attract consumers according to recognised demographic and socio-economic factors. Although, even within specific consumer groups tourism experiences will be consumed in different ways by different consumers. It is precisely the case in cultural tourism as well. Therefore, understanding the behaviour and the experience of tourists visiting cultural sites and creating some kind of typologies are fundamental in this PhD research study. Recognition of, and importantly response to such differences can only lead to competitive advantage.

In conclusion, the application of consumer behaviour theory to the context of tourism may significantly increase the level of knowledge and understanding both why and how tourism is consumed.

### **3.5. The Mistake of Homogenisation**

One important conclusion could be drawn from the above sections is that tourists are not all alike, and this is exactly the case in the cultural tourism market. Actually, they are staggeringly diverse in age, motivation, level of affluence and preferred activities, but also different experiences and ways of consumptions. Galani-Moutafi (1999) and Nash (2001) warn would-be analysts of tourist behaviour to avoid the mistake of homogenisation, of treating all tourists or travellers as the same. They recommend that all researchers should specify, wherever possible, which types of tourists are being discussed. This is of considerable importance once again in this research study that the discussion here is about tourists visiting cultural objects and sites during their holidays. Cultural and heritage sites and objects are consumed differently by different tourists, which will result in a variety or types of different tourists. It is vital to consider and recognise the importance and the complexity of tourist behaviour in this research study while still being aware that it is convenient for both analysis and practice to work at the level of meaningful groups or market segments rather than purely individual experience.

### 3.6. Postmodernism, Tourism and the Post-Tourist's Features

Urry (1990:87) describes tourism as being the quintessential post-modern industry; "Tourism is pre-figuratively post-modern because of its particular combination of the visual, the aesthetic and the popular". Rojek and Urry (1997: 3) wrote about the development of a "post-modern cultural paradigm [which] involves the breaking down of conventional distinctions, such as high/low culture, art/life, and culture/street life, home/abroad". Post-modern tourism could be described as a form of "pastiche tourism" (Hollinshead, 1997: 192) or "collage tourism" (Rojek, 1997: 62). The profile of the post-modern tourist is discussed by both Urry (1990) and Walsh (1992). They describe how many post-modern consumers receive much of their cultural capital through media representations, including travel. They cite Feifer (1985), explaining the "post-tourist" as one who does not necessarily have to leave the house in order to view the typical objects of the tourist gaze. The simulated tourist experience is brought out into our living rooms through television travel shows, internet sites and software programmes. As stated by Adair (1992: 24), "Culture, in short is something which "happens" to us increasingly at home". Urry (2002: 83) refers to the concept of a "three minute culture" which is characteristic of the media and its tele-visual influence. Bayles (1999:166) uses the metaphor of the television to describe contemporary cultural consumption:

*"It is now academic orthodoxy that all of culture-indeed, reality itself- is a torrent of images cut off from one another and from time, space, and meaningful reference and without emotional impact. To put the matter in non-theoretical parlance: Life is channel zapping".*

McCabe (2002) argues that tourism has become such an established part of everyday life, culture and consumption that it hard to differentiate it from other domestic and leisure activities. The tourist experience becomes little more than an exaggeration, enhancement or enrichment of everyday life and activities. "Tourism represents a microcosm of everyday life, a magnifying glass through which the entire miscellany of life is distilled into a fragmentary week or fortnight" (McCabe, 2002:70). Even though, Urry (2002) suggests that tourists are still essentially looking and searching for something different when they travel. Craik (1997:114) investigates the relationship between home and abroad in more depth, and he suggests that: "tourists revel in the otherness of destinations, people and activities because they offer the illusion or fantasy of otherness, of difference and counterpoint to the everyday. At the same time the advantages, comforts and benefits of home are reinforced through the ex-

posure to difference". In other words, tourists/visitors like to experience different culture, habits, but after all, these visitors prefer their own culture and life than the one they have visited.

As the world becomes more globalised, the homogenisation and standardization of cultural experiences and activities are may be inevitable; since people may need to travel further in order to experience differences and get more enrichment. It can be seen that changing and diversifying tastes of the modern consumers are being catered for "par excellence" (Smith, 2003) by the travel market. Tourism is the quintessential global industry, fusing international travel with the desire for leisure and recreational activities of all kinds, and increasingly, an interest in the mixed (mixing, linking; tourists link restaurants with shopping, sightseeing and heritage) and diverse cultures of the world. The average tourist today is likely to want to combine a visit to a beach with a weekend's shopping, a day or two of sightseeing, an evening at the theatre or a concert, followed by a couple of bars or nightclubs. It confirms the argument of Dietvorst (see also in the exploratory case study Breda in chapter 5) that depending on motives, preferences and capabilities, tourists tend to combine several and different attractions and facilities during a holiday. Even cultural visitors link museums, the restaurants, shopping facilities according to their own preferences and knowledge. These findings indeed question whether there are exclusively cultural tourists. It could point out that the majority of tourists enjoy some cultural elements during a holiday.

For the post tourist, tourism has become a game, "the post-tourist knows that they are a tourist and that tourism is a game or a series of games with multiple texts and no single, authentic tourist experience" (Urry, 1990: 100). Rojek (1993) sees the consumption experience as being accompanied by a sense of irony. He suggests that the quest for authenticity and self-realisation is at an end, and we are now in a stage of post-leisure and post-tourism.

Having discussed several aspects of the consumption of tourism, consumption and cultural change, tourism culture, postmodernism, and post-tourist, it is time to turn to the more detailed topics of tourism/tourist behaviour, the reasons for tourist behaviour and a broad overview of the existing typologies in the tourism literature and in particular the current typologies of cultural tourist, which are relevant to this PhD research study and to the construction of the questionnaire that was used in chapter six-the tele-survey.

### **3.7. Tourist Behaviour: To whom does it matter?**

First, tourist behaviour tends to matter to tourists (Pearce, 2005). People are concerned with their life experience; what they do, and like to understand it. Perhaps

part of the answer to this question is that tourists themselves are very concerned with their own experiences and how to take full advantage of each experience, whether it is a city break holiday or a regional visit. A second answer to this question is that tourist behaviour issues matter to people who are making decisions about tourists. There is a whole range of such decision-makers. This is the most fundamental aspect of this research study. If we want to plan, manage and market cultural and heritage sites and attractions effectively, we need to make decisions on these features, and in order to be able to make such decisions, we need to understand the behaviour of tourists visiting cultural sites and locations during holidays. All sorts of people are concerned with tourist behaviour because their job involves making an enabling decision or policy choice about tourist activities. In terms of cultural sites and attractions and specifically the public sector, which are considered decision makers who make either policy or management decisions about on-site behaviour. There are marketers in joint public-private cooperative endeavours whose interests include such factors as what will influence tourists or visitors to come to place A, B or C. The relevance of this study is that there is a need understand the behaviour of tourists visiting cultural sites and to develop typologies of these tourists in order to be able to market and manage cultural sites effectively. But in general, tourist behaviour matters to tourism analysts and researchers, especially in this case to assist us in the analysis and understanding of tourists visiting cultural objects and sites during a holiday.

### **3.8. Tourism Behaviour and Tourist Typologies**

The subject of consumer behaviour is the key underpinning all marketing activities, which are carried out to develop, promote and sell tourism products. Clearly, if we are to optimise the effectiveness and efficiency of marketing activities, we must try to understand how consumers, in this case tourists who consume cultural objects and products during a holiday. If we understand their behaviour patterns, then we will know when we need to intervene in the process to obtain the results we require from this research study. Then we will know who to target at a particular time with a particular cultural tourism product. More importantly, we will know how to persuade them to choose certain products which we will have designed more effectively to meet their particular needs and wants. Therefore, an understanding of consumer behaviour is crucial in making marketing activity more successful.

As mentioned before in chapter one, because of the practical complications or the imperfect definition of the cultural tourist, and the variety of users at cultural sites and objects make it very difficult to have a profile or to know more about the 'cultural tourists'. Thus, there is a need to understand the tourist's behaviour, their

motivations and experience in order to be able to manage or optimise the management of cultural sites and objects properly. It is argued that focusing on the tourist themselves, and their types, allows the development of our understanding of why people are attracted to specific types, and by implication specific geographical areas of tourism locations and places. Therefore the understanding of the behaviour of tourists and a creation of a classification in this study is relevant in order to have a better understanding of the cultural tourist. This classification will allow us to improve marketing and manage 'cultural tourists' at sites effectively. The point here is that there is a need to distinguish and classify different consumers from others in order to devise different typologies of tourists who consume cultural sites and objects.

There exists a body of literature on tourist typologies, which demonstrates that some researchers have considered it important to sub-divide the "tourist" or visitor category (Cohen, 1972, 1979; Gray, 1970; Hamilton-Smith, 1987; Pearce, 1982; Ryan and Robertson, 1997; Smith, 1977; Yiannakis and Gibson, 1992). Such literature generally draws upon the concepts of segmentation and typologisation. The former is fundamentally an attempt to categorize populations into broad behavioural groupings derived mainly from quantitative data with an emphasis on cause and effect, i.e. factors which induce one to take a trip. These causes and effects are the predictions of expressed tourist behaviour such as what and why. Why people choose to visit a certain tourism attraction and what impact result from this visit. The latter, whilst sharing some of the attributes of the approach of segmentation, adopts smaller groupings mainly based upon qualitative data with an emphasis on meanings and perceptions (Hose and Wickens, 2004). Most recent writings demonstrate the increasing recognition amongst both academics and marketers that an understanding of tourism as a social phenomenon requires the construction of tourist typologies. These tourist macro-typologies are presumed, especially by marketers, to provide adequate insights and information into types of on-location holiday activities, behaviour and the nature of tourist experience. That is the behaviour and the experience of tourists visiting cultural sites and attractions. Both the industry and academics have used tourists' typologies as heuristic devices to bring about deeper understanding of tourists so that it is possible to understand, explain and also predict their behaviour. As Laws (1995) points out, understanding tourist's choices and behaviour is crucial in determining the management and the development of destination facilities. In the light of that, understanding the cultural tourist's behaviour is fundamental in shaping the management and the development of cultural products and sites. Understanding the experience allow us to define cultural tourism in terms of the experience of the tourist. Also Gunn (1984) suggested that knowledge of the market demand is an essential aspect of tourism planning. Also Jafari illustrates: "*Typological distinctions*

*are important for analytic purposes....it is the typology-whether as an analytical tool or interpretative frame-which influences, for example, the availability and kind of touristic supply or the nature of encounters between the hosts and guests. This in turn brings into focus topics such as tourism motivation, experience and sociocultural consequences due to each type of tourist as well as types of tourism such as beach tourism, ethnic tourism and business tourism”(1989:27).*

The emphasis on the use of tourist activity data to improve marketing strategies is reflected in Morrison et al’s (1994) work on segmenting the Australian domestic tourist market by holiday activity participation. They argue “The more we understand about travellers and why they behave the way they do, the better able we will be to serve their needs and expectations” (1994:39).

The overall purpose of this PhD will basically be to understand the behaviour and the experience of tourists consuming cultural sites and objects in order to manage cultural and heritage sites and attractions properly. Obtaining this information will enable us to answer questions such as who are the cultural tourists. What are their motivations? What is their behaviour? Destination management organisations (DMOs), tourist boards, ministries of tourism, policy makers and other tourism organisations can therefore segment the cultural tourism market visiting a region or a city.

Historically, tourism research has tended to concentrate not on tourism types but rather on tourist types and the various individual qualities, characteristics, motivations, needs and so on of tourists. This has ultimately enabled both researchers and practitioners to better understand tourists on the basis of the types of experience they seek, as individuals and groups (Fennell, 1999) and this is precisely one of the research questions of this study, how cultural tourism can be defined in terms of the experience of the tourist.

The enhanced analysis of tourist behaviour can also improve the marketing of particular attractions. From a short-term commercial perspective, it is clear that the product must remain user oriented, being attuned to consumers’ expectations and preferences, if it is to remain competitive. In this way, maintaining user orientation must form a key part of the strategic thinking of the tourist industry in a destination area or attraction (Prentice, 1993). Otherwise, the resort area, attractions, sites or locations unit may cease to be user oriented and instead, may become product oriented (that is, geared to providing a specific product that may cease to be attractive to tourists).

The links between the levels of socio-economic development and the growth in demand for leisure and especially tourism are fairly easy to describe in a general historical context, but they are more difficult to analyse in any detail (Hose and

Wickens, 2004). Most leisure-grounded perspectives employed by tourism researchers have focused on stage-type models, such as that of Maslow (1954) based on changing social needs to discuss increases in leisure demand. More recently, attention has been focused on using "lifestyle economics" (Earl, 1986; Mitchell, 1983) through the creation of "values and lifestyles" (Mazanec and Zins, 1994) typologies to study changes in consumption. Some typological work has been concentrating on the context of tourism development (see Mowforth and Munt, 1998 for a discussion of the issues for an actual typology).

In this study, typologies of cultural tourists could be based on the time spent at cultural sites and attractions and the importance of the cultural element they place during holidays. Ryan (1995) focuses the attention on the limitations of sample location and size in the application of specific results to general situations through the development of typologies based upon factor analysis: although valuable, the approach has some practical and conceptual difficulties.

As stressed before, this type of macro-typology has its weaknesses in terms of strict objectivity and real-worked credibility; market research has highlighted the requirement to know and understand more than just who travels, where they go and the activities in which they participate. Furthermore, once, these attributes are known, it should be possible to employ these to better promote particular tourism locations and their associated activities (Roehl, Ditton, Holland and Perdue, 1993). Setting aside such a potentially serious criticism and major limitation, of these macro-typologies, there is also some concern over the methodological approach to their construction. That most might be an artefact of the researcher is possibly supported by a second criticism, which is directed to the results of the typologies; the names given to different types. In contrast to demographic and socio-economic analysis, there are no standard categories for different types of tourists in psychographic research (Plog, 1987). The researcher, whether geographer, marketer, psychologist or sociologists creates the dimensions from their discipline-centred perspective. Such research produces a most diverse set of names and descriptors for the different tourists' types. On analysis, similar types are hidden behind this overabundance of names, and virtually similar descriptors appear in each of the proposed types. For example "seeking adventure"; often with the appearance of high, but well managed, risk and "seeking relaxation", sun, sand, and sea (the hedonistic approach of the mass tourist). Mostly contend that the best way to define or classify recreationists, such as tourists, is to relate them to the activities they undertake (Coppock and Duffield, 1975). In an analysis of some forty recreational activities, Burton (1971), recognised through cluster analysis, eight summary groups. While their names do not always fully cover the range of activities, they do give some indication of the general nature of those involved. This approach is more useful than the oft-used unfinished division

into “active” and “passive” tourists. They are of course only snapshots of such activity. The resource constraints of academic tourism research markedly limit, to very few, the number of psychographic, personality and activity elements that can be realistically considered and explored.

Similar, sociologists have offered a global analysis of tourist perceptions, expectations, attitudes, behaviours and experiences. More significantly, their analyses suggest that the “flight from everyday life” involves no more than an experience of home with the sunshine. It is the perceived “promised land” that motivates the tourist to leave the home environment (Wickens, 1995). These analyses imply that tourist typologies are unnecessary or even obsolete; the tourist is treated as a person in search of the “real self” “the real destination” or just “a good time”. Tourists are in search of “real experience” (the “authentic other” of e.g. MacCannell, 1976), but often only discover and accept the signs and representations implicit within the promotional media that influenced the location choice of the authentic that is subsumed within the commodified tourism product (Debbage and Ioannides, 1998), often presented as “heritage” (Boniface and Fowler, 1993).

Murray (Murray, 1983; Witt and Wright, 1992) recognised fourteen physiological and thirty psychological needs placed under only two headings. As a result, his classification is rather difficult for practitioners to understand and apply in comparison with Maslow’s simpler needs’ hierarchy (Witt and Wright, 1992). Whilst Maslow’s model has the appearance and benefit of moderately linear simplicity, Murray’s model is probably closer to reality. However, because of its ready acceptance by non-psychologists and especially tourism researchers and marketers, Maslow’s model has attained a high level of credibility. It supports many of the accepted typologies and models of tourism. These physiological and psychological elements might be better defined or combined in various ways. For example, Plog (1987) created a typology with eight principal descriptors based upon personality traits, based upon motivations, destination and activity preferences. It follows, from his analysis that a typology of tourists can be established, lacking any significant basis in demographic and psychographic research- only investigating how the supply side is structured is satisfactory to develop a typology. Nevertheless, Plog’s work is culturally specific and the methodology used is unclear (Smith, 1990). A potential challenge in such an approach is that almost all are based upon questionnaire-derived data. However, valuable such an approach can be especially in the collection of “hard” data, it is only appropriate when the research problem is accurately defined. But the problem definition must be derived from the perspective of the tourists studied and not the researchers. At this point it is possible to refer to the *ethnogenic method of social science* proposed by Harré (Harré and Secord, 1972; Harré, 1979). It has been argued by Harré that in order to be able to conduct extensive design research (that is, research on large popula-



tions) a necessary first step is to conduct intensive design studies (case studies). In this research study, the researcher conducted two case studies. First, is the pilot ATLAS research project on cultural tourism, (including the attached questions, see chapter four) and second is the time-space behaviour on visitors consuming cultural sites and attractions (see chapter five). One has to analyse a few tourists in very great detail. Such case studies can then provide the researcher with types, from which populations of similar activities can be constructed and the concepts used can be developed.

Tourists are complex individuals and it might be unworkable and unfeasible to adequately describe all of their expressed behaviours through a single overarching category such as "charter tourists" (Smith, 1989), "organised mass tourists" (Cohen, 1972), "eco-tourists" (Boo, 1990), "old tourists" (Poon, 1993). The role of financial circumstances and available time (see Dietvorst's time-space budget analysis, 1994) is important in determining access to a range of especially, culture, adventure and sport tourism activities. Two individuals similarly inclined to specific tourism activities might select different tourism locations/sites due to previous travel opportunities or mere time and budget considerations. For instance, summer backpacking in the English Lake District or the Canadian Rocky Mountains requires identical sets of clothes and skills but somewhat different budgets and timeframes. Too often typologies are identified and described by those researchers with access to, because of parentally-provided or encouraged prior holiday experiences and related educational experiences, good opportunities for high-level tourism activity. Tourists can generally be described in terms of their life-cycle and likely activities (Kew and Rapoport, 1975; Rapoport, 1975) in four or as many as nine (Wells and Gubar, 1966) stages.

Another important aspect mentioned by Hose and Wickens (2004) reveal that their experiences suggest that tourist's location and the activities they do are usually forced or inhibited by social pressures. For instance, within family groups and couples, the desires of individuals may well be modified to an agreed compromise which meets some, if not most of the needs of all. However, sometimes the dominant partner will dictate the nature and the location or kind of activity. In terms of cultural tourism for example in The Netherlands, Social Plan Bureau (2005) states that the women are more interested in culture than the men regardless of which form of culture. There is no straight evidence to confirm that, nevertheless, there is indirect support. Most of the names in the address files of cultural institutions in The Netherlands are dominated by women/over represented (Ranshuysen 2000 and 2002). Another result from recent study under visitors of "Introdans" was that the women were the decision-makers to visit and attend a show (Ranshuysen 2005). Simply, women do more activities with and in culture than the men do or at least make the collective decision to visit culture. In terms of decision making, Smith (1979:52), for example,

stated that on vacation decision making by spouses, pointed out that women more often decide on the destination than men as they know *what* the couple *wants*. Tourism activity/visit choice also depends upon prior experiences and access to, and acceptance of new information (Wickens, 1996) and maybe the capacity to receive more new information. Wickens (1999) has illustrated that a range of factors, especially those revolving around safety, health and risk, will interplay in the ultimate decision. For all of them, budget and timeframe will unquestionably be either negatively limiting or positively determining. This also may influence the expectation and the experience relations that the expectations of consumers do not always match with the experience.

To summarise the various aspects that have been discussed above in terms of the development of typologies, first it is clear for us that the creation of typologies is essential for understanding tourists' behaviour and their motivation. In order to understand the behaviour of 'cultural tourists', there is a need to classify and categorize the tourists visiting cultural attractions and sites. So developing typologies is important in order to distinguish between various types of tourists visiting cultural sites and locations, but also to optimise the management of cultural attractions and sites. Cultural sites are consumed differently by different tourists and this is exactly the core of the problem. Now it is apposite to give the reader an overview of tourist typologies from the tourism literature.

This following section explores a number of attempts made by different authors to develop typologies of tourist roles. Most of the authors base their typology of tourist roles on empirical data, generally obtained from questionnaire and/or personal interviews. The main aim of this section is to gain into insight and review the different typologies being developed and analyse how closely the tourist types approach reality.

An understanding of tourist categories is essential to the explanation and prediction of consumer behaviour within tourism. One of the earliest attempts to distinguish different types of tourism was made by Gray (1970) who coined the terms "sunlust" and "wanderlust" tourism. Sunlust tourism is essentially tourism that is resort based and motivated by the desire for rest, relaxation and the three S's- Sun, Sea, and Sand, whereas wanderlust tourism is based on a desire to travel and to experience different peoples and cultures. Since then, a number of typologies, which focusing on tourists themselves have been developed.

A special place in the tourism literature is taken by Erik Cohen (1972, 1974, 1979a, 1979b) by being one of the first authors who maintains that there is no single tourist as such but a variety of types of tourist behaviour or modes of tourist experience, which is one of the assumptions of this PhD research study that typologies of cultural tourists could be based on the experience and behaviour of tourists visiting

cultural sites. In order to be able to react to various needs and wants of different types of tourists, there is a need to develop typologies or categorisations and respond effectively to these various types of tourist groups visiting cultural tourism attractions and sites. Cohen (1972) identified four types of tourists. Cohen's typology of tourist roles is based on the extent to which the tourist's exposure to the strangeness of the host environment as against his seclusion within the "environment bubble" of his or her home environment is supplied by the tourist establishment (see Cohen 1972 for complete list of tourists).

Cohen described the former two types of tourists as institutionalised tourists and the later two as non-institutionalised. The later are, Cohen agreed, the people who are the pioneers who explore new destinations. The institutionalised travellers then follow on later when it has become less adventurous and more comfortable to travel there because of the development of a tourist industry and infrastructure. Sharpley (1994) pointed out Goa in India as an example of this phenomenon. Again the same author, Sharpley, criticises Cohen's typology on the grounds that the institutionalised and non-institutionalised types are not entirely different from each other. He argues further that even "explorers" make use of specialist guidebooks to choose their transport routes and accommodation.

V.L. Smith's (1977a) typology is based on a combination of the number of tourists and their adaptation to local norms (see V.L. Smith 1977a for complete list of typologies).

Plog (1977) sought to link personality traits directly with tourist behaviour, and divided people up into psychocentrics and allocentrics. He argued that the former were less adventurous, inward-looking people. They are likely to prefer the familiar and have a preference for resorts which are already popular. Allocentrics, on the other hand, are out-ward-looking people who like to take risks and seek more adventurous holidays. Plog assumed such people would prefer exotic destinations and individual travel. Between these two extremes, Plog proposed a number of intermediate categories such as near-psychocentrics and mid-centrics and near allocentrics. He suggested that psychocentric American tourists would holiday at Coney Island while allocentrics would take their vacation for example in Africa. Sharpley (1994: 80) fairly criticises this suggestion of linking types of tourists with specific destinations. "*Destinations change and develop over time; as a resort is discovered and attracts growing numbers of visitors, it will develop and from an allocentric to a psychocentric destination*".

Perreault, Dorden and Dorden (1979) produced a five-group classification of tourists based on mailed questionnaire survey of 2000 householders. Cluster analysis of the response produced evidence of five distinct groups or types of vacation orientation (see Perreault, Dorden and Dorden 1979 for complete types of tourists).

Cohen (1979) suggested a five group classification of tourists based on the type of experience they were seeking as follows:

- The recreational tourist for whom the emphasis is on physical recreation
- The diversionary tourist who search for ways of forgetting their everyday life at home
- The experiential tourist who seek authentic experiences
- The experimental tourist where the main desire is to be in contact with local people and communities
- The existential tourist who wants to totally immerse themselves in the culture and lifestyles of their vacation destination.

Sharpley (1994:79) noted that this classification was not “based on any empirical research: it is a mechanical categorisation”.

People refer all their habits to their knowledge and their religious convictions and they act according to this knowledge. They also refer to their “abstract” norms (e.g. safety while travelling) and values “which make norms concrete” (e.g. taking an organised trip). Norms, values and opinions of people form codes of conducts. Together, people with similar norms, values and opinions form a market segment. These codes of conducts are to be found in our daily lives and hence are also applicable in our leisure activities and behaviours.

Bourdieu (1984), a French sociologist, asserts that lifestyle is the result of three types of capital investment, economic, social and cultural. He went on to stratify society into three social classes (the working class, the middle class and the upper-middle and the upper-class) on the basis of their economic, social and culture capital.

- Economic capital being made up of income, profession, money and goods;
- Social capital being made up of relationships and social networks; and
- Cultural capital being made up of knowledge and education.

He went further and made a connection between the social classes and dominant tastes within and called them the “preference-culture”. He distinguished four different preference cultures (see Bourdieu 1984 for a complete description).

A survey of 3000 Belgian adults was conducted about their demographic and socio-economic characteristics, and about the behaviour and expenditure during their holidays, short as well long holidays. This survey produced the following typology, which identified seven types of tourists (see Westvlaams Economisch Studiebureau, 1986)

Based on a Norwegian survey (Dalen, 1989) of 3000 activities led to a four group classifications (see Dalen 1989).

American Express commissioned a survey by Gallup of 6500 people in the USA, UK, West Germany and Japan, which resulted in the following classification: First, the adventurous who are independent and confident and like to try new activities. Secondly, worriers who worry about the stress of travel and their safety and security while on holiday. Dreamers as third category, who are fascinated by the idea of travel and they read and talk a lot about their travel experiences and different destinations. And fourth, the economizers. These people simply see travel as a routine opportunity for relaxation rather than as a special part of their life. As such, they want to enjoy a vacation at the lowest possible price. Indulgents, as a fifth type, want to be pampered when they are on vacation.

Urry (1990), in the UK at least, popularised the term “post-tourist” that had earlier been mentioned by writers like Feifer. This tourist is a product of the so-called “post-modern” age. They recognise that there is no such thing as authentic tourism product or experience and accept pseudo events for what they are. To the post-tourist, tourism is just a game and they feel free to move between the different types of holiday. Today they can take on eco-tourism trip to Belize, while next year they may lie on a beach in Benidorm. As Feifer (1985) pointed out, the post-tourist is conscious of being a tourist, an outsider, “not a time travellers when he goes somewhere historic; not an instant noble savage when he stays on a tropical beach; not an invisible observer when he visits a native compound”. If such a tourist is now a reality, then Sharpley (1994) suggested “*For the post-tourist, then the traveller/tourist dichotomy is irrelevant. The traveller has matured and evolved into an individual who experiences and enjoys all kinds of tourism, who takes each at face value and who is in control at all times In effect, the post-tourist renders tourist typologies meaningless!*”

Relatively few writers have attempted to produce typologies of tourists visiting particular destination. One recent exception to this is that produced by Wickens (1994) in relation to a resort on the Chalkidiki peninsula in Greece. She based her work on Cohen’s typology of 1972, and created a five group typology, as follows: cultural heritage, ravers, Shirley valentines, heliolatrous and lord Byrons (see Wickens 1994 for a complete typology).

The above mentioned typologies vary, and mostly are attempts to group tourists together on the basis of their preferences for particular vacation experiences in terms of destination, activities on holiday and independent travel versus package travel. More importantly, some recognise that the motivations of tourists are tempted in reality by the determinants that contribute to their choice of vacation such as disposable income for example (Swarebrooke and Horner, 1999). In 1987 Plog attempted to create a typology of typologies. He said “researchers may actually come up with fairly similar dimensions but may label them differently. As it turns out, their possibly is a very limited number of psychocentric/personality dimensions.....These dimen-

sions may be more clearly defined or combined in various ways, but they are covered by about eight broad categories". Plog then created a typology of all tourist typologies. This all-inclusive typology consists of the following eight types: "venturesomeness", "pleasure-seeking", "impassivity", "self-confidence", "playfulness", "masculinity", "intellectualism", and "people orientation" (Plog, 1987).

In other words, it is possible to establish a typology of tourists without being based on psychographic research. Thinking only about how the supply side is structured is sufficient to develop a classification, but how helpful is this in relation to the cultural tourism field? To enlarge this critique, Swarbrooke and Horner (1999) have given several critiques of these typologies, just to mention some of them; which are also applicable to cultural tourism, especially point 2.

1. Almost all typologies do not allow for the fact that individual consumers can move between types in response to the impact of different determinants over time, including changes in health, income, leisure time, and family and work commitments.
2. Some typologies are generally used as if they are applied to people in all countries and ignoring national cultural differences, which surely weaken their validity.
3. Many typologies are mostly descriptive and do not greatly help us in increase our understanding of tourist behaviour which is very essential.
4. They often ignore the fact that people may mature as tourists as they become more experienced as travellers. As Lowyck, Van Langenhove and Bollaert (1992) argue, it must be debatable "whether it makes sense at all to divide people into different types without taking into account their full life spans".
5. Too many typologies ignore the gap between the professed preferences and actual behaviour, which is an important phenomenon in the tourism market. The gap can be caused by a number of factors ranging from social conventions, ego and even self-delusion.
6. There are methodological criticisms of the typologies too. For example, some commentators argue that some researchers have followed their own value judgement to influence their work.
7. Researchers have sometimes attempted to develop generally applicable typologies from surveys with small samples, which is at best debatable.

To conclude this section, the static idea that people have to belong to one type or another can be questioned. People are complex and it may not be possible to describe adequately all their behaviour in terms of a single simple category. However, the creation of typologies should give us some indicators about what and who are these types of tourists who consume cultural sites and attractions during holidays.

The creation of typologies or classifications of tourists should be developed with marketing in mind, which has a potential role to play in tourism marketing. This clearly will contribute to decisions over product development, price and distribution. Specifically in the cultural tourism field, however, their main role could well be in the field of promotion, particularly in the design of the messages which cultural attractions and sites attach to their products, for different groups of potential consumers. This is particularly important for cultural tourism, because its planning, management and development need to be effectively based on the behaviour of tourists visiting cultural sites and attractions during holidays, which results in a "market-oriented approach". It is definitely essential to develop new typologies of 'cultural tourists' in order to allow us to make distinctions between various types of tourists and optimise the management of cultural tourism sites.

According to Hose and Wickens (2004) despite these critical comments and remarks may sound towards the available tourist typologies, this definitely does not mean that it is useless to pay research attention to the questions of how and why people differ in their tourist behaviour. This section introduces briefly some alternatives, which have been already introduced in the tourism literature. First, there is a basic need within the field of tourism research for intensive design studies. Before any large-scale questionnaires can be established much work has to be done at the individual level, as we mentioned earlier. Detailed analyses are needed of how people experience tourist settings, following the ideas of MacCannel, (1976) and Urry (1990) who argue for, but have not implemented, such detailed studies (Johnson & Thomas, 1992). Furthermore as suggested by Pearce (1982), a more biographical approach should be introduced. In order to be able to undertake this research, a theoretical framework is needed in which different empirical data can be a very useful starting point for such an integrative theory. The structure of such a theory for leisure has been presented by Harré (1990). A second option concerns the issue of how typology is to be considered. Tourist typologies, like other behavioural typologies, all provide a static and rather simple picture of what people are. In this case, two alternative forms of typologies are presented: one developed in the context of personality theory (The matrix typology approach) and the other in the context of criminology, (the processual typology approach) which can formally adopted to questions of tourism behaviour. De Waele (1990) introduced a processual taxonomy of murders based on biographical data. His method can be summarised as follows: instead of categorising murders in pre-existing categories (parental murder, murder for robbery etc.), De Waele analysed the lives of murderers in great detail (see De Waele and Harré, 1976, for an outline of the method) and then ordered the biographical data in such a way that several patterns within the life course could be detected. It was found that the same type of murder did not imply the same type of life pattern and the same bio-

graphical development did not “automatically” lead to the same kind of murder. (See Lowyck, Van Langenhove and Bollaert, 1992).

In the above section, a number of tourist typologies have been presented. From the above comments and critiques that have been made about typologies, it is clear that they can only be of limited value for understanding tourism motives and for the analysis for example of demand. Now it is certainly needed to come closer and discuss some more specific typologies that have been established, examined and developed in the cultural tourism literature.

### 3.9. Demand and Typologies within the Field of Cultural Tourism

This section will follow first some discussion on the demand and motivation of cultural tourism; secondly, it will then introduce some specific classifications or typologies of cultural tourist, and lastly will go back to the roots and basics of motivation and tourist motivations.

In the insightful analysis of the motivations that underpin our desire to travel, de Botton (2002) suggests that like Baudelaire, we may be forever clamouring to be where we are not, seeking escapism or “getting away from it all”. The destination maybe largely irrelevant, hence a form of travel that maybe more typical of “psychocentric” package tourists rather than cultural tourists who tend to be of a more “allocentric” disposition (Plog, 1974). On the other hand, we may be drawn to exoticism like Flaubert who was obsessed with travel to the Orient: “in the more fugitive, trivial association of the word exotic, the charm of a foreign place arises from the simple idea of novelty and change....we may value foreign elements not only because they are new, but because they seem to accord more faithfully with our identity and commitments than anything our homeland could provide (de Botton, 2002:78).

Sarup’s (1996) suggestion that travel allows us to enjoy and exploit at the same time the exotic difference of “the Other” while discovering our own identity is possibly borne out here. Travel can help to bring us into contact with our true selves. Wang (2000) proposes that many tourists are more likely to be in search of their own “existentially” authentic selves rather than seeking “objective” authenticity. The boredom, lassitude or monotony of everyday life that may hold back our ability to feel authentic in an existential sense is frequently temporarily removed. This desire for difference and exoticism is perhaps stronger in the case of a small number of cultural tourists who will actually search for remote locations, extraordinary experiences or close and authentic contact with indigenous community. Seaton (2002:162) pointed out that the notion of the tourist gaze (Urry, 1990, 2002) should not be only about tourists seeing the world around them, but also about perceptions of self:



“Tourism is at least as much a quest to be as a quest to see”. This is indeed, interesting. Definitely, the notion of escapism through travel could be relevant as much as to escapism from self as escapism from place or the routine daily life, but as noted by de Botton (2002), one of the barriers to the enjoyment of travel is that we cannot easily get away from ourselves and our persistent worries. In the same line, Edensor (2001:61) stated that “rather than transcending the mundane, most forms of tourism are fashioned by culturally coded escape attempts. Moreover, although suffused with notions of escape from normativity tourists carry quotidian habits and represents with them; they are part of their baggage”.

However, many tourists and particularly ‘cultural tourists’ still look for the enhancement rather than the avoidance of self. They subscribe to Nietzsche’s view of travel that it should be a steady process of knowledge-seeking and self-improvement. This would match the rationale behind the Grand Tour of the seventeenth and eighteenth centuries which was predominantly an educational and cultural experience. Many modern-day cultural package tours attempt to imitate this philosophy. Seaton (2002) expresses the process of “metempsychosis” whereby tourists engage in repetitive behaviour, often following in the footsteps of famous figures on their travels. Certainly many types of cultural tourism, such as literary, media or film tourism could be described as metempsychotic, as could certain forms of heritage tourism; for instance, those that include re-enactments, of tours with mythical element to them. He also discusses the idea of “Metempsychosis” or the process of temporary role-playing whereby tourists adopt multiple personae: “The tourist is.....typically a multipersonae traveller (one day can be a culture tourist, the other day a beach tourist), a polyphrenic *bricoleur* whose tourism enactments are based on representations of what others have been in the past” (Seaton, 2002). Seaton argues that the act of role-play with social peers in a new place is in some cases, more significant and more common than interaction and engagement with local people. Since, we return to the concept of self and existential authenticity being just as vital as objective authenticity and gazing on “the Other”, it is only through analysing the interaction between self and the world that we truly understand tourist motivation. As stated by Graburn (2002:31): “*Tourism like life itself, can be presented as a journey. Indeed, the relationship between an inner and an outer metaphor may be the key to understanding tourists’ motivation, expectations and satisfactions*”.

Although, de Botton (2002) proposed that most destinations fail to live up to our somewhat idealised or romanticised expectations, or are at least different from what we expected, the temptation to travel is not always dampened by such discontents. The human instinct for novelty and difference is fuelled by the travel industry: its glossy brochures, and promises of an idyllic present, which rarely fail to capture our imaginations. Urry (2002:13) describes the insatiability that appears to support

our quest for travel: *"Peoples' basic motivation for consumption is not...simply materialistic. It is rather that they seek to experience "in reality" the pleasurable dramas they have already experienced in their imagination. However, since "reality" rarely provides the perfected encountered in daydreams, each purchase leads to the disillusionment and to the longing for every-new products. There is dialectic of novelty and insatiability at the heart of contemporary consumerism."*

Accordingly as Sarup (1996:128) states "Under post-modern conditions, there is the exhilarating experience of ever new needs rather than the satisfaction of the still-existing ones".

In the case of cultural tourism industry, with its constantly diversifying products and destinations, which are developed to encourage and feed this insatiability, not only are there generic categories of cultural tourism (Smith, 2004) but there are also a range of subsets of these categories, which disagree with some authors who deal with the topic cultural tourism as supply-led and consider that cultural tourism market segment as an undifferentiated market.

The following section will attempt to review the current literature of "cultural tourist" typologies.

Most typologies are based on the degree of cultural motivation of tourists, usually ranging from those with a fairly general or superficial interest in culture to those with a very specific and/or strong interest in culture. For example, an early typology was produced as mentioned in chapter one in the Irish Tourist Board study (1988), which split tourists into "specific" and "general" cultural tourists, and this concept was later operationalised in the ATLAS (The Association for Tourism and Leisure Education) research, which distinguished between two groups on basis of their self-designation as cultural tourists and their stated level of interest in a specific cultural attraction.

In this research study, an attempt has been made to define cultural tourism in terms of the experience of the tourists and develop a typology based on the time spent and the importance of cultural element during holidays.

It is hardly surprising that an array of tourist activities can come under the heading of cultural tourism. As an example, Borley writes that it is:

*that activity which enables people to explore or experience the different ways of life of other people, reflecting social customs, religious traditions and the intellectual ideas of a cultural heritage which may be unfamiliar* (Borley, 1994:4). According to Meethan (2001) there is an implicit notion of self-improvement in this statement. He pointed out, one way of thinking about culture is to see it as distinct from work, as a form of leisure, which also involves some notion of self-improvement, an idea deeply embedded in western culture (Rojek, 1993:110-116). Rather than the simple aimless pleasures of mass tourism, the cultural tourists are those who go about their leisure in

a more serious frame of mind. Meethan states, to be a cultural tourist is to attempt, to go beyond idle leisure and to return enriched with knowledge of other places and other people even if involves "gazing" at, or collecting in some way, the commodified essence of otherness. In this way, cultural tourism is clearly demarcated as a distinct form of tourism. However, this might be only one type of tourist along the spectrum who consumes culture and heritage sites during a holiday, but not all tourists to cultural heritage sites/locations. Demand for cultural tourism was segmented by Bywater (1993) into three, though the dimensions of each were not estimated: culturally motivated, culturally inspired and culturally attracted. The first of these were those who choose a holiday on the basis of the cultural opportunities, who were likely to be a very small proportion of the market. Culturally inspired were those visit an historic or cultural sites as an "once-in-a-lifetime" event. The culturally attracted were away from home for other reasons such as beach holiday or business.

Heritage, cultural tourism and leisure are undoubtedly now big business. For example, the number of visits recorded at historic buildings, gardens and museums and galleries in the United Kingdom in 1990 gives some indication of the scale of demand for heritage. Visitor figures do not distinguish between tourists and leisure visitors or cultural tourists and leisure tourists, and furthermore it would be wrong to equate visitor figures with tourist demand alone. The same goes for the Dutch perspective, according to the report SCP Social and Cultural Planning Office in The Netherlands (2005) between 1997 and 2001 the number of visits to museums grew by half a million from 20.2 to 20.7 million. This increase is only for museum visits and may just mean that the same minority is making more visits. Furthermore, visiting figures fall short in respects to these figures as they do not just relate to museums visits by the Dutch residents, but also include those by foreign tourists, but also importantly the difference of behaviour between cultural tourists and cultural consumers. The behaviour of cultural tourists is definitely different from the behaviour of cultural consumers. In 1990 fifty-seven historic buildings in the United Kingdom were each visited by in excess of 200,000 visitors, and likewise thirteen gardens and sixty-three museums and galleries (English Tourism Board et al.1991). However, although such figures give some indication of the scale of demand for heritage within the United Kingdom, they give no indication of the proportion of tourists expressing desire to visit sites and objects in the kind described (Prentice, 2004a), nor indeed anything about who is visiting!

In Groningen The Netherlands, for example, the Municipality of Groningen and Marketing Groningen (De Groninger, Gezinzbode, 2005) have developed a marketing plan for year 2004-2009, a five year plan for attracting the cultural tourists, defined as "*DINKS, (double income no kids) high educated and interests in culture, nature and history*". This raises several questions like is there a demand for cultural

tourism? Is there an increasing interest in culture in The Netherlands? If yes, what is the behaviour of this particular segment? What is their motivation for visiting cultural and heritage sites? Once we know the behaviour of tourists visiting cultural sites, then Groningen Marketing will know when to intervene, who to target at particular time with a particular cultural tourism product. More importantly, Groningen Marketing will know how to persuade them to choose certain products, which (in cooperation with Groningen Municipality or Local Authority) they will have designed more effectively to meet their particular needs and wants. Therefore, an understanding of consumer behaviour is crucial in making marketing activity more successful. Some indication of background demand for heritage and cultural sites in Europe can be gained from surveys of people's participation in types of activities, but also needs for the examination of their consumption, that is, how do they consume cultural objects and sites? For example, between 1973 and 1982 four out of ten Swiss adults are estimated to have made at least one holiday involving circular tours or "discovery trips", just under a quarter had taken a holiday in this period to visit a city, one in eight to visit the countryside other than mountains, and one in ten for cultural or study purposes (Schmidhauser, 1989). Similarly, for 1990 alone it is estimated that 7 per cent of holidays trips in the United Kingdom involved as their *main* purpose hiking, hill walking, rambling or orienteering, that 4 per cent of trips involved as their main purpose a visit to castle, monument or church and similar heritage and cultural site, and that 12 per cent of trips includes as their main purpose visits to museums, galleries and heritage centres (English Tourist Board et al. 1991). Of Canadian tourist one in twelve has been classified through their activities as a heritage tourist and a further one in twelve as a city culture tourist (Taylor, 1986).

Currently, there is little quantitative data on the heritage and cultural tourists.

One of the reasons cultural tourism remains poorly understood is that the early stage of research focused explicitly on the motives only of tourists who visit cultural heritage destinations (Nyaupane, White and Budruk, 2006). Therefore, investigating the experience of tourists visiting cultural sites and attractions is a vital contribution for the cultural tourism discourse. According to Prentice (1993) "comparatively little is known in a systematic manner about the characteristics of heritage and cultural tourists". Although, Peterson (1990) suggests that there are different types of heritage tourists ranging from the serious to the casual visitor, as well as those attracted by specific events and, lastly, the "tourists" who are away from home and visiting historic sites, a comparison of cultural heritage tourists with non-heritage tourists has had little attention. The practice of comparing participants and non-participants to distinguish between cultural and heritage tourists and other tourists must be also reassessed (McKercher and Chan, 2007). They argued that like much else in Special Interest research, the arithmetic is simple, but the conceptual and opera-

tional underpinning is flawed. A simple example demonstrates how this process works. Visitors who selected the museum box in the activity question are compared to those who left that box blank on such dimensions as length of stay, expenditure, tour group participation, and demographic profile. The act of visiting a museum is then identified as the cause for observed differences among groups, with the conclusion being made that people who travel specifically to visit museums stay longer and spend more. The logic behind this procedure is groundless. Activity questions record what people did, not why they visited. The activity questions, therefore, test an effect of visitation. They are then compared to other effects of visitation (how long they stayed, how much money they spent, and how many other activities they pursued) or who exhibited this behaviour (older visitors, higher income, and so on) in an effort to show causality. But, in fact, what is being tested is an effect-effect relationship and not a cause-effect relationship. Relationships may be found, but they will be casual and most likely incidental.

In a study of foreign visitors to Australia, specific cultural visitors were identified as those "whose primary motivation for travel to a cultural attraction is based on a specific desire to experience a particular aspect of Australian culture" (Foo and Rossetto, 1998:55). The questions posed related to the influences and motivation for visiting the attraction and not to visiting Australia though the discussion suggests that this is what is intended. For "general" cultural visitors, culture was a secondary motivation.

A comparative study of ATLAS European study, Foo and Rossetto's (1998) report and McDonnell and Burton's (2000) study reveals that visitors to Sydney's cultural attractions are more likely to have a reason to visit and are more likely to fall within a traditional profile of cultural omnivores than their European counterparts. That is, they appreciate and consume many types of cultural activity: high culture in the form of music, dance, art history, ethnography, natural history and literature, and many aspects of popular culture. Cultural tourists to European destinations are less likely to fall within these traditional profiles. They visit cultural attractions because it is a "must do" activity on the tourist trail: a once in a lifetime opportunity to visit cultural attractions or icons only conceived of formerly in reproduction or reputation. It is not so much an adherence to cultural capital as an adherence to cultural acquisition. These visitors are less likely to visit for the culture alone and more likely to visit for the multiplicities of both natural and cultural attractions. This is borne out by comparisons between planning for cultural visits in Europe. Planning and decision-making are more likely to be made before the tour (55% before leaving home), whereas in Australia they are more likely to be made after arrival (30% before leaving home).

A study of the arts in New York and New Jersey identified some out of region visitors surveyed at theatres and museums as "arts motivated". This was on the basis

that they had indicated that the arts were the “main reason” for the visit to the region (Port Authority of New York and New Jersey, 1993). Alzua et al. (1998) having categorised cultural tourists as any who included a cultural attendance in their visit, did distinguish “types” of cultural tourists. For two out of the five cultural tourist clusters identified, culture and educational benefits were particularly important when choosing a destination. It was concluded that cultural tourists were not a broad mass but a differentiated market with different needs and characteristics.

Stebbins (1996) observes two main types of cultural tourists. The first, the special interest tourist for whom cultural tourism is a serious leisure, and the general cultural tourist who makes a hobby of visiting different geographical sites such as countries, cities and regions. A similar concept is used in other types of tourism experiences (Acott et al. 1998). The ATLAS cultural visitor research in Europe, identified who travelled specifically to visit cultural attractions and who said that the attraction was “important” or “very important” as a motive for selecting their destination (Richards, 1996).

Silberberg (1995) has invented a model to examine and describe the different degrees of consumer motivation for cultural tourism. This model classifies four levels of involvement. At the heart of the circle the smallest group, are the “greatly motivated” cultural tourists. This market segment involves people who travel to a city especially because of the art-cultural opportunities. The second circle designates people motivated “in part” by culture. The cultural tourists in the third segment are referred to as the “accidental cultural tourists”. For these travellers, visit at cultural attraction is not planned, but visited because their either their friends and relatives took them or these attractions were close to their accommodation. The final level, which is outside the circles, there are people who would not attend a cultural attraction or event under any circumstances. A weakness of Silberberg’s study is that the given cultural tourist portfolio is very limited because it has been created in contrast to local visitors at these cultural attraction (Alzua, O’Leary, Morrison, 1998). However, Silberberg’s research is crucial because it stresses what has been suggested in the literature and what other authors argue in the field of cultural tourism, that not all cultural tourists are the same.

In a study of tourists visiting Aboriginal heritage sites in Australia, Ryan and Huyton (2000) identified seven clusters using an abbreviated version of the Leisure Motivation Scale (Beard & Ragheb, 1983) that consisted of 28 items measuring the motivational attributes of intellectual gain, social interaction, physical challenge and relaxation needs. Ryan and Huyton’s (2000:80) study noted distinctions among clusters, highlighting heterogeneity in the market and showing that the information-seeking tourists were interested in broad natural and cultural themes in the territory and were not “simply cultural tourists”.

Alzua et al. (1998) has also investigated the field of cultural tourism and presented quantitative information on U.K long-haul-cultural travellers. Data for the United Kingdom Pleasure Travel Market Survey were collected in 1996. A total of 1,200 personal in-home interviews were conducted with United Kingdom international travellers who met the following qualifications: 18 years of age or over and have taken a vacation or trip of four nights or longer by plane outside the U.K. in the past three years. The survey collected information on socio-economic and demographic variables, travel characteristics, destinations visited and destinations most likely to visit, activities engaged in on the most recent trips, benefits sought, product segments used, and media habits.

Alzua et al. (1998) presented five distinct groupings among the cultural tourists. The methodological design of this paper proceeded with a modified three-step market segmentation, originally identified by Morrison, Hsieh, and O'Leary (1994). The first step was *dividing*; to do an *a priori* segmentation. With the objective only to select cultural tourist/travellers, this initial division of pleasure travellers was developed through a behavioural index. The list of the types of sites or attractions provided by the European Centre for Traditional and Regional Cultures (ECTARC) was adopted to facilitate the cultural tourist selection (Richards, 1996b). The second step was *differentiating*; in order to differentiate groups or segments, cluster analysis was used. In spite of the popularity of cluster analysis, its use has also been criticised (Ketchen and Shook, 1996; Meyer, Tsui and Hinings, 1993). This step was in short described as attitudes and behavioural measurements, two stage integrated cluster analysis/ANOVA. The third step was *describe*; a description of the results attained from the analysis represented the third step, which are socio-demographic/benefits sought or/and overt behaviour/trip characteristics. These five clusters differ in their behavioural patterns, demographic composition, attitudinal dimensions (trip benefits sought), and travel characteristics. Cluster (1) is heritage/younger/Backpacker, cluster (2) family/resort/sunbathing, cluster (3) older/urban heritage, cluster (4) VFR and cluster (5) heritage/middle age/family. The basic hypothesis of this research study was that the cultural and heritage tourism market consists of several segments. The realisation that not all cultural and heritage tourists are alike means that groups can be targeted in different ways, and this is precisely one of the main objectives of this research study. A very important aspect that can be mentioned here is that rather than a broad, undifferentiated appeal to cultural and heritage tourists, a more segmented approach seems to be preferable. This statement confirms the work of Silberberg (1995) and his assertion that there are different degrees of consumer motivation for cultural tourism.

According to Hughes (2002) existing studies have two characteristics. First, they cover many disparate activities and treat them as a homogenous mass and sec-

only they also deal with all tourists who participate in a cultural activity as a homogenous mass. In response to this, a framework was presented which acknowledges varying degrees of tourist interest in culture and which examines this framework in the context of one activity, namely, the performing arts. This framework is a modification of Silberberg's distinctions of identifying several ranges of interest in the cultural attraction or activity. In any museum, historic building, art gallery or theatre there will be tourists who can be classified as "culture-core" or "culture-peripheral".

*Culture-core*: they have chosen to travel to a destination in order to see or experience a particular aspect of culture. Culture is at the core of the visit. Some will be primary culture-core: the main purpose in travelling to a destination is to visit that museum etc and they will have made the decision to see it before arrival at the destination (equivalent to Silberberg's "greatly motivated"). For others, the cultural attraction is of equal importance with some other reason or reasons for the visit, these are multi-primary culture core (equivalent to Silberberg's "motivated in part").

*Culture-peripheral*: they will be away from home primarily for other reasons such as wanting to enjoy scenery or sun and sea or for business or visiting friends or relatives (VFR). They are at a museum or theatre only as part of a stay away from home which is for another reason. Culture is not at the core of the visit but is outside that, at the periphery. Some will be "incidental" culture-peripheral tourists: culture was a reason for the visit but secondary to some reasons (equivalent to Silberberg's "adjunct"). For others, culture will not have featured at all in the decision to visit the destination but they do nonetheless visit a cultural attraction: these are "accidental" culture-peripheral. Trips under core or peripheral may also have holidays or non-holidays overtones. For instance business or VFR trips are non-holiday but it is possible that other trips may not be considered by the visitor to be a holiday. In order to see the cultural object, travel may be "necessary" because of a non-reproducible building or site or because of limited geo-graphical performances, or the agglomeration of festival attractions.

Prohaska (1995) analysed visitors to Canada and the United States to understand their needs and wants in the field of cultural heritage product development, promotion, and marketing activities. Applying the data of 1989 from market studies of pleasure travel to North America, Japanese, British, German and French tourists patterns were investigated. In terms of product segmentation, five segments were identified: culture and nature travellers, beach travellers developed resort travellers, sport and entertainments travellers and outdoor and native groups. Looking at the relationship between the different segments offers a greater understanding of visitors who would be attracted to island destinations. Demographically, the culture and nature segment of the target market, is more likely to be female (60%), 55 years of age or older (45%), married or divorced/separated/widowed (86%), and in a profes-



sional or technical occupation (29%). In a specific analysis that focused on cultural issues by nations, Prohaska identified two distinctive groups namely culture and nature and culture and comfort travellers. The main difference between these two distinct segments was the value that the latter travellers put on the selected accommodation, dining in restaurants and a high standard of cleanliness.

Another study of heritage tourism participation in the American State of Pennsylvania (DKS, 1999) identified three types of heritage tourists, namely core, moderate and low, with each of the segments demonstrating different behaviour and spending patterns. McKercher's (2002a) study on exploring the cultural tourists through two dimensions, centrality of the trip purpose and depth of experience, resulted in distinguishing five types of cultural tourists which can be identified as follows: (a) the purposeful cultural tourists (high centrality/deep experience), learning about other's culture or heritage is major reason for visiting a destination, and this type has a deeper cultural experience, (b) the sightseeing cultural tourist, high centrality/shallow experience, this type of tourists has a more shallow, entertainment-oriented experience, (c) the casual cultural tourist, modest centrality/shallow experience; cultural tourism reasons play a limited role in the decision to visit a destination, (d) the incidental cultural tourist; low centrality/shallow experience, cultural tourism plays little or no meaningful role in the destination decision-making process, but while at the destination, the person will participate in cultural tourism activities, having a shallow experience, and last (e) serendipitous cultural tourist, low centrality/deep experience, cultural tourism plays little or no role in the decision to visit a destination, but while there this type of cultural tourist visits cultural attractions and ends up having a deep experience. Indeed, some tourists could stay shorter and have a long deep experience and some could stay shorter and have long deep experiences, regardless of the attraction, site and location. It may be also significant to know where they spend their time, in the attraction or museum, in the museum itself or at the café in the museum. All these studies pointed out that different types of cultural tourists exist.

Smith (2004) questioned whether the majority of cultural tourists could be said to conform to the profile of the post-tourist in Dann's analysis of the tourist as a metaphor of the social world. Dann (2002:82) implies that the profile of the post-modern tourist is likely to be closer to that of a psychocentric hedonist than an allocentric "traveller": Just as modernity had its metaphor of "the traveller", seeking the rational goal of educational improvement, the moral path of spiritual renewal, the scientific and imperialistic exploration of unknown territories, so too did post-modernity seize upon the tourist as connotative of a dilettante life of fun in the sun and hedonism *ad libitum* in placeless destinations where the "other" was cheerfully ignored in favour of the unbridled pursuit of individualism *sans frontières*.

Smith (2004) disputes that this would depend largely on how broadly cultural tourism is defined. However, she suggested that many cultural tourists are orientated towards arts and heritage, and that some leisure and recreation activities would fall outside the definitions adopted. She made the following list, which provides a brief comparison of the perceived profile of both the post-tourist and the cultural tourist:

### **The post-tourist**

Enjoys simulated experience, often in the home

Little differentiation between tourism, leisure and lifestyle

Acceptance that there is no true authentic experience

Treats the commodification of the tourist experience playfully

Ironic detachment from experiences and situations

Little interest in differentiating between reality and fantasy

Interested in "hyper-real" experiences

Acceptance of representations and simulacra

### **The cultural tourist**

Keen on personal displacement and the notion of "travelling"

Actively seeking difference

Seeking objective authenticity in cultural experiences

Concerned with existential authenticity and enhancement of self

Earnest interaction with destinations and inhabitants

May have idealised expectations of places and people

Interested in "real" experiences

Disdain for representations and simulacra

According to Smith (2004), although it can be difficult to generalise about the profile and motivations of the average cultural tourist, this list suggests that there are significant differences between the interests, expectations and motivations of cultural tourists compared to post-tourists. However, the author thinks that there are definitely differences even within the cultural tourist group as well.

Richards (2003) states that one of the most important points to make about is that not all visitors to cultural sites are tourists. About 36 per cent of the 2002 ATLAS survey respondents lived in the local area. These were consumers, whose their behaviour is different than the behaviour of tourists. Indeed, this was also proved in chapter four "ATLAS Pilot Project in The Netherlands". This emphasizes the point that apart from a selected few sites or events where the majority of visitors come from abroad. In this case the domestic market is a vital importance for most cultural tourism attractions. The importance of the domestic and local markets for cultural attractions is also supported by other studies. In the United States the Travel Association (TIA) estimated that there were 92 million US adult travellers who had visited a cultural site or event in 1998, or 46 per cent of all domestic trips.

As with most other areas of cultural participation, women make up the majority of visitors. Of tourists surveyed in 2002 only 45 per cent were males (Richards,

2003). Younger people are a very important segment of the total market. The single largest age group is between 20 and 29, and almost 40 per cent of visitors are under 30. According to Richards, this matches the findings of other research, such as a recent study by the "Agence Française de l'Ingénierie Touristique" (AFIT) in France, cited in Richards (2003) which indicated that 40 per cent of visitors to historic sites were under 35. In addition, research conducted on the youth tourism market by ATLAS and the International Student Travel Confederation (ISTC), indicated that "discovering other cultures" was the single most important motivation for young travellers. The youth market is indeed important for cultural tourism not only because people visit cultural attractions when they are young (and many use youth discount cards to do so), but also because the cultural experience they have in their youth may influence their future behaviour as well (Richards, 2003).

In Australia, the need for research on cultural tourism has been recognised only since the late 1980s (Australia Council, 1989; Brokensha and Guldberg, 1992; Hall and McArthur, 1993; Department of Communication and the Arts, 1996). The lack of local market research was such that by late 1980s "no comprehensive data" had been collected on domestic tourist attendance at arts events and facilities, nor information on their interests, motivation or other characteristics (Spring, 1988: 350). That is the need and the relevance to investigate the Dutch tourists (domestic tourists) and their participation at cultural sites and objects in The Netherlands during holidays. This empirical study will provide quantitative information and a certain level of accuracy in terms of visits of domestic tourists to cultural sites and locations in The Netherlands.

The Statistical advisory group of the Cultural Minister's Council in Australia recommended that the Australian Bureau of Statistics have a separate industry category for the collection of statistics on the products and services provided by the culture-leisure industry (Images, 1988), and the Australian Council also produced research on cultural tourism (1990b, 1990c, 1991, 1992). This research has been reinforced by the activities of the Department of Communications and the Arts (1996) and the Statistics Working Group of the Cultural Minister's Council (1996). The results of such research are significant. For example, in the twelve months ending March 1995, 3.9 million Australians visited museums while 3.1 million visited art galleries. One quarter of all international visitors during 1995 (aged 15 year and over) visited museums or art galleries, while 32 per cent of international visitors during 1995 (aged 15 years and over) visited historical/heritage buildings, sites, monuments and towns (Office National Tourism, 1997c). The results of the international visitor's survey have also identified the propensity of various international tourist groups to visit cultural and heritage attractions/sites in Australia (Bureau of Tourism Research (BTR), 1996; Department of Communication and the Arts, 1996). The Australian Council for the Arts

has also undertaken a study in conjunction with Saatchi and Saatchi Australia to identify the value that Australians place on the arts. This study identified five main arts market segments in contemporary Australia (see Australia Council, 2000a for complete market segments).

The large number of Australians with generally positive attitudes towards the arts is obviously of significance for cultural tourism because of the extent to which arts activities—such as events, galleries, museums, and arts and crafts—are important domestic tourism activities (Hal, 2003). According to the Australia Council (2000b):

*“In one year in Australia there are 12 million attendances at public art galleries, 6.7 million admissions to live theatre, 5 million admissions to musical theatre (including opera), 3.4 million attendances at dance performances, 4 million attendances at classical music concerts, and 19.5 million attendances at popular music concerts.”*

According to the Australia Council (2000b), 28% of international visitors go to art galleries or museums and 18% attend performing arts event. In 1996, they purchased \$67 million worth of Indigenous art or souvenirs (a doubling over a five year period) comprising 26, 000 Indigenous paintings, 51, 000 carvings and sculptures, 29, 000 crafts items, 12, 000 books on Indigenous art, and 15, 000 recordings of Indigenous music. However, relatively little information is available about cultural participation or consumption by domestic tourists in Australia (Brokensha and Guldberg, 1992; Hall and McArthur, 1993).

Martin, Bridges and Valliere’s (2004) study in Vermont revealed that cultural heritage tourist is indeed different from other tourists. Cultural heritage tourists were more likely to be members of a tour group, travel by rented auto, and participate in fall foliage touring while on their trip than was the average tourist. Overall, cultural heritage visitors stay longer and spend more than twice as much as other tourists. Their inclination to purchase Vermont products while on their trips and to attend more sporting events and fairs than other tourists tend to support their profile as true cultural heritage tourists. While their pattern of visitation to friends and family is not very different from other visitors, they report spending a great deal more on lodging than other visitors, indicating that their reasons for visiting may be more complex than those of other visitors.

Wales Tourist Board (2003) pointed out that the majority of visitors undertake visits to cultural tourist sites or events as part of their visit rather than as their main purpose, where the visitors are likely to be seeking a deeper cultural experience. This latter group is a relatively small proportion of visitors and care has to be taken not to overestimate the size of this market. In the case of Wales it represents 3% of domestic holiday visitors or circa 300,000 trips based on three year rolling av-

erages of UKTS data for 1997-99. There have been various attempts to try and categorise the cultural tourist. A useful classification proposed is the following: the culturally motivated tourist, the culturally inspired tourist, and the culturally attracted tourist. These categories can be blurred, with the same individual possibly being in a different category when travelling on business, with the whole family or as a couple and/or at different times in the life cycle.

The growth in cultural and heritage tourism can be attributed to an increasing awareness of heritage, greater affluence, more leisure time, greater mobility, increased access to the arts, and a reaction to the demands of modern society (Brokensha and Guldberg, 1992). For example, it has long been noted that in rediscovering heritage, people are looking back with certain nostalgia to the way things used to be (Hall, 2003). "This increased emphasis on retrospection, whether due to a psychological need for continuity, the desire to transcend contemporary experience, or the urge to know one's roots, characteristically leads to some form of appreciation and concern for the past" (Konrad, 1982: 412). Heritage and cultural sites provide the focus for this psychological motive in travelling. This exploration of culture and heritage is a travel activity now open to all classes of people to enjoy. "The past belongs to everyone: the need to return home, to recall the view, to refresh a memory, to trace a heritage, is universal and essential" (Lowenthal, 1981: 236). So as a result of this information such as more leisure time, increase access to arts and greater mobility, it can be concluded that all tourists nowadays are interested in visiting cultural attractions during holidays and it supports the assumption that all tourists enjoy some cultural elements during holidays.

Cultural tourism is widely regarded as a growing and particularly beneficial element of tourism. The study of it, however, is restricted by a general confusion about what it is. The term is applied to visits to a wide range of cultural attractions and objects and is applied regardless of the nature of the visitor's interest in those attractions. The nature of these is such that fundamentally different activities and experiences are included within the study of cultural tourism. Diversity of tourist's interests and experiences and of an attraction's drawing power is currently covered within the all embracing use of the term cultural tourism. In addition, confusion has arisen because all tourists at cultural attractions and sites are often regarded as cultural tourists. So there is a variety of cultural tourists, as we mentioned, before that cultural tourism attractions and sites are consumed differently by different tourists, and the management and marketing of them depend on understanding the way tourists consume these cultural attractions. So it is crucial in this research study to devise some sort of typologies of different types of tourists visiting cultural attractions and objects during holidays. It was suggested that there are several segments than can be distinguished within cultural tourism. The final point is that some tourists are multi-

purpose such as combining business with holiday or visits to friends with business (Hughes, 2002). Therefore, it is of extreme importance that studies should take these two paths (analysis of the parts of cultural tourism and of the segments) so that the phenomenon of cultural tourism can be more clearly identified and analysed. To do otherwise means that it will continue to be blurred and confused, and this is precisely the contribution of this PhD research. In other words, it is essential to concentrate on distinguishing behavioural patterns and assesses the differences between groups/tourists visiting cultural sites and attractions in which influence management, marketing and planning.

Having discussed the current studies on demand and typologies of cultural tourists, it is apposite to move on to the next topic, which is motivation.

### 3.10. Motivation

In the previous section, tourist behaviour, typologies and their relevance have been discussed. Now it is wise to move on the motivation aspect of the literature review. Investigating the motivation of tourists visiting cultural sites and locations during their holidays is also an important aspect in this research. Tourist motivation has been treated in a number of ways by researchers. This section surveys the recent literature and highlights several different, though sometimes interdependent, uses of expression, and the relevance of knowing the motivation.

From the beginning, motivation has been an important topic of leisure and tourism study (Crompton, 1979; Dann, 1981; Galloway, 1998; Veal, 1997). Wahab (1975) advocated that the area of travel motivation is essential in tourism studies and basic to tourism development. Crompton (1979) observed that it is possible to describe tourist behaviour and to categorise tourists but it is more difficult to answer the question "Why", which is the key factor underlying all tourists behaviour. A number of researchers have seen motivation as the driving force behind all actions (Crompton, 1979; Fodness, 1994; Iso-Ahola, 1982).

Motivation is then an initial point in researching tourist behaviour and further than that for understanding the system of tourism (Gunn, 1988; Mill & Morrison, 1985). Even though commentators have agreed on the fundamental importance of motivation, in 1987 Jafari noted that no common theoretical understanding had emerged at that time (Jafari, 1987). There has been research attention, concentration and commentary since then, but Jafari's view still seems appropriate since, despite multiple efforts, no widely agreed conceptual framework has emerged (WTO, 1999).

Basic motivation theory describes a dynamic process of internal psychological factors, which are needs, wants, and goals that generate an uncomfortable level of tension within individuals' minds and bodies. These inner needs and the resulting

tension lead to actions designed to release tension, which thereby tend to satisfy the needs. From the tourism marketing perspective, cultural tourism producers/owners and sites can be designed and marketed as solutions to tourist's needs to consume these cultural products and objects. In this research we are not only interested in tourist motivation, but also in measuring this tourist motivation in order to be able to identify and classify types (McIntosh and Goeldner, 1990) of tourists who visit cultural attractions and sites during holidays in The Netherlands, and subdivide or segment those travelling for pleasure so that their travel patterns can be better understood and systematically analyzed (Crompton, 1979). Indeed, these insights into tourist motivation can also be used for the purpose of cultural product development, management and design. Regrettably, there is little empirical research that reveals the reasons people travel and go on vacation (Lundberg, 1990). The whole field of motivation and demand has been of the least researched area of tourism (Pearce, 1988) in general and within the field of cultural tourism in particular. According to Moutinho (1987:16) motivation is "a state of need, a condition that exerts a push on the individual towards certain types of action that are seen as likely to bring satisfaction". In this respect Cooper et al. (1993:20) rightly acknowledge that "demand for tourists at the individual level can be treated as a consumption process which is influenced by a number of factors. These may be a combination of needs and desires, availability of time and money, or images, perceptions and attitudes. Unsurprisingly, this is an incredibly complex area of research.

The difficulties in studying motivation are significant and should be considered. Unlike the frequently measured purpose of travel (e.g. "for business or for pleasure") which is considered to be public and self-explanatory, the motivations or underlying reasons for travel are hidden in that they reflect an individual's private needs and wants (Gee et al. 1984). The large array of human needs and the methodological difficulties in measuring them also make travel motivation research challenging and tough (French et al. 1995). Furthermore, the universality of the matter potentially causes troubles in constructing theories that apply across cultures (Smith, 1995). Nevertheless, despite the difficulties, the value of pursuing travel motivation studies can be described as extensive.

Motivation: to whom does it matter? Motivation is defined as 'causing a person to act in a certain way'. Motivation studies are of interest to business and commercial analysts because sound market appraisals can be built on such appraisals (c.f. Tribe, 2004). In addition, it has been widely proposed that various patterns of tourist visits are the outcome of a destination-choice process which, in turn, is impressively influenced by tourists' motives and backgrounds (Lue et al. 1993; Um & Crompton, 1990). Moscardo et al. (1996) suggested that motivation could be linked to activities

and in turn to destination choice. In this kind of scheme, travel motivation becomes a topic of central attention and concern to those who market and manage tourism.

It is very fundamental to those who plan, develop and manage cultural tourism specifically. Is there a market demand for cultural tourism? Who are the cultural tourists? What is their motivation to visit these cultural attractions and sites during a holiday?

Again it can be emphasised that the research and investigation into why individuals travel has been hampered by the lack of a universally agree-upon conceptualisation of the tourist motivation construct. For a detailed conceptual treatment of the tourist motivation literature, most readers are focussed on the approach of Dann (1981), Iso-Ahola (1980), Jafari (1989) in a number of tourism textbooks that express opinions on the topic (e.g. Coltman, 1989; Gee, Choy and Makens, 1984; Lundberg, 1990; McIntosh and Goeldner, 1990; Middleton, 1990; Pearce 1988; Pearce, 2005).

In this PhD study, the research attempts to define tourist motivation typically in order to develop a list of reasons for visiting cultural attractions and sites. Researchers attempt to define tourist motivation typically to develop a list of reasons for travel. While there are similarities among these reasons or list of reasons and each list has its theoretical strengths and weaknesses, most lack a means of operationalisation and empirical support. A limited number of empirical researches on tourist motivation do nevertheless exist. The works of Dann (1977), Crompton (1979) and Pearce and Calabiano (1983) are typical of the few empirical studies reported in the tourist motivation literature.

Mansfeld (1992) suggested that improved travel motivation theory would benefit the study of both travel behaviour and travel choice. There is also an interest in motivational studies from researchers working within sociological traditions who may not look to employ motivation scales or measures but who do seek to understand the meaning and experience of travel (Ryan, 2002). However, there has been an awareness of the need to develop motivation theories; existing approaches only partially meet all the requirements of a good theory (Pearce, 1993).

To date no all-embracing theory of tourist motivation has been developed, which has been adapted and legitimised by researchers in other contexts. This is largely due to the multidisciplinary nature of the research issue mentioned above and the problem of simplifying complex psychological factors and behaviour into a set of constructs and finally into a universally acceptable theory that can be tested and proved in various tourism contexts. As a result, Cooper (1993:20) prefers to view the individual as a central component of tourism demand to understand what motivates the tourist to travel. His research accurately recognizes that "no two individuals are alike, and differences in attitudes, perceptions and motivation have an important influence on travel decisions [where] attitudes depend on an individual's perception



of the world. Perceptions are mental impressions of.... A place or travel company and are determined by many factors which include childhood, family and work experiences" (Cooper, 1993:20). The same can be said for tourists visiting cultural sites and attractions that all have different perceptions, attitudes and a variety of motivations for visiting these sites. Thus, the cultural tourism product is meaningful, perceived, interpreted and appreciated differently by different tourists. However, attitudes and perceptions in themselves do not explain truly why people want to travel. The inner urges that initiate travel demand are called travel motivators. Cultural tourism sites are consumed differently by different tourists, whereas tourists have different motivations to visit cultural attractions and sites. Most importantly, the management of cultural tourism sites and attractions depends on the way tourists consume these cultural attractions. Creating typologies of different types of tourists visiting cultural attractions is very valuable. Depending on their motives, cultural and heritage sites managers will be able then to respond to a variety of tourist's needs and wants.

Within the social psychology of tourism there is a growing literature which has built upon Maslow's work to identify specific motivations beyond the concept of needing "to get away from it all" pioneered by Grinstein (1955). While push factors motivating individuals to seek a holiday exist, and pull factors (e.g. promotion by tourist resorts and tour operators) encourage as attractors. Ryan's (1991) analysis of tourist travel motivators, excluding business travel, identifies the nine reasons commonly cited to explain why people travel to tourist destinations for holidays (see Ryan 1991:25-9).

"Tourism is unique in that it involves the real physical escape reflected in travelling to one or more destination regions where the leisure experience transpires... [thus] a holiday trip allows changes that are multi-dimensional: place, pace, faces, lifestyle, behaviour, attitude. It allows a person temporary withdrawal from many of the environment affecting day to day existence (Leiper, 1984, cited in D.G. Pearce, 1995:19)

Despite the impression given by many conservators of historic sites, a recurrent characteristic of visitors to historic sites is their general interest in what they are gazing at, rather than a historical interest. English Heritage addresses this *imprecise* motivation in their archaeological management review:

*" the past means different things to different people, and many consider the presence of the past as somehow improving the quality of life. Beneath this general concept, however, there is a rather more fundamental trait of human nature which attracts people to ancient monuments. Understanding, exploring, and conquering the mystery of the past, and seeking answers to the questions posed by ancient monuments....is something inbuilt in human nature. For many people, the remains of the*

*past provide a sense of security and continuity in an uncertain world, a thread of timelessness running through a rapidly changing environment”*(Darvill, 1987:167).

For visitors to attractions less “authentic” than archaeological or historical sites, motives other than historical interest are even more likely (Prentice, 2004). For example, concerning the heritage events which celebrate or display some theme, Getz (1989) has identified five benefits, only one of which is authenticity, the others being belonging spectacle, ritual and games. Joy, celebration and excess may dominate at such events, rather than learning. An example of visitor motivation at “authentic” heritage attractions (castles and the like), surveys in Wales have shown that tourists visit heritage attractions out of general, rather than specific, interests or to enjoy sightseeing, with an interest in archaeology, architecture, culture or other specific interest in a site as only secondary reasons (Thomas, 1989). In these respects tourists were found to be similar to visitors generally at Welsh heritage attractions. Achmatowics-Otok and Goggins (1990) report much the same for visitors to a mansion in Ohio. Similarly, at the primary production, coal-mining, attraction of Big Pit in Wales only around a quarter of visitors surveyed in 1983 gave educational reasons for their visit and even fewer, about one in seven, gave interest in industrial archaeology as a reason; in contrast, three quarters of all visitors gave “to see how coal is mined” as a reason (Wales Tourist Board, 1984). The dominance of sightseeing and a general interest has also been found among tourists’ reasons for visiting attractions on the Isle of Man (Prentice, 1993).

All these variety of reasons can be used as variables/choices for constructing the question on motivation in the questionnaire for visiting cultural sites and attractions during holidays.

Within most studies on tourist motivations these factors emerge in one form or another as mentioned before, while researchers such as Crompton (1979) emphasise that socio-psychological motives can be located along a continuum, Iso-Ahola (1980) theorised tourist motivation in terms of an escape element complemented by a search component, where the tourist is seeking something. However, Dann’s (1981) conceptualisation is probably one of the most useful attempts to simplify the principal elements of tourist motivation. Dann produced an essay surveying the recent literature and highlights seven different, though sometimes interdependent, uses of expression motivation. These are as follows: (for a complete review of this essay see Dann 1981), travel as a response to what is lacking yet desired, destination pull in response to motivational push, motivation as fantasy, motivation as classified purpose, motivation typologies, motivation and tourist experience and motivation as definition and meaning, which after all, this was simplified a stage further by McIntosh and Goeldner (1990) into

- Physical motivators
- Cultural motivators
- Interpersonal motivators
- Status and prestige motivators

According to Krippendorf “.....motives and the phenomenon of travel in general can be interpreted in many ways, little of which, however, can be conclusively proved.” The literature on tourism is full of diverse explanations and interpretations. The accuracy will not probably lie in one or the other of these theories, but in a mixture of different interpretations, which does not make the thing any simpler (1987:24).

Krippendorf (1987) points out that there are problems with studies asking tourists what their motives for travel are, partly because there are always several motives that prompt a person to travel, but also all the reasons given are, not surprisingly, reiterations of all the reasons that feature in advertising and are repeated over and over in all tourist brochures and catalogues. Many things remain hidden in the subconscious and cannot be brought to light by simple questions. However, he feels that the results of the studies of tourists’ motives and behaviour can be very instructive and reports on a German study carried out in 1986-7. The results from the question What were the main reasons for your [main] holiday journey? He presented 29 choices to this question. Krippendorf also outlines eight theories of travel motivation found in the literature on tourism. Travel is: recuperation and regeneration; compensation and social integration; escape; communication, freedom and self-determination; self-realisation; the idea that happiness and travel broaden the mind. Krippendorf also sees a thread running through all these theories. First, travel is motivated by “going *away*” from rather “going *towards*” something; secondly, travellers’ motives and behaviour are markedly self-oriented: “Now *I* decide what is good for *me*”.

Cooper et al. (1993:23) argue that the literature of tourism motivation is still in a not fully formed phase of development, it has been shown that motivation is an essential concept behind the different patterns of tourism demand.

From the existing literature on tourism motivations, the problems of determining tourist motivation may be summarised as following. First, tourism is not one specific product; it is a combination of products and experiences, which meet a diverse range of needs. Secondly, tourists are not always conscious of their deep psychological needs and ideas. Even when they do know what they are, they may not reveal them. Mill and Morrison (1985: 2) make this point. They state that “Many tourists will not feel comfortable admitting that a major reason for taking a vacation is that they will be able to impress their friends upon their return home. They also point out that “the tourists themselves may be unaware of the true reasons behind their

travel behaviour. A third aspect is that tourism motives may be multiple or contradictory (push and pull factors). Fourthly, motives may change over time and are inextricably linked together (e.g. perception, learning, personality and culture are often separated out but they are bound together) and dynamic conceptualisations such as P.L. Pearce's (1993) leisure ladder are crucial to advancing knowledge and understanding in this area. However, in this current research study of cultural tourism, to market cultural tourism sites efficiently, marketers must understand the motivating factors that lead to travel decisions and consumption behaviour (Gee, Choy and Makens, 1984).

In conclusion, it is also important to recognise that when carrying out a survey, respondents will be asked, for example, to choose three most important reasons for visiting cultural sites and attractions while they are on vacation. They sometimes simply provide their image of the destination from memory rather than employing motivational statements (Uysal and Jurowski, 1994). This findings raises awareness that respondents are engaged in a social process of maintaining a successful interaction with an interviewer, and the way they respond reflects circumstances, moods and capacity. This issue of commenting on travel motives was noted by previous researchers. For example, Dann (1981) classified the people's lack of awareness of their travel motives under four headings. For complete explanations of these headings, see Dann 1981.

### **3.11. Alternative Conceptualisations**

During the 1990s when the paradigm of "diary extracts" was actively embraced by many academics in tourism studies, alternative motivational interpretations had developed in leisure and tourism. This recognised the importance of multiple motivations. Among others, these alternative interpretations involved the work of Crompton, Stebbins, Driver and Brown, and Prentice. In the 1970s, Crompton (1979), as mentioned before claimed to discover a system of leisure motives in tourism: novelty, socialisation/kinship, prestige, relaxation, education/knowledge and regression. This system was tested and developed in the 1990s, for instance, particularly in this research study that tourists to cultural sites and attractions can have multiple motivations for visiting (Andersen, Prentice, and Watanabe, 2000; Crompton and McKay, 1997). Stebbin's work had equally and similarly originated from 1970s (Stebbins, 1979), but was incorporated into tourism discussion more in the 1990s. It too was incorporated for its contribution to the understanding of cultural tourism (Stebbins, 1996, 1997a, 1997b). According to Stebbins, some cultural tourists are career-like in their commitment. They are motivated by perseverance, attaining stages of achievement, the acquisition of special knowledge, membership of specialist world, identity

formation and desire for long-term benefits. Stebbins has phrased this as a “serious leisure”. The multiple benefits he acknowledged include self-actualisation, self-enrichment, self-expression, self-gratification, and image enhancement. The concept of “serious leisure” has been applied to other areas, particularly special interest tourism. Crang (1996) has much described the same. Driver and Brown developed the *Benefits Chain of Causality* conceptualisation in leisure science during the 1980s (Driver, Brown and Peterson, 1991; Manning, 1986). Its purpose was focused on motivational attention to what tourists seek as multiple benefits from their activities and experiences (Prentice and Light, 1994). Finally, in the 1990s as a basis for heritage interpretation at attractions, Prentice was interested in the multiple benefits that tourists sought and gained from visiting cultural attractions (Beeho and Prentice, 1996; Prentice, 1993b; Prentice, Davies, and Beeho, 1997). The benefits sought included a general insight into what was being visited. Benefits/experiences gained are another important aspect, which must be included in the questionnaire for tourists visiting cultural sites and attractions during a holiday.

### 3.12. Multiple Motivations

Tourism is in fact both multi-motivational and made up of multiple groups of tourists, many of whom are experienced as tourists and flexible in their use of tourism, and some of whom demand more than superficiality. Leisure, work and tourism are fully distinctive aspects of human existence challenging common observation in post-modern society. In an extreme form, holidaying in Europe has been found to be a means of career advancement for some Japanese (Andersen, Prentice, and Watanabe, 2000). More generally, *neo tribes* have been commented on (Maffesoli, 1996) as impermanent collectives of individuals seeking everyday meaning through a multitude of individual acts of self-identification. This is what Edensor refers to it as the celebration of lived experience, with identity found in the everyday mix of experiences (Edensor, 2002). Prentice (2004) for instance points out that in Britain, the blending of work and leisure can be seen in the offices, galleries, bars, and cafés of London, Edinburgh, Newcastle, Glasgow, Cardiff and other cities. The mobile phone and laptop have put the office into the café and bar. The internet has brought a virtual world of personal exploration and imagining into the office. The spatial form of cities shows the same mixing, with bank and exchange buildings becoming bars, former warehouses becoming galleries, and residential and office uses blended together to create 24-hour city. Those parts of the cities now used for recreation have also developed tourism uses, as cities become destinations in their own right. In this case tourists are attracted to those cities, from one city to another to experience the varieties of the same, differentiated by a sense of place, if only by remnants of earlier architec-

tural styles or regional cuisine, or by the language spoken or the accent in which the same language is spoken. This has been phrased as “globalisation from below” (Henry, McEwen, and Pollard, 2002) with cities mobilising their cultural diversity to reinvent themselves as variants of a similar cultural mixing sought by consumers.

However, regardless of that, tourists tend to have multiple motivations for travel. To be more explicit, for instance, the fact that service sector workers have a tendency increasingly to do the same in their leisure time in their home areas as when they are on holiday is being picked up in surveys of leisure activities. For instance Aitchison (2002) has recently found the repetition of “holiday” activities among an affluent middle-class sample in their “leisure” activities, including going away for the weekend. Walking, visits to parks and to countryside, visits to historic sites and villages, visits to museums and theatres, were equally frequent leisure pursuits as holiday pursuits among her sample. Indeed, tourists tend to mix a variety of things to see, visit and participate, when going on holidays. In this case, the time-space behaviour is very relevant (see exceptional work of Dietvorst, 1994; 1995 on time-space budget and consequent behaviour of tourists as well as chapter five ‘exploratory case study of Breda on time-space behaviour) for tourists visiting cultural sites and attractions and how they behave in terms of space and time spent at locations and sites. The mixing is not only at the level of activities, but also at that of the purpose for which the activities were undertaken. For example young city clubbers tend to enjoy clubbing as leisure or tourism.

With low-cost airlines for example, the nightlife of the cities of Europe is increasingly accessible to young British adults, enabling the hedonistic enjoyment of clubbing Europe-wide; where shall we party this weekend? In this theme, much of this has been written about *échangisme* in France, married couples clubbing or holidaying to have sex with strangers, and the so-called “swinging” in Britain (Wee, 2003). Motivation to consume the *familiar* is in fact by no means unusual. Rapidly, this can be inferred through simple profiling of visitors in several ways: as visiting the same place, being a tourist within one’s own country, visiting countries with similar cultures, or doing the same things in different places (Prentice, 2004). This is indeed, a very important aspect if we relate it to the cultural tourism discourses as for instance seeing the cultural market as undifferentiated market segment. Simply, it can be indirect through profiling of visitors as: all tourists are cultural tourists. But how useful is this?

In relation to mixing and doing a variety of activities in the tourist destination area or region, for example, in 2001, over three-quarters of all tourists to the island of Bornholm were repeat visitors (Hartl and Rassing, 2002). Of the repeat tourists, four out of ten had made in excess of ten previous visits to the island. Of all tourists to this Danish island in the Baltic, two third were visitors from elsewhere within

Denmark. Most other visitors were from neighbouring countries: a fifth were from Germany and a tenth from Sweden. Compared to the situation five years before the consumption of the familiar would seem to have increased for those visiting Bornholm (Rassing and Hartl-Nielsen, 1997). In terms of doing much the same thing in different places, it has been known for at least two decades that heritage site visitors frequently include considerable proportions of recent visitors to other similar heritage attractions (Prentice, 1989). Of the tourists among these visitors, many have been found to have made leisure trips from home to an array of heritage attractions (Prentice, 1993a). It has been also found that familiarity of the place is a key influence both on the way place is imagined and the tendency to visit it (Prentice and Andersen, 2000). The theoretical underpinning to an interest in the familiar comes from work on the construction of identity through everyday experience, rather than through exotic experience (Edensor, 2002). The practical consequence in marketing is to evoke familiarity (Prentice, 2004).

If familiarity is in fact as important as the exotic as a tourism motivator, how is it developed, and how should it be investigated? The process is essentially informal (Prentice and Light, 1994). It is also affective. Gyimóthy (2000) had tourists to Bornholm describe their holidays to her own words. Her study in effect operationalised the logic of looking at the experienced to understand their deeper motivations. The attraction of the island, and therefore why people visited and returned, was its perceived purity and calmness, the nostalgia for a past Denmark, which their visit prompted, the island's Scandinavianess in neither compelling interaction with locals nor denying it, and its difference from contemporary, busy urban Denmark. It was felt to be a cosy place, reassuring, amiable, and keeping vital traditions alive: in essence visitors were consuming their own or an allied ethnicity, and returning to do so. Repeat visitors were building their cultural capital through becoming more familiar with the destination, in effect getting beyond superficialities to more nuanced understandings. As such, every visit was progressive and a different version of the same as familiarity was built up.

The following section of this chapter considers the tourist experience. Experiences have become the most recent commodities the market has to offer. No matter where we turn, we are constantly inundated by advertisements promoting products that promise to provide us with some short-lived experience that is newer, better, more thrilling, more genuine, more flexible or more than anything we have previously encountered. In turn, consumers and tourists themselves are increasingly willing to go to great lengths, invest large sums of money, visiting attractions to take great risks and experience something new.

The following section will introduce the tourism experience, definition of experience, and approaches to studying and understanding tourism experiences, each offering different angles and perspectives.

### 3.13. Experience

Several tourist motivation approaches have been reviewed and multi-motivations have been addressed. Specifically in the cultural tourism arena, little is known about the profile of culture tourists, nor about the motivation of these tourists visiting cultural sites and locations during a holiday. Today, theoreticians of tourism seek to describe and if possible, explain any observed patterns in behaviour and experience (Cohen, 1984; Mannell and Iso-Ahola, 1987; Pearce and Stringer, 1991; Pearce, 1982). However, they pay more attention to research of behaviour than of experience of tourists.

As acknowledged by Poria et. al. (2004) all research on cultural tourism has been concentrating on motivation and segmentation. Now, therefore, there is a need to go further and examine the experience aspect, which allows for a new definition of cultural tourism.

The subject of this section as mentioned above is about experience itself, its nature, contents and structure, i.e. what people think and feel while travelling, things they will remember, ways to satisfy their needs, the degree of satisfactions, etc. A conscious, direct experience, as well as memories of it, is a crucial psychological consequence of travelling, of playing different roles and other kinds of tourist behaviour. The research into tourist experiences, their contents and intensity is the most incomprehensible sphere of tourist studies (Čomić, 2004).

In order to understand the psychological essence of tourism, it does not suffice only to examine the causes, i.e. factors which induce one to take a trip, but it is also necessary to examine what processes occur in the consciousness and the sub-consciousness of each individual travelling to, or staying at a chosen destination (Čomić, 2004). To throw light on this problem, it is not enough only to analyse a tourist's behaviour on a trip or a vacation, or in this case cultural tourist's behaviour, but it is necessary to go beyond attitudes and behaviour, and find out what one thinks and feels, especially since one's behaviour is not always a complete reflection of one's true feelings, conditioned and limited by numerous external, social, cultural and other factors (Čomić, 2004).

Generally speaking in tourism and in the field of cultural tourism in particular, these two dimensions (tourism and cultural tourism) cannot be completely understood without an intensive analysis of its central category- the tourist experience. So



a question could be asked then how can cultural tourism be defined in terms of the experience of the tourist?

Experience in this context can be defined as "*the subjective mental state felt by participants during a service encounter*" (Otto and Ritchie 1996:166). However, not all experiences are a service encounter. In everyday life and speech, the meanings of "event" and "experience" are sometimes confused. Although, closely related, these terms are different. Event is an objective, external occurrence, either taking place at one's home, in everyday life, or during a vacation or holiday. Experience is subjective in its nature, i.e. it is a psychological process, an inner reaction of an individual to an event in which one may take part. In this sense, Laig (1979) points out that we can see other people's behaviour, but not their experiences. Therefore, some people mistakenly think that psychology has nothing to do with one's experiences, but only with one's behaviour. One single event may cause different experiences, regarding both their character and intensity in different people. People get a large array of experiences from their personal family life, but also from large-scale events happening on the global stage: revolutions, wars, assassinations, economic crisis, etc. (Čomić, 2004). Thus an important event in one's life (death, birth, marriage) may cause reactions in different personalities which may range from cold, reasonable and intellectual, to more or less intense emotional response (pain, joy) and to a physical biological reaction. In terms of tourism, travelling in itself is an event, but also brings forth numerous events during the journey and the trip or break, which gives various experiences. A trip around India, a walk in Cairo, a visit to the Louvre, a visit to the Nativity Church in Bethlehem or Holy Sepulchre in Jerusalem, or entering the pyramid, etc. are all extraordinary events, which arouse in tourists, depending on their individual inherent psychological features, a wide range of experiences: satisfaction, dissatisfaction, fear, joy, enthusiasm, awe, admiration, trance, dizziness, calmness, indifference, boredom, etc. From the psychological point of view response and reaction are more important than event. However, every event causes an appropriate reaction; an experience, making experience practically inseparable from event.

The tourism industry is in the business of selling experiences (Li, 2000; Mannell and Iso-Ahola, 1987; Ooi, 2002; Prentice, Witt and Hamer, 1998; Waitt, 2000). Tourism destinations, attractions operators, cultural sites and objects all assume that experiences can be managed and packaged, so that tourists will only be offered exciting and unforgettable experiences. This assumption, however, is weak if we consider three characteristics of tourism experience (Ooi, 2005). First, experiences arise out of people's social and cultural backgrounds. The way people frame experiences is embedded in the social order of specific societies and social groups (Abrahams, 1986; Heelas, 1996). For instance, the very term "experiences" is a coded word in western

and modern culture (Williams, 1976:126-129). Tourists' different interests and backgrounds lead to diverse interpretations of a single tourist cultural product.

Secondly, experiences are multi-faceted; they arise from activities and physical environment, as well as the social meanings embedded in the activities. People have different experiences even if they are doing the same thing in the same place. For instance, some Danish tourists who have visited Prague see it as a historical city, while others see it as crowded, and polluted (Ooi, Kristensen and Pedersen, 2004).

Thirdly, experiences are existential. They are embodied in people in that they are personally felt and can only be expressed. The tourist's experience is the sense of feeling, or thinking and it is a personal feeling and it can only be expressed. In other words, experiences are highly personal, subjectively perceived, intangible, ever fleeting and continuously on-going. Tourists should speak for themselves about their own experience. Furthermore, people's moods and personal feelings of the moment affect their experiences. But how can the internal psychological and cognitive function of tourists be managed, so that the tourism product induces only pleasurable experiences?

Even if tourists say that they enjoy themselves, it does not necessarily mean that they all have the same exciting and memorable experiences. Indeed, it is self-evident that most researchers argue that "[t]ourists, even if they all look the same, experience their vacation [...] in different ways" (Lengkeek, 2001:174). Tourists constitute a diverse and unmanageable group of consumers and their behaviour is not easily predictable. They interpret and experience tourism product (and indeed cultural product) in ways that please them, regardless of the "intended" manner in which the products are supposed to be experienced. Nevertheless, tourism businesses and authorities, as well as researchers, are constantly seeking ways to improve tourism products and thus offer memorable experiences to all.

The complex nature of understanding and analyzing tourism experiences is widely acknowledged in the literature (Lee and Shafer, 2002; Prentice, 2001). It is suggested that investigations of tourist experience need to be "grounded" in the realities tourists themselves describe. An *inductive* approach is needed in which the pertinence of selected benefit is not assumed in the form of policy objectives, but is instead identified as social and personal constructions, as part of the *life-world* of individuals (Graham, 1995; Jacques, 1995; Silvermann, 1993; Simmons, 1993). Only then, when the range of experiences is known can *deductive* approaches be used appropriately in the management of attractions.

Discussions of experience and its production in recreation may be characterised in five ways: hierarchical flow, planned behaviour, typological and insider-outsider.

Hierarchical models of experience derive from the work of Driver, Brown, Stankey and Gregoire (1987), Driver, Tinsley and Manfredo (1991) and Manning (1987) and others. These studies represent a substantial North American outdoor recreation tradition, which has developed applications in the form of the *Recreation Opportunity Spectrum* (ROS). This tradition is goal directed, applying management goals in the ROS as part of an integrated project design: "The end product of recreation management is the experience people have" (United States Department of Agriculture Forest Services, 1990:2).

*Experienced-based management* is where managerial inputs are translated into outputs which are subjectively experienced by participants (Bengston and Xu, 1993; Bruns, Driver, Less, Anderson and Brown, 1994; Manfredo, Driver and Brown, 1983; Noe, 1987; Tinsley, Cobbs, Teaff and Kaufmab, 1987; Wyman, 1985). It has been advocated as a replacement for *activity-based management*, where the provision of activity opportunities represents managerial end products. However, it is almost impossible to monitor, so "is it useful"?

*Benefits-based management* describes these experience-based management outputs more explicitly as improved conditions (i.e., the outcomes of the experiences). Inherent in such as approach is the *benefit chain of causality*, linking activities, settings, experiences, and benefits in a sequence (Driver, Brown, Stankey and Gregoire, 1987; Haas, Driver and Brown, 1980; Manning, 1986). Here activities are undertaken in settings to gain experiences that are regarded as beneficial (although not all outputs actually gained may be beneficial to the person or society in general). For example, psychological benefits may include affiliation, co-operation, nurturance, security, supervision, advancement, exhibition independence, play, and understanding (Friver, Tinsely and Manfredo, 1991). Such an approach deals also with tourists' perceptions and how these affect their experiences (Waitt, 2000; Waller and Lea, 1999). Similarly, experiences include the enjoyment of nature, escape from physical stressors, learning, sharing similar values, and creativity. Such benefits may vary by activities undertaken (Haggard and Williams, 1991), and activities may themselves symbolize identity images. "Mood benefits" as feelings are also prominent (Hull, 1990, 1991; Hull and Harvey, 1989), as are learning benefits (Roggenbuck, Loomis and Dagostino, 1991). Hierarchical models of experience offer the potential for developing benefit segmentations of tourists as an alternative to the more common socio-demographics or activity segmentations (Gitelson and Kerstetter, 1990; Haley, 1968). Benefits gained for tourists visiting cultural sites and attractions during a holiday may offer a better alternative of understanding of the cultural tourism market than socio-demographics or activity segmentation. This technique is well-known in marketing. Further, such segmentations can be appraised in terms of motivations and constraints (Davies and Prentice, 1995). This type of experience does apply to

tourists/visitors consuming specific location or place in order to be able to segment or classify those visitors consuming this specific place.

A further hierarchical model of experiences is the “means-end chain”, which links reasons for understanding activities into a hierarchy of abstraction from the more concrete to the more intrinsic (Gutman, 1982; Klenosky, Gengler and Mulvey, 1993). In terms of the means-end chain, a “concrete” reason, such as “to take the children out for the day”, may actually be undertaken for the more intrinsic reason of being a better parent. The means-end chain is one way of ascertaining the benefit chain of causality of the outdoor recreation tradition.

The second category of recreational literature concerns the “flows”. This describes a state of engagement involving a loss of the sense of time passing, a lack of self-consciousness, and the dominance of intrinsic rewards, intense participant involvement, deep concentration, and a transcendence of the sense of self (Csikszentmihalyi and Csikszentmihalyi, 1988; Ellis, Voelkl and Morris, 1994). Wonder and intellectual challenge have also been added to this list (Thompson, Benefield, Bitgood, Shettel and Williams, 1993). Tourists may feel that they are intellectually challenged, become deeply attentive or lose their sense of time when they have optimal experience (Ellis, Morris, and Voelkl 1994; Walker, Hull and Roggenbuck, 1998). Not all tourism experiences are optimal for tourists, however.

The third category of recreational literature seeks to predict goal oriented behaviour from behavioural, normative, and control beliefs (Ajzen, 1991). Behavioural beliefs are assumed to influence attitudes towards a specific behaviour (e.g., a favourable or unfavourable evaluation of participating in an activity). Normative beliefs are assumed to underlie subjective norms (i.e., perceived social pressure to perform the behaviour). Control beliefs provide the basis for perceptions of behavioural control (i.e., the ease or difficulty of performing the behaviour). This model of planned behaviour has its roots in earlier consumer research on “expectancy-value” modelling (Bagozzi, 1981; Fredricks and Dossett, 1983; Mazis, Ahtola and Klippel, 1975). In contemporary applications, it offers the potential to evaluate behavioural beliefs in terms of the experiences or benefits sought (Ajzen, 1991), and is explicitly goal related. In effect, *behaviour* of the expectancy-value approach has been replaced by *trying* as the predictive element of the theory of planned behaviour (Bagozzi and Warshaw, 1990). Therefore, opportunities are opened up to study non-participation and non-visiting of attractions (Davies and Prentice, 1995).

The fourth category of recreational literature relates to typological approaches to experience. Such approaches are to be found in early discussions of tourism, often as a means of demonstrating that the tourist did not exist as a single type, as it mentioned before in terms of tourist typologies. For example, both Cohen (1979) and Smith (1978) proposed the classifications of tourist by the experience they

sought. Cohen developed a typology of five modes of tourist experiences that span between the quest for more pleasure on one end and the search for meanings on the other. According to Elands and Lengkeek (2000:4), one of the charms of Cohen's phenomenological model is its simplicity. A scientific model is not a direct reflection of complex reality, but a reduction and simplification that makes scientific comprehension possible and manageable. For understanding present-day tourism and tourists, however, Cohen's model is too simplistic. Tourist behaviour and specifically experiences are now so complex and heterogeneous that one simple model leads to an unacceptable reduction of complex reality. Similar to theories of tourist motivation, although there has been an awareness of the need to develop motivation theories, existing approaches only partially meet all the requirements of a good theory (Pearce, 1993b). There is a need to combine several models and theories to examine the motivation and experience of tourists. It is indeed unacceptable for planners, researchers, academics and practitioners in the leisure and tourism industry to only use one single model to examine the behaviour or the motivation of tourists for travel.

In this research study, cultural tourism can be consumed with the intention of gaining different benefits. However, there is definitely a difference between tourists who spent 40 minutes in a Cathedral in comparison to other tourists who may spend 10 minutes in the same Cathedral. So the consumption of this cultural object is consumed differently to gain different benefits/experiences.

A study of Israeli backpackers in various destinations stresses the multiplicity of experiences among non-institutionalised tourists (Uriely Yonay, Simachai, 2002). Specifically, this study reveals that while most of the backpackers conform to the conventional forms (length of trip, means of transportation, category of accommodation, flexibility of itinerary etc. ), they comply with the different modes of tourist suggested by Cohen (1979). While some were mostly interested in mere pleasure-related activities and thus correspond to the "recreational" or diversionary" modes, others pursue profound meanings and conform to the "experiential", "experimental" or "existential" modes (Uriely, Yonay, Simachai, 2002). Based on these findings, the study places doubt on the implicit inclination to couple together external practices and internal meanings and to assume that tourists who travel in a similar form share the same experience. Consequently different tourists visiting cultural sites and objects during holidays may engage in different experiences even if they are travelling together in the same tour.

The fifth category of literature on experiences concerns the "insider-outsider" dichotomy. In this tradition, natives of a destination are the insiders unable to gain comparable meaning or awareness of symbolism (Relph, 1976; Tuan, 1974). Tourists lack the range of subtleties of the insider according to this view. However,

the recent disembedding of social relations from local context (Urry, 1995) raises questions as to the degree of "insiderness" even residents can achieve in Western societies, thereby reducing the distance between tourists and residents. This may mean that insiderness-outsiderness can now be as much an imaginative bonding as a spatial one, with those tourists seeking meaning through the heritage and cultural of others described as insight-outsiders (Prentice, 1996). The insider-outsider literature has often been summary in its attention to experience, in contrast to the four other categories identified. However, the author thinks experience is rather difficult to measure from the tourist's perspective. Nevertheless, Williams, Patterson and Roggenbuck have sought to combine the symbolic meaning of recreational settings with their multi-attribute use-appraisal. They have claimed that "Just as people may specialise in non-place bound leisure pursuits, other people may be place specialists with patterns of leisure focused on the experience of place" (Williams, Patterson and Roggenbuck, 1992:43).

For tourism research focusing on tourist's experiences of museums, cultural heritage sites and similar cultural attractions, another stream of literature is also relevant. Debate on the design, philosophy and objectives of museums, for example, has included reference to the experiences that visitors are assumed to be gaining or have facilitated by museums presentations. Indeed, the experiences in some attractions have been described as their "core" products (Goodall, 1993). Museum styles, or "museologies", offer alternative settings for the facilitation of experiences such as resonance, inspiration, wonder, liberation, hope and reflection (Harrison, 1994; Hooper-Greenhill, 1992; Vergo, 1989), with differing museum styles being categorised alternatively as mausoleums, celebrations, cultural emporia, or "houses of life" (Fitzgerald, 1994; Talley, 1992). Houses of life are a contemporary style, seeking to present comprehensive experiences of the use and relevance of artefacts in museum collections through "living history" (Shafernich, 1993), interactive techniques (Durant, 1992; Goddard, 1994; Hein, 1990), or impending "virtual museums" (i.e., virtual reality technologies). Central to such debate is the role of artefacts (i.e., the collections amassed by museums) in facilitating experiences (Meyer, 1993). In response to professional assertions, the assertion in this case is that the objectives, design, atmosphere and philosophy in attractions and museums has included the references to the needs, wants but also the experiences that visitors are assumed to be gaining or benefits sought of visitors by museum presentations. This is indeed very relevant, though similar to this research discussion, that planning, management and development of cultural sites and attractions all depend on how tourists consume these attractions. This is then indeed, a market-oriented approach. Museum product development is now beginning to include customer perception auditing (Johns and Clark, 1993; Merriman, 1991; Seagram, Patten and Lockett, 1993). Though, Merriman was

the pioneer of this thinking. The work of Merriman, for example, shows that frequent museum visitors in the United Kingdom predominantly come from higher-status groups and tend to be well-educated.

Now it is time to have a brief closer look into studies and investigations on experience that have been conducted in the field of cultural tourism.

### **3.14. Tourist Experience within the Cultural Tourism Arena**

The depth of experience or the level of engagement must be considered when categorizing the cultural tourism market. Different people have different capacities and abilities to engage in cultural and heritage attractions and sites based on an array of factors, which include their level of education, awareness of the site prior to the visit, preconceptions of the site, interest in it, its meaning to them, time availability, the presence or absence of competing activities that struggle for their time and a host of other factors. An independent tourist who spends 5 hours at a cultural site may have a different qualitative experience from that of coach-trip tourists who spend half an hour at the same site, simply by virtue of the amount of time spent. Certainly, coach-trip tourists may have a different experience, but not necessarily an inferior one.

As a result of this, two people travelling for similar motives may have fundamentally different experiences based on their abilities and maybe capacities of taking in information and to engage with the site, amongst other variables. McIntosh and Prentice (1999) and Kerstetter, Confer, and Bricker (1998) have demonstrated this concept empirically, illustrating that different cultural tourists engage with sites at different levels, some more intensely, some less so. Therefore, typologies of cultural tourists could be based on the experience and behaviour of tourists visiting cultural sites and attractions. For example Stebbins (1996) used of the concept “serious leisure” to explain the variability of experience. To him, cultural tourists are akin to hobbyists, people with a profound interest in a topic and who exhibit a certain level of skill, knowledge, conditioning or experience in pursuit of the hobby. He identifies two different types of hobbyist cultural tourists. The “generalised cultural” tourists makes a hobby of visiting a variety of different sites and regions. Over time, this cultural tourist gains a broad, general understanding of different cultures. The “specialized cultural” tourist, on the other hand, focuses his or her efforts on one or a small number of geographical sites or cultural entities. This particular tourist continually visits specific city or country in search of a deeper cultural understanding of that place or goes to different cities. Timothy (1998) examines this issue from the perspective of the site. This research note of Timothy discusses heritage tourism at four levels which represent varying degrees of personal attachment to the site or destination visited. Timothy identifies four levels of heritage attractions: world, national,

local and personal. However, this typology recognizes the possibility of overlap between levels of experience, or shared heritage, for what is viewed as world heritage by one person, may be considered very personal by another.

World heritage attractions draw large masses of tourists from many countries. However, for most foreign tourists, these sites themselves are likely to be only a small part of a more extensive itinerary. Although, these attractions may invoke feelings of awe, they probably do not invoke feelings of personal attachment. Visits to ancient monuments are largely motivated (at least subconsciously) by the belief that such objects really are linked to the remote past. Structures viewed as old represent continuity and stability and, in modern society, this is a source of comfort (Lowenthal, 1975:18). For many tourists, visiting international heritage attractions is a way of appreciating universal civilisation and achieving some degree of human association (Moulin, 1990:3).

Through time, certain heritage features come to symbolise a society's shared recollections (Lowenthal, 1975:12). For Americans for example, the Liberty Bell and Independence Hall in Philadelphia are representative of collective, national heritage attractions which may rouse strong feelings of patriotism. On the national level, historical monuments often represent durable national ideals, and national pride can be an important stimulus for preserving the built environment in Western societies (Lowenthal, 1975). At local levels, communities need familiar landmarks so that they can remain in touch with their own collective past in a rapidly changing world. Many cities, towns, and villages go to great lengths to conserve scenes and structures of the past that "would never qualify for preservation grants as architectural gems or ancient monuments" (Lowenthal, 1979:554).

Most of the world's historic sites are not internationally known and only relatively few ever attract tourists from abroad, except perhaps in conjunction with other attractions. For every world-renown heritage attraction, there are hundreds of other sites of more local fame (Wall, 1989). These types of attractions stir emotions and contribute to a local heritage experience. Memorials erected in memory of a community's earliest pioneer efforts, or a local historical museum, can provide an important experience for locals to which outsiders may not be able to relate. Lowenthal (1979) asserts that modern-day destruction of historic remains has deepened people's sense of nostalgia for the past. He suggests that a search for roots and historical identity and an increased appreciation for one's community culture and family legacy is evidence of this phenomenon. Of the four types of heritage presented here, personal heritage has received the least attention in the literature and hence is the least understood. Personal heritage attractions draw people who possess emotional connections to a particular place. These also include heritage associated with specific interest groups to whom a traveller belongs, including religious societies, ethnic



groups and career groups (example of this see the work of Poria, Butler and Airey, 2003; 2004).

Family history research is an important aspect of personal heritage tourism. In Salt Lake City, the Mormon Church operates the world's largest genealogical library. Every year the library attracts thousands of people of diverse backgrounds who travel from many parts of the world to search for their roots and to strengthen their identities (Hudman and Jackson, 1992). Family reunions are another important type of personal heritage experience that, for some people, can require travelling great distances. Travel to countries, regions and villages from which their ancestors migrated is common among people trying to find their roots. For example, Franco-Americans are becoming more aware of their ties to Quebec, and many are beginning to feel a sense of belonging to the "Mother Land". In recent years, this has amounted to increased numbers of French-speaking Americans travelling to Quebec to discover their own origins (Louder, 1988). Activities in personal destination areas commonly involve research in community archives, churches, and cemeteries. Tracking down the house where great grandfather was raised, or the church in which grandmother was married, are also characteristic of this type of heritage experience.

Military reunions and travel to former battlefields by war veterans are one form of personal heritage tourism that is increasing in importance (Smith, 1996). Travel to historic places of religious, cultural and vocational interest is another form of personal heritage tourism. Visiting a steam engine museum may arouse feelings of nostalgia for retired railway workers, and for Muslim pilgrims from Southeast Asia, a visit to historic Mecca can be a very personal, spiritual, and rewarding experience. Significantly, boundaries between types of heritage experiences are blurred when a particular experience to one person may be different from what it is to another, even if it occurs at the same location. In line with this discussion, there is an array of factors that determine the nature of experience for tourists visiting cultural sites and attractions. An ancient Buddhist temple may be world heritage to one international visitor but personal heritage to another of the Buddhist faith. Similarly for day visitors to Gettysburg National Military Park from nearby regions, the attraction and its related experience may be considered local heritage, but to millions of other Americans it is deep-rooted in their collective national pride. Despite the overlap of these ideas in many cases, it is clear that various types of heritage tourism experiences exist (Timothy, 1998).

Others for example, (McIntoch and Prentice, 1999; Waller and Lea, 1999) propose that authenticity or perception of the pursuit authenticity may influence the depth of experience felt. McIntosh and Prentice (1999) discovered the relationship between perceived authenticity gained by tourists and their emotive processes with attractions' settings. As mentioned also in the section of tourist typologies, which

has been developed by McKercher (2002a) the main aim of which was to extend a stronger understanding of the cultural market, and this approach suggests that a better understanding of the cultural market can be derived by considering the two dimensions of centrality of trip purpose and depth of experience. The majority of all tourists tend to participate for recreational and pleasure reasons and not for deep learning experiences. It is a mistake to assume that all cultural tourists are alike. Likewise it is a mistake to presume that all or most cultural tourists are seeking a deep and meaningful experience. Plog (1976) and Cohen's (1976) models expect this phenomenon, and the semantic differential motivational statements explain the differences empirically. Tourism is still a pleasure activity that is undertaken largely for recreation, relationship building and rejuvenation. People participate in a wide array of activities, including cultural and heritage tourism.

According to Larsen (2007) Germanic languages make a distinction between *Erlebnis* and *Erfahrung*. Although the distinction between the two is not absolute, the first tends to signify the immediate participation or consciousness related to specific situations, and the second denotes the accumulated experiences in the course of a time period, or even the entity's life-span. One could probably say that *Erlebnis* is something people have as a 'here and now' fashion; whereas *Erfahrung* is something that the individual undertakes, goes through or accumulates. Neither, however, is expectation. This distinction is useful. However, expectation is for the future and the experience is the present and the past. Tourists relate to or participate in particular events while travelling and they accumulate memories as a function of undertaking tourist trips. Accordingly, a meticulous description of tourist experiences concerns at least the planning process (the individuals' foreseeing of tourist events through expectations), the actual undertaking of the trip and finally the individuals' remembering of these tourist events. The last part is possibly the main key element in describing the experience. In the pre-digital age the joke was, 'how was your holiday? I do not know I have not got the photos back yet'.

The first aspect of the tourist experience to be highlighted is expectations. An expectation can be defined as the individual's ability to anticipate, to form beliefs about and to predict future events (Maddux, 1999:17-39). Therefore, the aspect expectations partly deals with traits and states of the individual, and partly with specific expectations directed at various future tourist events. Several phenomena relate to this element of the tourist experience, such as motivation, value systems and attitudes, personality traits, self-esteem and states of affect (mood and emotions). Concerning self-esteem, for example, Baumeister (1995) suggests that individuals with low self-esteem tend to be motivated by a need for self-protection. Low self-esteem may also lead to a disregard of others as well as self, and may motivate the individual to avoid situations containing high subjective probabilities of failure. As to the high

degree of self-esteem, this may be linked to a willingness to expose oneself to new situations. Maybe even tourist behaviour can be predicted from at least some of these aspects of the individual self (Larsen, 2007).

In terms of negative and positive states of influence, Wirtz, Kruger, Scollon and Diener (2003) tested the influence of expected negative and positive influences prior to a tourist trip. They were interested in the question of how future activities are influenced by past experiences. The principle of reinforcement (see for example Passer and Smith (2004) for an introduction to basics of learning theory) points to the tendency of people to repeat enjoyable experiences and avoid experiences that do not bring enjoyment. Wirtz and his colleagues (ibid) wanted to test the hypothesis that predicted experiences (i.e. expectations), as well as on site experiences shape memories of events. They had participants predict positive and negative influences prior to a tourist trip. It turned out that people expected more positive outcomes of the tourist trip than they actually experienced on the trip. Actually the informants' predicted outcomes, both positive and negative, were significantly stronger, than the outcomes experienced while undertaking their holidays. In other words; tourists' levels of expected negative and positive outcomes were significantly higher than the on site negative and positive outcomes reported by the same individuals while on tour. It is quite surprising and unexpected that the respondents predicted higher degrees of negative and positive outcomes than they experienced while on the trip.

Psychologists tend to understand perception as a mental process where sensory input is selectively attended to, organised and interpreted. Perception is about making sense of what our senses tell us (Myers, 2003; Passer and Smith, 2004). This 'sense' or meaning is made up partly of characteristics in and of the environment, the stimulus situation as it is often called, and partly of the inner psychological processes. Matlin (2004:33) defines perception as the use of "...previous knowledge to gather and interpret the stimuli registered by the senses". The individual tourist constructs, as a matter of speaking, his or her perception from the starting point of earlier experiences, competencies and in this case maybe expectations. Perception is, therefore, the interaction of information in the current stimulus situation and various sorts of processes and mental structures in the individual that makes processing of such information possible (Lundh, Montgomery and Waern, 1992; Shore, 1996).

Perceptual processes are also influenced by motivational and emotional states (Larsen, 2007). Furthermore, the *strength* of motives plays a role in perception of non-social as well as social stimuli, in addition to the direction of current motives. That people actually differ from each other concerning strength and direction of motives has been shown in various studies within research tourism, for example in studies of tourist motivation (e.g. Fodness, 1994; Iso-Ahola, 1982; Pearce, 1993).

### 3.15. Conclusion

The main aim of this chapter was to provide an insight into the relevant literatures and touch several topics, which are essential and significant to think about for the design and the construction of the questionnaire. This section has addressed various important issues such as that not all tourists are alike. All researchers should specify, wherever possible, which types of tourists are being discussed. The relevance of tourist behaviour and reasons for creating tourist typologies were also explained. Tourist motivation and tourist experience was also acknowledged. Tourist behaviour and specifically experience are now so complex and heterogeneous that one simple model or question leads to an unacceptable reduction of complex reality. It is unacceptable for planners, researchers, academics and practitioners in the leisure and tourism industry to only use one single model to examine the behaviour or the motivation of tourists for travel. However, a variety and mix of questions should be designed for the questionnaire.

This chapter justifies the ground for composing and conducting an 'academic' research on tourism, which corresponds with the overall aim of this study.

As a result, it is now correct and appropriate to move further to the next chapter, (chapter 4), and introduce the results of the ATLAS pilot project as well as the attached questions that are crucial to this study.

## 4. Pilot study: Atlas Research Project

### 4.1. Purpose of the Project

This pilot project was conducted by the students of the “NHTV Breda University of Applied Sciences”, The Netherlands and was done partly for the “ATLAS Cultural Tourism Project 2004” as part of its worldwide research programme and partly for this thesis.

The main aim of this pilot study is to test the nature of questions in terms of expectations, experience and the importance of culture during a holiday and get insights into the whole issue of time spent at cultural sites and attractions. It focuses on residents in The Netherlands. The organisation states that the worldwide research programme’s goal is “to find out more about visitors to cultural events and attractions, their motivations, activities and impressions.” At the end of October 2004, in the autumn holiday (holiday break for southern part of the country only) over ten days students of NHTV conducted the survey at various cultural locations in The Netherlands: 20 sites in total.

The role of author in this survey was to assist and supervise students during the survey. The author organised a briefing session for those students who were interested in participating in the survey and distributed a technical survey guideline, which was received from ATLAS. This survey guideline consisted of several sections such as conducting the survey, the background information on the project, sampling methods, coding and analysis. Besides this guideline, the author went through all the questions with the students to ensure that all the questions are clear and understandable.

ATLAS provided the questionnaire (see appendix 1), which was complemented with questions of high relevance for this PhD. Most visitors at cultural attractions and sites were day-trippers; some visitors, however, were on holiday for a weekend. It was really not unexpected, though we should bear in mind that this research study was meant for cultural tourists and not all-cultural consumers. The behaviour of cultural consumers presumably will be different from the behaviour of cultural tourists, or tourists visiting cultural attractions and objects while they are on vacation. Therefore, questions were added to the basic questionnaire. These questions were: have you been on holiday (at least 24 hours) in The Netherlands in the last 12-months? If yes, which cultural sites/objects had you visited during that holiday? A list of cultural objects was presented for respondents to choose (see appendix 2), how much time had you spent visiting cultural objects, the expectation and the experience of the visited cultural attractions, (scale 1-5 with 1 being low and 5 high) and

the last question was about the importance of cultural element in the total holiday experience. Also a scale from 1-5 was presented (scale 1 -5).

This chapter consists of two parts. Part one, an overview of the results of the ATLAS survey will be presented. Part two will reveal the outcomes of the additional questions, which are attached to the basic ATLAS questionnaire.

Chapter four then moves from this pilot project to the basic assumptions and research questions that are the core of this thesis and the basis of the empirical work later on.

What was striking in this survey was the high proportion of Dutch respondents at various cultural objects and attractions that had not been on vacation (24 hours and more) in The Netherlands in the last 12 months. An average of 250 out of 1383 respondents stated that they had been on vacation in The Netherlands for at least 24 hours in the last 12 months, and had visited various cultural objects and attractions during their vacation. According to the Toerisme Recreatie Nederland (2002) in the month July and August, around 3.5 million Dutch spent their holiday in The Netherlands. Looking at the proportion of the Dutch population taking a holiday perhaps it is not so strange. The Continu Vakantie Onderzoek (2000) (Continuous Holiday Survey, a joint venture between the Nederlands Bureau voor Toerisme, and The Netherlands Research Institute and Statistics) reported that whilst the number of domestic holidays increased by 2%, holidays abroad fell by 2%, despite a strong economy for the period. Current trends indicate that growth has shifted to short domestic visits, which increased by 5% in 2000. Holiday abroad were more popular in 2002 and 2003 than domestic holidays. Approximately 8.2 million Dutch took a holiday in own country and 9.1 million took a holiday outside The Netherlands (NRIT, 2003/2004). According to Continu Vakantie Onderzoek (2004), 75% of the Dutch had holiday plans for the coming summer, the number of holiday plans in The Netherlands increased by around + 400,000 thousand while the number of holidays plans outside The Netherlands decreased with -400,000. In total in the period from May until September 2004 there were around 7.6 million holiday plans for outside The Netherlands and 3.3 million holiday plans inside The Netherlands. This is quite surprising; around 50% of the Dutch have a holiday plan in The Netherlands while the survey shows only 20% do. One reason is probably that the questionnaire itself was quite long and in particular the attached part and therefore most participants skipped or jumped over the attached part. The effect of this change in terms of proportion between domestic and foreign holidays of the Dutch travel on cultural site visits can be described as follows: generally speaking there will be more tourists visiting and consuming cultural sites, and particularly in The Netherlands, and this may give a vague indication that there is more demand and interest from the Dutch tourists in visiting cultural sites and objects. According to Richards (2001a) growing presence at cultural attractions

does not in itself constitute indication that people are becoming more interested in culture and in the consumption of cultural sites and attractions. It is that more people are travelling or taking a day trip that will lead to more people visiting cultural attractions simply because there are more visitors present at certain place or location. Indeed, this is likely to be the case if the total number of trips is growing and if all sites, cultural or not, are experiencing growth.

Due to this change in the destination in terms of holiday trips in and outside The Netherlands, many will assume that there is more demand for cultural sites and attractions. In The Netherlands there is evidence that cultural tourism is encouraged by the growth of tourism as a whole (Richards, 2001). In other words, there is very little direct data, sign or evidence that people are becoming more interested in culture, as in many places measured by visits to cultural sites and attractions. Cultural attractions are being visited because on one hand, there are more tourism and leisure visits in total and on the other hand, the tour operators nowadays are trying to combine different activities and things to do at the visited destination. Richards (2001a) estimates that three-quarters of tourists in Europe visit a cultural attraction even if they do not consider themselves to be on a cultural holiday. Tour operators have consequently responded to this by developing packages that combine a number of activities, some of them cultural, but others based purely on entertainment, fun or relaxation. Example of this is Kuoni Travel who offer long-haul packages to Thailand, which combines beach stays on islands with city shopping and nightlife in Bangkok, and hill tribe trekking in Chiang Mai (Smith, 2003). The tourism market is in constant change, and tour operators are trying to adapt to the changing needs and wants to satisfy their customers. Furthermore, diversification of the product into rural or cultural tourism has also become a common mean of attracting a more discerning type of tourist.

It should not be ignored that the primary step in this research is to test the questions, identify the tourists visiting cultural sites during holidays, and perhaps to see how things should be done in the future survey on the Dutch tourists visiting cultural objects and attractions during a holiday. So now, it is time to give the results of the ATLAS survey.

## **4.2. ATLAS Outcome**

The aforementioned project took place in different towns and tourist attractions in The Netherlands. Among such were the cities of Amsterdam, The Hague, Rotterdam, Maastricht, Utrecht, Haarlem, Den Bosch and some other cities or areas of the country. The attractions were primarily museums, architectural and historical sites that

included churches, and several other places such as Madurodom in The Hague and the Toneelschuur Theatre in Haarlem.

### 4.3. Methodology

The above mentioned survey was conducted according to the standards of ATLAS that also suggested that better response rate can be achieved using an interviewer or through self-completion of the questionnaire. Therefore, all the survey participants were interviewed by the students of the "NHTV Breda University of Applied Sciences" The Netherlands. As required, all types of visitors to the surveyed areas were asked to answer the questions. All the results were transferred to the SPSS computer software and were studied further based on the results of the computerised data. All the questions were coded and the codebook created.

In table 1 below all the places can be found where the research was held. Table one shows how many visitors were interviewed at which location and site. For example, 2.5% of all respondents were interviewed at the Rijksmuseum. The sites show a great diversity because the researcher wanted to have as many different types of respondents as possible. The objective of the sampling strategy chosen was not to achieve a representative sample visitors/tourists visiting cultural and heritage sites but to include a diversity of sites. Such a strategy, which aims at finding diversity rather than representing population, may benefit the generalisations of the findings (Poria, Butler and Airey, 2004). Some of the locations were the *city centre* and were considered as an area. For example, many respondents were interviewed in the city centres of Utrecht, Gouda and Den Bosch. Taking into consideration that the autumn holiday break was for the southern part of The Netherlands only, the researcher tried to select the cities (where major cultural attractions are located) such as the big four cities, Amsterdam, Rotterdam, The Hague and Utrecht, and equally spread the students to various provinces in The Netherlands: Noord-Brabant, Zuid-Holland, Limburg and Gelderland.

In terms of participants, it was not possible for the same participant to be questioned at different sites due to the length of the questionnaire, and, therefore, all participants filled in the questionnaire only one time.



**Table 1 Site**

	Frequency	Percent
Amsterdam Rijksmuseum	35	2,5
Amsterdam Museumplein	21	1,5
Amsterdam AnneFrankhuis	162	11,7
Landgraaf Mondo Verde	70	5,1
Utrecht general	40	2,9
Utrecht Domkerk	37	2,7
The Hague Madurodam	242	17,5
The Hague Binnenhof	50	3,6
The Hague Panorama Mesdag	37	2,7
The Hague Gevangenpoort	30	2,2
Haarlem Toneelschuur	30	2,2
Haarlem Frans Hals Museum	53	3,8
Haarlem Bavo kerk	13	,9
Naarden Vesting	4	,3
Maastricht St Servaas kerk	43	3,1
Rotterdam Boymans museum	11	,8
Rotterdam Kunsthal	15	1,1
Bergen op Zoom Markiezenhof	44	3,2
Bergen op Zoom St Gertrudiskerk	5	,4
Dordrecht museum	27	2,0
Gouda	21	1,5
Kroller Muller museum	40	2,9
Den Bosch St Jan	95	6,9
Den Bosch Noord Brabantsmuseum	66	4,8
Den Bosch general	51	3,7
Den Bosch Prentenmuseum	59	4,3
Valkenburg Gemeentegrotten	44	3,2
Breda Grote Kerk	30	2,2
Breda Begijnhof	8	,6
Total	1383	100,0

The museums for example, range from national museums (Rijksmuseum) to a small local one in Den Bosch; also the collections of the museums vary. The churches and cathedrals are all considered part of the cultural heritage and are open to the public because of that reason. Unfortunately the weather was quite bad, so the number of people that visited Naarden Vesting (fortress) was quite small during the week of the research. Some sites were included because of their special position. Some of them are Madurodam, the Gemeentegrotten (Caves) in Valkenburg, Mondo Verde theme park and a theatre (Toneelschuur). When categorised by type of attraction, the following picture can be seen:

**Table 2 TYPE**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid museum	556	40,2	40,2	40,2
church	223	16,1	16,1	56,3
amusementpark	356	25,7	25,7	82,1
theater	30	2,2	2,2	84,2
city center	112	8,1	8,1	92,3
historical building	106	7,7	7,7	100,0
Total	1383	100,0	100,0	

#### 4.4. Survey Participants' Description

The majorities of participants in this research are female: of the visitors surveyed 54.4%. According to the Van der Broek et. al. (2005) women are more interested in culture than men. There is no direct evidence to prove that. However, there is an indirect support. Most of the names in the address files of the cultural institutions in The Netherlands are dominated by women (Ranshuysen 2000 and 2002). Another thing resulted from a recent study under visitors of "Introdans" that the women were the decision-makers to visit and attend a show (Ranshuysen 2005). Simply, women do more activities and engage with culture than men do or at least make the collective decision to visit culture. In table 3 below, the age groups were divided into 7 different groups and were almost equally distributed. However, people aged 15 or younger and 15-19 represent only a small percent of the survey participants. While females slightly dominated in filling the questionnaire in most of the age groups, males took over at the age group of 40-49. The highest response rate was shown in The Hague and Amsterdam. Particularly, the well-known tourist attraction "Madurodam" scored over 17% of all the survey participants. Amsterdam responses were dominated by the visitors to the Anne Frank House, with 11.5% of all questioned people. Over 50% of

the questioned had university degrees, dominated by Bachelors. 24.7% of the surveyed people had vocational education and small percent of primary and secondary school level. 29.2% of the surveyed indicated their occupational group as professional, doctors, lawyers, teachers, etc. did fall into this particular category. It was followed by the clerical /administrative positions with 18.5% and director or manager with 17.9%. In 2002 ATLAS research reports that younger people are a very important segment of the total market. The single largest age group is 20-29 and almost 40% of visitors are under 30. The report points out that the youth market is important for cultural tourism not only because people visit attractions when they are young, but also the cultural experiences they may have in their youth may influence their future tourism behaviour as well. In the table below, it is obvious that the age group from 50 and above is the largest group of visitors. There is a range of ages in the table and this could be explained by the fact that the survey was held in the period of autumn holiday break, particularly in the southern part of the country only, and a variety of age groups would take a day out to visit some of the cultural attractions in the country. Most people aged group of 30-49 cohort travelled with their family. Since it was a school holiday, this is not surprising. 731 of participants were female and 611 were male.

**Table 3 Age group**

	Frequency	Valid Percent	Cumulative Percent
15 or younger	8	,6	,6
16-19	77	5,7	6,3
20-29	229	17,0	23,3
30-39	245	18,2	41,5
40-49	320	23,8	65,3
50-59	231	17,2	82,5
60 or over	236	17,5	100,0
Total	1346	100,0	

**Table 4 Highest level of educational qualification**

	Frequency	Valid Percent	Cumulative Percent
Valid primary school	42	3,2	3,2
secondary school	266	20,0	23,1
vocational education	330	24,8	47,9
bachelor degree	485	36,4	84,4
master or doctoral degree	208	15,6	100,0
Total	1331	100,0	

There is a problem here, however, because of the level of vocational education. This type of education can be divided into a lower, a medium and a high level. The lower level has recently changed into a different type of school. Before this change it was also called vocational level. If we do not include this group low and high education are almost of the same size.

**Table 5 Occupational situation**

	Frequency	Valid Percent
employed	564	42,2
self employed	186	13,9
retired	198	14,8
housewife/man	172	12,9
student	174	13,0
unemployed	43	3,2
Total	1337	100,0

**Table 6 Type of profession**

	Frequency	Valid Percent
director or manager	200	17,9
professional	326	29,2
technical profession	137	12,3
clerical/administration	207	18,5
service and sales personnel	119	10,7
manual and craftworker	128	11,5
Total	1117	100,0

**Table 7 Annual household gross income group**

	Frequency	Valid Percent	Cumulative Percent
5.000 euro or less	64	6,3	6,3
5.001-10.000 euro	67	6,6	13,0
10.001-20.000 euro	83	8,2	21,2
20.001-30.000 euro	162	16,0	37,2
30.001-40.000 euro	212	21,0	58,2
40.001-50.000 euro	152	15,0	73,3
50.001-60.000 euro	113	11,2	84,5
more than 60.000 euro	157	15,5	100,0
Total	1010	100,0	

When looking at their visit/stay while being asked, 36 % lived in the same area as where the research was conducted, 64% came from another part of the country.

**Table 7a. Current place of residence**

	Frequency	Valid Percent
Valid local area	492	36,0
rest of the country	874	63,9
abroad	2	,1
Total	1368	100,0

The question below on repeat visitation did not generate surprises due to the fact that only the Dutch people participated in the project. 60% had visited the place before. There is no coincidence that 60% of the surveyed people had been to the visited area before. As most of them are local day-trippers, visiting familiar destinations is a known type of activity during a day off or a short holiday. An attempt to create cross tabulation between the age and the number of previous visits to the site did not give any unexpected results in a statistical sense.

Table 8 Repeat visit by visited attractio/site

Site	Have you ever been to this area before		Total
	yes	no	
Amsterdam	16	9	25
Rijksmuseum	64,0%	36,0%	100,0%
Amsterdam Museumplein	7	5	12
	58,3%	41,7%	100,0%
Amsterdam AnneFrankhuis	31	91	122
	25,4%	74,6%	100,0%
Landgraaf Mondo Verde	7	16	23
	30,4%	69,6%	100,0%
Utrecht general	10	2	12
	83,3%	16,7%	100,0%
Utrecht Domkerk	21	7	28
	75,0%	25,0%	100,0%
The Hague Madurodam	183	46	229
	79,9%	20,1%	100,0%
The Hague Binnenhof	21	13	34
	61,8%	38,2%	100,0%
The Hague Panorama Mesdag	24	11	35
	68,6%	31,4%	100,0%
The Hague Gevangenpoort	4	22	26
	15,4%	84,6%	100,0%
Haarlem Toneelschuur	22	7	29
	75,9%	24,1%	100,0%
Haarlem Frans Hals Museum	10	21	31
	32,3%	67,7%	100,0%
Haarlem Bavo kerk	2	5	7
	28,6%	71,4%	100,0%
Naarden Vesting		1	1
		100,0%	100,0%
Maastricht St Servaas kerk	23	17	40
	57,5%	42,5%	100,0%
Rotterdam Boymans museum	1	2	3
	33,3%	66,7%	100,0%
Rotterdam Kunsthall	9	3	12
	75,0%	25,0%	100,0%
Bergen op Zoom Markiezenhof	13	17	30
	43,3%	56,7%	100,0%
Bergen op Zoom St Gertrudiskerk		1	1
		100,0%	100,0%
Dordrecht museum	7	10	17
	41,2%	58,8%	100,0%
Gouda	6	11	17
	35,3%	64,7%	100,0%
Kroller Muller museum	22	11	33
	66,7%	33,3%	100,0%
Den Bosch St Jan	32	12	44
	72,7%	27,3%	100,0%
Den Bosch Noord Brabantsmuseum	15	20	35
	42,9%	57,1%	100,0%
Den Bosch general	22	7	29
	75,9%	24,1%	100,0%
Den Bosch Prentenmuseum	31	5	36
	86,1%	13,9%	100,0%
Valkenburg Gemeentegrotten	19	5	24
	79,2%	20,8%	100,0%
Breda Grote Kerk	9	3	12
	75,0%	25,0%	100,0%
Breda Begijnhof	3		3
	100,0%		100,0%
Total	570	380	950
	60,0%	40,0%	100,0%

Experience of the atmosphere of the place was mentioned prominently as a reason for visiting the particular site as well as sightseeing, even more than learning new things. The table below indicates that in general learning new things is a possibility in the visited area. However, it is not the primary reason for the visit. There is a mixed response in a number of cases, however.

**Table 9A Reason for visiting: to learn new things**

	Frequency	Valid Percent
totally disagree	181	20,0
disagree	159	17,5
neither	219	24,2
agree	205	22,6
totally agree	142	15,7
Total	906	100,0
	1383	

The same goes for entertainment, which is seen only as an augmenting attraction.

**Table 9B Reason for visiting: to be entertained**

	Frequency	Valid Percent
totally disagree	178	19,6
disagree	132	14,5
neither	186	20,5
agree	233	25,7
totally agree	179	19,7
Total	908	100,0

**Table 9C Reason for visiting: finding out more about the culture of this area**

	Frequency	Valid Percent
totally disagree	170	18,8
diagree	180	19,9
neither	227	25,1
agree	186	20,6
toyally agree	141	15,6
Total	904	100,0

The word culture, according to the survey results, plays a somewhat neutral role and the answers were spread equally between “agree” and “disagree”. Had the word culture been specified and better definitions given, the results could have been clearer. The word culture has different meanings for different people.

**Table 9D Reason for visiting: to experience the atmosphere of this area**

	Frequency	Valid Percent
totally disagree	46	5,1
disagree	62	6,8
neither	153	16,8
agree	293	32,2
totally agree	355	39,1
Total	909	100,0

The atmosphere scored the highest results among all the answers, and it can be seen as primary reason for visiting a destination. It is not clear, however, what is actually meant by ‘to experience the atmosphere of this area’ in the questionnaire. It may be because it is so vague everyone is bound to say of course, experiencing the atmosphere is one of the motivations to visit this site/attraction or location. Furthermore, these participants are mostly day visitors and more likely to visit certain destinations to experience the atmosphere, contrasting with tourists whose main motivations are more related to learning new things.

**Table 9E Reason for visiting: primarily for sightseeing**

	Frequency	Valid Percent
totally disagree	64	7,0
disagree	78	8,6
neither	143	15,7
agree	261	28,7
totally agree	363	39,9
Total	909	100,0

Table 9E can be described as a very clear and direct one, as well as the answers given to it. Presumably sightseeing as a tourist attraction plays an important role in a choice of a destination or area. An attempt to create cross tabulation between the age and behaviour did not give any unexpected or surprising results. The report *Cultuurminnaars en Cultuurmijders* (2005) notes surprising detail that the average improvement



of the level of education of the Dutch people has not resulted in more participation in culture. It totally contradicts the view of Richards (2001) as states “the combination of high education levels and high income tends to produce very high levels of cultural consumption on holiday”. When cross tabulation is made between “types” of attraction with “I am visiting this place to learn new things” this picture results (see tables 10-14). When looking at different types of attractions, it might seem logical that they have a different meaning to their visitors. For example, wanting to learn new things is very obvious when going to a museum and less when visiting a church and historical buildings.

**Table 10. I am visiting this area to learn new things \* TYPE Crosstabulation**

			TYPE						Total
			museum	church	amusementpark	theater	city center	historical building	
I am visiting this area to learn new things	disagree	Count % within TYPE	49 13,0%	42 33,6%	71 27,3%	2 8,3%	8 14,8%	9 13,4%	181 20,0%
	2	Count % within TYPE	58 15,4%	27 21,6%	55 21,2%	6 25,0%	5 9,3%	8 11,9%	159 17,5%
	3	Count % within TYPE	82 21,8%	27 21,6%	85 32,7%	8 33,3%	5 9,3%	12 17,9%	219 24,2%
	4	Count % within TYPE	105 27,9%	20 16,0%	29 11,2%	6 25,0%	25 46,3%	20 29,9%	205 22,6%
	agree	Count % within TYPE	82 21,8%	9 7,2%	20 7,7%	2 8,3%	11 20,4%	18 26,9%	142 15,7%
	Total	Count % within TYPE	376 100,0%	125 100,0%	260 100,0%	24 100%	54 100%	67 100,0%	906 100,0%

**Table 11. I want to find out more about the culture of this area \* TYPE Crosstabulation**

			TYPE						Total
			museum	church	amusementpark	theater	city center	historical building	
I want to find out more about the culture of this area	disagree	Count % within TYPE	70 18,6%	22 17,3%	65 25,3%	5 20,8%	3 5,7%	5 7,5%	170 18,8%
	2	Count % within TYPE	75 19,9%	28 22,0%	48 18,7%	10 41,7%	8 15,1%	11 16,4%	180 19,9%
	3	Count % within TYPE	98 26,1%	17 13,4%	84 32,7%	5 20,8%	10 18,9%	13 19,4%	227 25,1%
	4	Count % within TYPE	76 20,2%	33 26,0%	35 13,6%	2 8,3%	23 43,4%	17 25,4%	186 20,6%
	agree	Count % within TYPE	57 15,2%	27 21,3%	25 9,7%	2 8,3%	9 17,0%	21 31,3%	141 15,6%
	Total	Count % within TYPE	376 100,0%	127 100%	257 100,0%	24 100,0%	53 100%	67 100,0%	904 100,0%

Learning or finding out more about the culture is rather important when visiting city centres and historical buildings. Experiencing the atmosphere of the place is important for all the sites. Also all age groups agree on this.

**Table 12. I want to experience the atmosphere of this area \* TYPE Crosstabulation**

			TYPE						Total
			museum	church	amusementpark	theater	city center	historical building	
I want to experience the atmosphere of this area	disagree	Count % within TYPE	19 5,0%	9 7,1%	14 5,4%	1 4,2%		3 4,5%	46 5,1%
	2	Count % within TYPE	22 5,8%	12 9,4%	20 7,7%	4 16,7%		4 6,1%	62 6,8%
	3	Count % within TYPE	54 14,3%	16 12,6%	67 25,9%	4 16,7%	8 14,5%	4 6,1%	153 16,8%
	4	Count % within TYPE	110 29,1%	45 35,4%	94 36,3%	11 45,8%	19 34,5%	14 21,2%	293 32,2%
	agree	Count % within TYPE	173 45,8%	45 35,4%	64 24,7%	4 16,7%	28 50,9%	41 62,1%	355 39,1%
	Total	Count % within TYPE	378 100,0%	127 100,0%	259 100,0%	24 100,0%	55 100%	66 100,0%	909 *****

When asked about sightseeing, the respondents agree that it is important except for the theatre.

**Table 13. I am visiting primarily for sightseeing \* TYPE Crosstabulation**

			TYPE						Total
			museum	church	amusementpark	theater	city center	historical building	
I am visiting primarily for sightseeing	disagree	Count	32	13	8	4	4	3	64
		% within TYPE	8,5%	10,3%	3,0%	16,7%	7,5%	4,5%	7,0%
	2	Count	29	18	16	7	5	3	78
		% within TYPE	7,7%	14,3%	6,1%	29,2%	9,4%	4,5%	8,6%
	3	Count	52	18	46	8	7	12	143
		% within TYPE	13,9%	14,3%	17,4%	33,3%	13,2%	17,9%	15,7%
4	Count	111	31	71	3	23	22	261	
	% within TYPE	29,6%	24,6%	26,9%	12,5%	43,4%	32,8%	28,7%	
agree	Count	151	46	123	2	14	27	363	
	% within TYPE	40,3%	36,5%	46,6%	8,3%	26,4%	40,3%	39,9%	
Total	Count	375	126	264	24	53	67	909	
	% within TYPE	100,0%	100,0%	100,0%	100,0%	100%	100,0%	****	

To be entertained is stated less for visits to churches, and very important when going to the amusement park and theatre.

**Table 14. I am visiting to be entertained \* TYPE Crosstabulation**

			TYPE						Total
			museum	church	amusementpark	theater	city center	historical building	
I am visiting to be entertained	disagree	Count	91	45	17		15	10	178
		% within TYPE	24,2%	35,4%	6,5%		28,3%	14,9%	19,6%
	2	Count	67	25	22		6	12	132
		% within TYPE	17,8%	19,7%	8,4%		11,3%	17,9%	14,5%
	3	Count	73	24	56	2	7	24	186
		% within TYPE	19,4%	18,9%	21,5%	8,3%	13,2%	35,8%	20,5%
4	Count	96	22	79	8	16	12	233	
	% within TYPE	25,5%	17,3%	30,3%	33,3%	30,2%	17,9%	25,7%	
agree	Count	49	11	87	14	9	9	179	
	% within TYPE	13,0%	8,7%	33,3%	58,3%	17,0%	13,4%	19,7%	
Total	Count	376	127	261	24	53	67	908	
	% within TYPE	100,0%	100,0%	100,0%	100%	100%	100,0%	100%	

For the majority of the participants this was just a day-trip. They stayed in their own home. There is a clear difference between the behaviour of cultural consumers and cultural tourists, tourists consuming cultural attractions and objects during a holiday. According to Richards (2005) in ATLAS Cultural Tourism Research Project, day visitors tend to have different attitudes and motivations to both local residents and overnight tourists. Most of the evidence of the behaviour or motives of tourists visiting cultural sites is basic, mixed and inconsistent. Therefore, researching the behaviour of cultural tourists is relevant in this case.

**Table 15. Accommodation**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Own home	644	46,6	46,6	46,6
	Second residence	13	,9	,9	47,5
	Hotel	20	1,4	1,4	49,0
	Self catering	122	8,8	8,8	57,8
	Bed and Breakfast	19	1,4	1,4	59,1
	Caravan/tent	14	1,0	1,0	60,2
	Friends and relatives	84	6,1	6,1	66,2
	Hostel	16	1,2	1,2	67,4
	Other	451	32,6	32,6	100,0
	Total	1383	100,0	100,0	

Due to the fact that all of the participants were of Dutch origin, almost 66% of them listed the accommodation as their own home. This confirms that most of the visitors were day-trippers.

When asked for their main purpose of this trip, a big proportion (29.7%) of the respondents indicated they were on a cultural event. Not so many respondents answered this question, however. Possible clarification for this is that participants had different reasons for their main purpose of the trip (in total, 892 answered this question). The survey was carried out among the Dutch visitors/tourists and the percentage of domestic tourists in particular that were on holiday is lower in part because they tend to participate in cultural events, whereas holiday is the most frequent motive for all tourists.

**Table 16. Purpose of the trip**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Holiday	170	12,3	20,2	20,2
	Cultural event	288	18,1	29,7	49,9
	VFR	96	1,7	2,7	52,6
	Business	23	,3	,5	53,1
	Conference	4	,2	,4	53,4
	Sport event	3	7,2	11,8	65,2
	Shopping	99	14,2	23,4	88,6
	Other	197	6,9	11,4	100,0
	Total	880	60,9	100,0	
Missing	System	503	39,1		
Total		1383	100,0		

When asked how would you describe your current holiday, the answers can be described as follows, see table 17. Cultural holiday and city holiday though, score the highest points, respectively (82) and (87).

**Table 17. Description of current holiday**

	N
Sun/Beach holiday	3
Health/sports holiday	30
Cultural holiday	82
Ecotourism/nature holiday	8
Rural tourism holiday	13
Touring holiday	4
City holiday	87
Others	131

Answers to the question about the 'sources of information consulted before the arrival' can be seen in table 18. According to Continu Vakantie Onderzoek (2003) 3.6 million trips in The Netherlands consulted the accommodation where they were staying and 1.1 million holidays consulted the travel agents or the tour operator. Approximately 400,000 thousand holidays consulted the Tourist Information Centres (VVV), and the same goes for ANWB. All vacations in The Netherlands are often consulted by the accommodation suppliers or by the tourist information centres for the preparation of the holiday, while tourist boards and transport companies are mostly ap-

proached through the Internet. In this survey, the majority of participants were day-trippers and, therefore, they consulted other sources of information before arriving at the destination/area. The Internet is increasingly becoming the most important source of information during the preparation for holidays. In 1999 1.4 million Dutch people searched for information on the Internet while preparing for a holiday. This is 2.5 times more in comparison with 1998. 71% use the Internet only to get an impression about the destination/location, while to get an impression about the accommodation - 40% and 36% look for the country map to find out where the holiday places/locations are (NRIT, 2000). In The Netherlands there are 10.8 million Internet users (Nielssen/NetRatings, 2005). Research done by Austrian Bureau Fessel-GfK shows that 64% of the Dutch use Internet at least once a week for searching for information and The Netherlands is number one in comparison to other European countries. In the second place comes the U.K. with 55%. In terms of information channels in The Netherlands, the top three most important are the Internet (70%), travel agencies (20%) and tour operators' brochures (10%).

**Table 18. Sources of information before arrival**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid family and friends	641	46,3	46,3	46,3
previous visit	163	11,8	11,8	58,1
internet	196	14,2	14,2	72,3
tourist board	3	,2	,2	72,5
travel agency	31	2,2	2,2	74,8
tv/radio	54	3,9	3,9	78,7
newspaper/magazines	45	3,3	3,3	81,9
tour operator brochure	9	,7	,7	82,6
guide books	228	16,5	16,5	99,1
other	13	,9	,9	100,0
Total	1383	100,0	100,0	

As it is noticeable family and friends play an important role in terms of source of information, followed by the previous visit and Internet. The Netherlands score the highest in terms of possession and use of Internet, and as result of this survey, it could be concluded that 'cultural visitors' are likely to use the Internet as a source of searching for information about cultural heritage and sites. Deloitte & Touche (2005) pointed out that the Internet has a big share as an information channel for short holidays. The travel agency is an important source of information for middle-long and long holidays.

It is interesting here (table 18) that only 45 participants indicated that sources of information before arrival to the region/place were from newspapers/magazines. Continu Vakantie Onderzoek (2003) pointed out that the readers of national newspapers averagely higher to go on holiday or take a vacation than the Dutch population as a whole (66%). It is relatively low (59%) to take a holiday for those who do not subscribed for a national newspaper. When asked what sources of information you have consulted in this area/site, the results are as follows:

**Table 19. Source of information on site/location**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	family and friends	98	7,1	13,5	13,5
	tourist Office	142	10,3	19,6	33,1
	internet	142	10,3	19,6	52,6
	touro perator infor.	2	,1	,3	52,9
	newspaper/magazine	30	2,2	4,1	57,0
	Local brochures	54	3,9	7,4	64,5
	guide books	32	2,3	4,4	68,9
	tv/radio	4	,3	,6	69,4
	Others	222	16,1	30,6	100,0
	Total	726	52,5	100,0	
	Missing	System	657	47,5	
Total		1383	100,0		

Here is interesting to see that, when comparing the responses in table 18 and table 19, it is clear that being similar, they confused many survey participants. While 196 people consulted the Internet while looking for information prior to their actual trip and 142 participants also consulted the Internet in that area. In fact, the question in table 18 should be either completely eliminated from the questionnaire or be rephrased. It is interesting though, that in table 19, (142) of participants consulted the tourist information centre. According to Nolan (1976) using a semantic differential approach across four dimensions of authenticity (accurate-inaccurate), evaluative (informative-uninformative), personalism (exciting-unexciting) and objectivity (biased-unbiased), guide books and official tourist board information services are seen as the most credible sources, with travel advertisements in the newspaper and magazines the least credible. The World Tourism Organisation (1985) confirms that national tourist administrations are viewed as authoritative sources of information. Noland concludes that tourists do recognise bias and promotional distortions in tourism information sources yet still find the information offered by those sources useful.

When asked have you visited or are you planning to visit (only this trip) any of the following cultural sites? The results are as follows:

**Table 20. Have you visited or are you planning to visit**

	Count
Museums	650
Monuments	271
Art galleries	118
Religious sites	424
Historic sites	345
Theatres	149
Heritage/crafts centre	87
Cinema	221
Pop concerts	58
World music events	24
Classical music events	50
Dance events	58
Traditional Festivals	54

On this trip, many participants visited or were planning to visit other cultural sites and attractions. In the list above, there are many different types of attractions, and it is quite impossible to group the sites together to see how many visitors per attraction or group there were. But this list basically shows how many visitors chose to visit another cultural site and objects. Remarkably, many visitors have visited or going to visit a museum (650) out of (1383). Of course, some participants have chosen more than one attraction or site out of this list.

It is noticeable in table 20 that one of the top 5 cultural objects and attractions is the cinema. According to the report Social and Cultural Plan bureau (2005) in 2003 more than half of the Dutch (57%) went at least once to a film/cinema. Museums score the highest percentage of participants. In 2003 38% of the Dutch population visited a museum. Most respondents were planning or visited these cultural objects and sites.

In table 21, the majority of respondents arrived by car. Cities such as Amsterdam and The Hague are often visited by train. In particular the larger cities are often visited by train, and travel around the city in this case such as Amsterdam or The Hague by a public transport. Some visitors might come primarily to visit a cultural site by their own car and they might travel around the area by a public transport to visit another secondary attraction, especially in cities where parking lots are limited and expensive.



**Table 21. Means of transport**

	N
Air	2
Own car	732
Hire car	11
Coach	7
Train	301
Local transport	206
Motorcycle	12
Bycicle	128
Walking	80
Other	11

As to travel company, the majority of the respondents visited the sites with their partner, family or friends. See also table 23.A further on.

**Table 22. Travel company**

	Count
Alone	211
With your partner	423
With your family	438
With friends	231
With tour group	31
Other	20
Total	1354

What did visitors think about their visit? With all the questions, most people answered neutral. When looking at specific sights, the outcome is different. The people participated in this research gave a mark for the satisfaction they experienced while visiting. As it can be seen here, the majority of participants gave a very sufficient mark, which is a 7 and above.

**Table 23. How satisfied are you with your visit to this area**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	2	4	,3	,3	,3
	3	7	,5	,5	,8
	4	9	,7	,7	1,5
	5	42	3,0	3,1	4,6
	6	133	9,6	9,9	14,6
	7	493	35,6	36,9	51,5
	8	457	33,0	34,2	85,6
	9	147	10,6	11,0	96,6
	very satisfied	45	3,3	3,4	100,0
	Total	1337	96,7	100,0	
Missing	System	46	3,3		
Total		1383	100,0		

To what extent do you personally connect the following images to this area? Images in this case have the associations with pictures.

**Authentic sights**

	Frequency	Valid Percent
very little	313	23,9
2	436	33,3
3	340	26,0
4	159	12,1
very much	61	4,7
Total	1309	100,0

**Historic architecture**

	Frequency	Valid Percent
very little	391	30,0
2	393	30,2
3	285	21,9
4	160	12,3
very much	73	5,6
Total	1302	100,0

### Museums and cultural attractions

	Frequency	Valid Percent
very little	374	28,4
2	426	32,4
3	299	22,7
4	157	11,9
very much	59	4,5
Total	1315	100,0

### Customs and traditions

	Frequency	Valid Percent
very little	114	8,8
2	254	19,6
3	413	31,8
4	307	23,7
very much	209	16,1
Total	1297	100,0

### Regional gastronomy

	Frequency	Valid Percent
very little	154	11,9
2	257	19,8
3	402	31,0
4	254	19,6
very much	229	17,7
Total	1296	100,0

### Hospitable local people

	Frequency	Valid Percent
very little	193	14,8
2	340	26,2
3	449	34,5
4	190	14,6
very much	128	9,8
Total	1300	100,0

**Lively atmosphere**

	Frequency	Valid Percent
very little	324	24,8
2	449	34,3
3	311	23,8
4	155	11,8
very much	70	5,3
Total	1309	100,0

**Linguistic diversity**

	Frequency	Valid Percent
very little	198	15,3
2	292	22,5
3	359	27,7
4	224	17,3
very much	224	17,3
Total	1297	100,0

**Culturally distinct region**

	Frequency	Valid Percent
very little	112	8,7
2	316	24,4
3	484	37,4
4	227	17,6
very much	154	11,9
Total	1293	100,0

**Multicultural region**

	Frequency	Valid Percent
very little	219	16,8
2	329	25,3
3	344	26,5
4	231	17,8
very much	177	13,6
Total	1300	100,0

These 10 possible associations with the region offered to the survey participants did not find any special connections to the age when applied to a cross tabulation. However, the image depends on the attraction type and this does not give us any useful information. Nevertheless, surprisingly the atmosphere scored very little of the “very much” answers in compare to linguistic diversity and multi-cultural region categories.

However, taking into account that many of these sites are visited by international tourists scoring high on lingual and multi – cultural associations are logical. When asked can you indicate how much money have you spent (or will spend) during your stay, the following answers were given.

**Table 23.A Number of people of the travel party**

	Frequency	Percent	Valid Percent	Cumulative Percent
1	171	12,4	15,2	15,3
2	466	33,7	41,4	56,7
2	1	,1	,1	56,8
3	144	10,4	12,8	69,6
4	193	14,0	17,2	86,8
5	84	6,1	7,5	94,2
6	27	2,0	2,4	96,6
7	8	,6	,7	97,3
8	11	,8	1,0	98,3
9	3	,2	,3	98,6
10	9	,7	,8	99,4
12	1	,1	,1	99,5
15	3	,2	,3	99,7
21	1	,1	,1	99,8
30	2	,1	,2	100,0
Total	1125	81,3	100,0	
Missing System	258	18,7		
Total	1383	100,0		

Spending:

**Statistics**

Travel expenditure

N	Valid	693
	Missing	690
Mean		36,73
Sum		25454

**Statistics**

Accommodation expenditure

N	Valid	301
	Missing	1082
Mean		101,85
Sum		30658

**Statistics**

Food and drink expenditure

N	Valid	850
	Missing	533
Mean		53,2656
Sum		45275,75

**Statistics**

Shopping expenditure

N	Valid	493
	Missing	890
Mean		74,9959
Sum		36973,00

**Statistics**

Attraction admissions expenditure

N	Valid	778
	Missing	605
Mean		37,0162
Sum		28798,60

**Statistics**

Total expenditure

N	Valid	1058
	Missing	325
Mean		190,1580
Sum		201187,20

Due to the type of the questions, many survey participants refused to disclose any information that relates to finances. Therefore many of these questions remained *unanswered*. Due to the different sample numbers in each of these sub-categories the results are presented in terms of the statistics above in order to help the reader to interpret the average expenditure per attraction.

**Table 24. Top five cities suitable for a cultural holiday**

	N
Amsterdam	514
Antwerp	302
Athens	241
Barcelona	603
Berlin	229
Brussels	198
Budapest	142
Buenos Aires	58
Cape Town	94
Cardiff	8
Cracow	48
Dublin	107
Edinburgh	129
Florence	345
Glasgow	57
Helsinki	55
Hong Kong	91
Istanbul	126
Lisbon	136
London	420
Madrid	193
Moscow	134
New York	258
Oporto	68
Paris	626
Prague	378
Rome	502
Rotterdam	102
Sydney	85
Venice	337
Vienna	250

When asked to tick from the following list the five cities, which you think are most suitable for a cultural holiday, the cities most frequently mentioned are Paris, Barcelona, Amsterdam, Rome and London. This question did not receive any unexpected answers, although Barcelona obtained higher vote than the Italian capital Rome. The

success of Amsterdam in this particular survey can be attributed to the better familiarity of the Dutch people with their capital. Eastern European cities like Budapest and Moscow are seen as promising destinations and did win a significant amount of votes from the survey participants. Destinations located on the other continents had little success among the surveyed people. According to the previous ATLAS surveys, the European market is dominated by classic cultural capitals such as Paris, Rome and London. However, Barcelona has increased its ranking strongly (Richards, 2005). In Barcelona's case, it scores highly because of its rich cultural heritage and specifically because of its fashionable status.

The top 5 cities that were voted as the most suitable for a cultural vacation are Paris, Barcelona, Amsterdam, Rome and London. The cities that are the least suitable for a cultural vacation, according to the survey, are Cardiff, Cracow, Glasgow, Buenos Aires and Porto. Nevertheless, it is important to mention that the question itself is somewhat unclear and could lead the survey participants to different answers. For instance, the general term "cultural vacation" can have a different meaning for every individual and can be interpreted differently as arts, architecture and cuisine or pop-music concert. As raised before, the term "cultural vacation" for a Latvian could be a ballet performance as a "cultural vacation" and for a Dutch person could be a pop concert or a performance.

When examined, the actual tourist flows to these top cultural vacations according to the Dutch cultural visitors resulted in different conclusions. It is important to bear in mind that the word culture has also different meanings to different cultures.

## **Paris**

Paris hotels received 14.8 million tourist visits and around 33 million tourist overnights in 2002, representing a moderate increase of 1.2% in visits and a slight growth for overnights. International arrivals increased slightly, following a disappointing performance in 2001, whilst domestic visits and overnights decreased. This may be attributed to a number of reasons including the impact of euro, which made nearby euro zone destinations easier to travel to. Furthermore, in 2001, many travellers may have changed their plans after the events of September 11th and chosen to holiday at home in the capital city, boosting figures for that year.



Figure 1.1 Visitor arrivals Paris (M)

	1999	2000	2001	2002
Domestic	4,926	5,624	5,873	5,848
International	9,544	9,191	8,788	8,992
<b>Total</b>	<b>14,470</b>	<b>14,815</b>	<b>14,662</b>	<b>14,840</b>
Nights				
Domestic	8,939	10,577	10,719	10,551
International	22,190	22,969	22,268	22,443
<b>Total</b>	<b>31,129</b>	<b>33,546</b>	<b>32,988</b>	<b>32,994</b>

Source: INSEE; ORTIF (European city destinations, Mintel report).

Visitors from the USA accounted for 18.8% of arrivals in Paris in 2002, representing a decline of 3.2% against 2001 figures. Other markets that declined in 2002 include Japan, South America and the near and Middle East and these decreases may largely be attributed to the economic climates and instability. All of the major source markets in Europe increased their share of arrivals in 2002 as post-September 11th; the pattern of intra-regional travel becomes increasingly evident. Germany suffered from an economic downturn and as a result, the normally adventurous travellers with a high propensity for long-haul trips are instead searched for closer and cheaper options including city-breaks. Furthermore, the emergence of low-cost airlines in Europe such as 'German Wings', with its route from Cologne/Bonn to Paris priced at just €19 during special promotions, enabled Paris to attract more weekend tourists particularly the high spending cash-rich/ time-poor market. British travellers account for the second most important market to Paris and with the new high-speed routes on the 'Euro Star' and the dominance of the low-cost carriers, access to the French capital is easy from many of the major cities in the UK. However, much is dependent on the pound to euro rate, which was not encouraging during the summer months of 2003.

## Barcelona

The Olympic Games catapulted Barcelona into the upper echelons of European city destinations. Previously, tourism to the city had been dominated by business travelers, but the kudos of hosting an event of the scale and global reach of the Olympics led to an extraordinary explosion in visitors to the city over the preceding decade. Arrivals and overnight stays all but doubled in the ten years since the Games were held in Barcelona in 1992, which is a vindication of the decision to completely overhaul the previously unfashionable dockland areas in which accessibility was its main problem. The doubling in tourist numbers over the last decade is also testament to the city's astute investment in promoting Barcelona's artistic and architectural heritage and the richness of its day-to-day cultural life.

*Figure 1.2 Arrivals and overnights, 1992-2002 (M)*

	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002
<b>Arrivals</b>	1.87	2.46	2.66	3.09	3.06	2.82	2.97	3.12	3.14	3.38	3.58
<b>Overnights</b>	4.33	3.26	4.70	5.67	6.34	6.97	7.40	7.54	7.78	7.97	8.69

*Source: Turisme de Barcelona (European city destinations, Mintel report).*

In what was an extremely tough year for the global travel industry, Barcelona was one of the few cities featured in this report to have reported a rise in visitor numbers in 2002. This scarcely credible achievement was almost certainly the result of the Barcelona's International Year of Gaudi 2002, a celebration coinciding with 150th anniversary of the great Catalan architect's birth. In 2002, the number of tourists visiting the city grew by 6% to 3.58 million. More importantly, overnight stays jumped 9% to reach a total of 8.69 million, the first time they have ever breached the 8 million mark. Another reason Barcelona was able to weather the post-September 11th storm was its almost complete reliance on the European and domestic markets, which accounted for 85% of all arrivals. Europeans accounted for 85% of all visitors to Barcelona during 2002, and within that, domestic tourists took a 36% share of the market, with other European countries representing just under half of all arrivals. The UK and Ireland, treated as one entity by Turisme de Barcelona, remained the top source market with a share of 14.4%, or 516,000 arrivals in 2002. Italy supplanted France as the second most important with a share of 7.9%. Germany, suffering from a sickly economy, saw its market share fall to 5.0% from 5.5% the year before. Arrivals from Holland, on the other hand, jumped to 183,000, from just 111,000 in 2001. This remark-

able jump was the result of a rise in the number of cheap flights to Barcelona from Dutch cities, according to Turisme de Barcelona.

## Amsterdam

Amsterdam received nearly 11 million visitors in 2002, a big increase on the 8.7 million visitors it welcomed in 2001. Although this ‘headline’ number looks striking in the context of a difficult year for the global tourism industry, it actually masked a worrying drop in foreign tourists. Due to a change in the method of calculating domestic day visitors, the Amsterdam Tourist Board reported a steep rise in Dutch visitors to 5.9 million in 2002. The number of foreign visitors – the mainstay of the city’s tourist’s economy – actually fell in 2002, tumbling 2% to 5 million. Therefore, it was only through recognising a massive increase in Dutch day-trips that the Amsterdam Tourist Board could announce a big rise in arrivals during 2002.

*Figure 1.3: Total arrivals\*, 2001-02 (000s)*

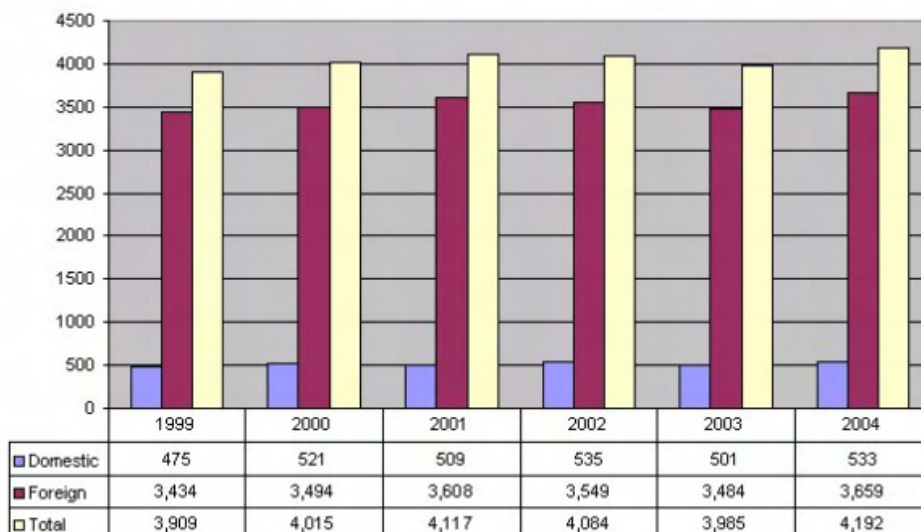
	2001	2002
Domestic	3,600	5,900
Foreign	5,100	5,000
Total	8,700	10,900

*\*Figures include foreign and domestic day-trippers*

*Source: Amsterdam Tourist Board (European city destinations, Mintel report).*

The UK is Amsterdam’s most important market, having undergone an explosion over the past decade or so due to the strength of sterling and the proliferation in low-cost airlines and train services. For young Britons in particular, Amsterdam is a cheap and accessible alternative weekend destination for stag and hen parties. Having said that, UK arrivals to Amsterdam slipped 5% to just under 1 million in 2002, and overnight stays dipped to 1.9 million in 2002, from 2.1 million the previous year. The number of US visitors to Amsterdam suffered an even bigger fall in 2002, with arrivals down a massive 14% to 590,000. As one of Europe’s main hubs for US travellers, Amsterdam was among the most affected by the post-September 11th slump in US foreign travel. By contrast, the number of domestic visitors registering in Amsterdam hotels rose to 532,000 in 2002, making it the third most important source market. Germany, with 257,000 visitors and Italy completed the top five.

Figure 1.3 A. Tourist arrivals in Amsterdam 1999-2004 (000s)



Source: *Amsterdamse Bureau voor Onderzoek en Statistiek (ATCB) (Mintel Report, 2006)*

Figures from the City of Amsterdam Research and Statistics Department reveal a 5.2% increase in tourists who spent at least one night in the city in 2004. This growth comprised an additional 32,000 Dutch visitors (+6.4%) and 175,000 more foreigners (+5%). The average annual growth in foreign tourism over the five-year period 1999-2004 was, however, just 1.3%, whilst the number of domestic tourists grew at an average rate of 2.4% per annum. Statistics produced by the ATCB consistently show a higher number of arrivals, as they take into account those who do not register in the city's hotels. The ATCB suggests that an additional 402,000 domestic tourists spent one night or more in Amsterdam, whilst almost a million foreigners (914,7000) stayed in unregistered accommodation, taking the total number of tourists to 5.5 million. Allowing for the 4,095,000 Dutch citizens, and the 623,700 overseas visitors who visit the city as day-trippers, brings the total to 10,228 million.

## Rome

Rome suffered more than other European cities in the aftermath of the September 11th terrorist attacks on the USA. Total arrivals to the city fell by 3% in 2002 to just under 7 million. Overnights held steady, though, an impressive achievement considering the steep decline in overall tourist numbers. That Roman hoteliers actually saw a rise in business in 2001 could be attributed to the efforts of the city's tourist board, which ran aggressive advertising campaigns, aimed at boosting domestic tourists to

the city. This resulted in a rise of 3.1 % in domestic tourists to Rome in 2002, which helped offset the 7.2% drop in foreign tourists.

*Figure 1.4 Arrivals and overnights in Rome, 2001-02*

	<b>Arrivals 2002</b>	<b>%change 2001-2</b>	<b>Overnights 2002</b>	<b>% change 2001-2</b>
<b>Domestic</b>	2,952,607	3.1	6,004,699	8.4
<b>Foreign</b>	3,996,107	-7.2	10,613,179	-4.1
<b>Total</b>	<b>6,948,714</b>	<b>-3.0</b>	<b>16,617,878</b>	<b>0.1</b>

*Source: Ente Bilaterale Territoriale di Roma e Provincia, (Mintel report).*

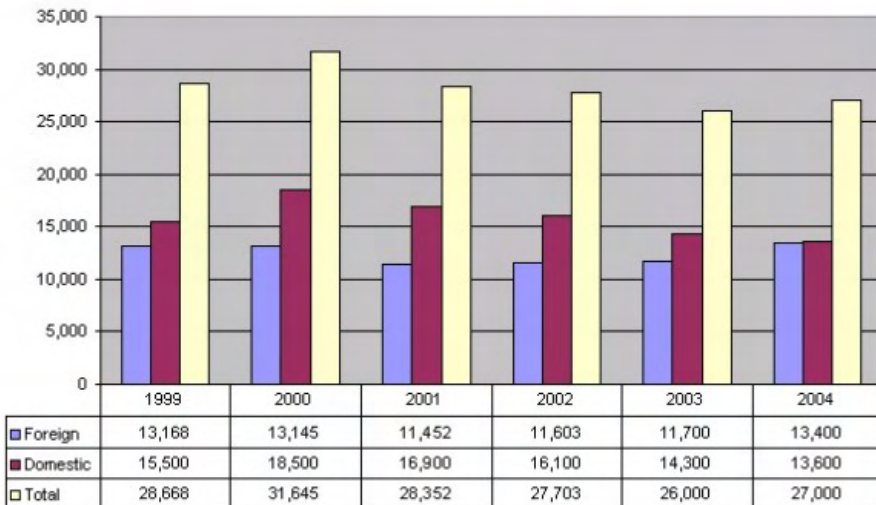
Arrivals from the European Union also increased in 2002. The number of European tourists rose by a sturdy 4.6% to 1.6 million in 2002, with total overnight stays up 7% to 4.4 million. The UK remained the most significant European source market, with arrivals rising 5.3% to 350,000 in 2002. French arrivals jumped over 13% to just over 180,000, while Spanish visitors rose over 10% to just short of 200,000. However, Germany bucked the positive trend, with visitors from Europe's largest source market falling 2.3%. Rome did well to boost its European arrivals in what was a very tough year for the global travel business, but the rise in visitors from the EU in no way compensated for the collapse in US visitors. Total arrivals from North America (USA and Canada) slumped 16.8% to 1.57 million, with overnight stays down by over 14%. This precipitous fall saw the US market share fall to 25% in 2002, down from 28% the previous year. The malaise afflicting the economies of Brazil and Argentina, countries with strong religious and cultural ties to Italy, ensured an even greater fall in Latin American visitors. Arrivals from Central and South American crashed 26% to 239,000 in 2002. In case of visitor's flow to Rome in relation to the survey, Rome scored number four in the top cultural cities, while in terms of visitor's flow. It is number two after Paris.

## **London**

The strong performance of London's tourism industry in 1999 continued into the millennium year. However, the well-documented events of 9/11 compounded the difficulties created by the outbreak of foot and mouth in February that year. In 2001-03, foreign visitor numbers hovered at around 11.5 million, with the outbreak of the Iraq War in 2003 inhibiting the recovery of the US inbound market; in fact the number of American visitors fell to 2.2 million in 2003 (8.3% fewer than in 2001). In 2004, London welcomed 13.4 million foreign visitors who spent at least one night in the city.

This figure was over 14% higher than that of the previous year, and exceeded the 1999 figure of 13.2 million. This recovery indicates that the English capital had finally put behind such problems as the 2001 foot and mouth crisis, 9/11 and the Iraq War that plagued it during the early part of the 21st century, despite arrivals from the US – the city’s largest source market – remaining subdued. A number of factors, including increased arrivals from Europe and Asia and the city’s status as a hub for low-cost airlines, helped spur this tourism growth. Despite the terrorist bombs that exploded on the Underground and on a city bus on the 7<sup>th</sup> of July, tourism grew in 2005. ‘Visit London’ estimates that there were 27.1 million total arrivals, representing a year-on-year increase of 0.4%. The anticipated number of foreign tourists (13.1 million) does, however, represent a slight, if temporary, decline of 2.3% (300,000 people). One contributory factor to London’s tourism growth is a rise in inward migration (particularly in light of European Union (EU) enlargement in May 2004), coupled with a corresponding rise in VFR tourism. Signs of recovery in the US economy, which has seen the US Dollar achieve a more favourable exchange rate with the British Pound, should bring more American visitors to the city, although this market remains susceptible to heightened security concerns. The biggest challenges that London’s tourism industry is facing are centred presently around a declining number of domestic tourists. They involve encouraging tourists to visit a more diverse range of attractions, increasing the city’s hotel capacity, the continued development of a clear brand identity and competing more effectively for international business tourism.

Figure 1.5: Tourist arrivals in London, 1999-2004 (000s)



Source: Visit London, data compiled by European Cities Tourism on [www.Tourmis.info](http://www.Tourmis.info) (Mintel Report 2006)

To conclude this comparison in terms of the top cultural cities and the actual tourist flows to these cities, Paris is indeed the number one destination in terms of actual tourist flows. London comes as the second in terms of tourist flows, but according to the Dutch visitors it takes the fifth place. However, Paris lost to London badly from the 1980s onwards. London has around twice as many tourist nights and they spend about twice as much per day as in Paris – largely because they are intercontinental. It also has all the major cultural attractions on the world scale. The top two art galleries in Europe are in London as well as world's number one museum. Paris is very culturally provincial and knows it in its policies! Rome comes as the third, the fourth is Barcelona and the fifth tourism destination in terms of tourist flows is Amsterdam. As clearly indicated in table table 24, Amsterdam scores the third place as a cultural city. Indeed, this list does not totally match the actual flows of tourists. Everyone has different perceptions about the word culture and specifically in terms of cultural holiday. If the same question was asked to the Italian visitors the results would probably be totally different. So the word culture in one country has different meaning than in another. Presently, cultural tourism has a wide range of activities and for one a cultural vacation is a visit to a museum or a monument and for another a visit to an art gallery or an exhibition. Due to the influence of media and other forms of communication technologies, the majority of tourists have the knowledge, some expectations and in certain cases the experience of visiting cultural capitals. Visitors are aware of what each destination/capital can and has to offer and perceive some cities as top cultural holiday destinations.

#### **4.5. Conclusion**

Some interesting aspects were found within the survey. It was exciting to see and to compare with the rest of the Dutch cultural consumers on one hand and the differences between consumers of culture and tourists culture on the other hand. Certain answers were expected due to the fact that most of the people found themselves in a familiar environment, spoke the local language and many were locals living in the area of the attraction.

Certain questions within the survey do seem to create confusion among its participants. Some of the questions are considered to be too general, in terms of the images related to the attraction or site for example. The problem is that ATLAS uses this standard questionnaire all over the world, and the questions give little useful information concerning the behaviour or the experience of tourists visiting cultural objects and sites. It can be useful in terms of comparing 'cultural tourists' at different tourist destinations, but how useful is this, since the information about cultural tourists is limited, fragmented and incomplete. Better explanations and definitions could

have been added to the questionnaire in order to achieve better results. Local and international tourists will always have different behaviour and preferences within a destination and therefore can not be compared to each other. However, in some ways it is possible to compare them in terms of what type of cultural attractions and sites they visit.

This survey indicated that everyone has different perception and maybe indeed appreciation of a cultural tourism product, but also about cultural holiday. Presently, cultural tourism has a wide range of activities and for one a cultural vacation is a visit to a museum or a monument and for another a visit to an art gallery or an exhibition because everyone has a different perception about a cultural holiday.

One significant change that is already having an important influence is the growing role of the Internet as a tool for information search and travel booking. This seems to have become particularly important in Europe with the rise of budget airlines. In terms of the destination image shows a strong influence on culture of tourist origin in the way in which they view different destinations. This underlines the fact that the culture that tourists carry with them is often as important and sometimes more important than the cultures they are visiting. This should carefully be thought about in cultural tourism marketing, since the images projected by the destination will need to reflect the way that culture is perceived in the origin countries, as well as the cultural image the destination wants to project. After having analysed the ATLAS questionnaire, it is time to discuss the results of the additional questions that were attached to the ATLAS questionnaire.

#### **4.6. The Attached Questions**

The main aim of these attached questions in ATLAS survey was to test the questions in terms of expectations, the experience, the importance of the cultural element during a holiday and get insight into the whole issue of the time spent. Besides this, the task here was to identify the group (that have been on holiday in The Netherlands for at least one night) in terms of time spent and the importance of cultural elements in the total holiday experience. These findings related to those (average of 250 out of 1383 respondents) Dutch tourists who had been on vacation in the last 12 months in The Netherlands, and had visited cultural sites and attractions during their holiday. Each respondent was asked how much time in each cultural site had been spent. The average (mean) time spent (in minutes) of all respondents who stated that they visited cultural attractions and sites can be seen in table 25. The average time spent in museums is 505.53 minutes and folk-arts is 3835.71 minutes. The results show high scores. They are presumably aggregates and not time per visit. Or there are another two possibilities for that. First, those participants filled in the time for the whole day



trip including travel and secondly, especially for museums, participants could have spent the whole day at the café of the museum. Even if asked to people visiting museums, the answers would be in terms of length of stay usually 1-2 hours. The figure of folk-arts is incredibly high; many participants who visited these cultural attractions stayed for a weekend or for few days at these cultural attractions. Leisure time is no longer spent amidst kindred spirits, or as a member within an organisation, but as an anonymous consumer of leisure products, free to choose from the rich range of services being offered and to enjoy hitherto unusual combinations of activities. One essential feature here is that visitors to museums and theatres increasingly combine their cultural interests with a drink at the pub or café, active participation in sports and fervent television viewing (Van den Broek et al.1999). This could also been the case for visits to museums, folk arts and cultural heritage sites.

As can be seen in table 25 the average (mean) time spent at cultural attractions and sites varies. However, most of the time spent can be seen at sites such as folk arts, archaeological sites and festivals. If we look carefully at some sites, there is an obvious difference between a performance and a visit to cultural sites and attractions. If we look at church or cathedral in table 25, they have a small amount of time spent, (free for public access) while if we look at other sites (with entrance fees) such as historical buildings, museums, palaces/castles, theatre and archaeological sites all had a higher amount of time spent.

**Table 25. Time spent (in minutes)**

	N	Mean	Std. Deviation
Museum:	129	508,53	3166,76
Castle/Palace	24	200,00	178,18
Church	68	112,50	101,75
Cathedral	18	125,00	73,66
Heritage/crafts centre	8	127,50	81,37
Historical place/building	55	155,58	108,46
Folklore arts	7	3835,71	9422,36
Theater	40	219,00	208,53
Archaeological sites	20	891,00	3185,58
Cultural attractions	38	330,53	555,42
Festivals	17	868,35	1451,92
Events	29	661,03	728,63
Ballet	7	137,14	45,36
	0		

When asked to give a mark from 1-5 (with 1 being low and 5-high) the importance of cultural elements in the total holiday experience, respondents stated per object, which was not the purpose of this question. In spite of that, respondent indicated the importance of cultural elements per object in the total vacation experience. As can be seen in table 26, all respondents stated that almost all cultural sites and objects, which have been presented to them, are considered to be important to visit while on vacation and score quite a high mark, except for ballet, which scores a low mark.

The conclusion is that this almost proves that the cultural elements in the total holiday experience are in fact important, and every Dutch tourist who goes on holiday in The Netherlands will be visiting some cultural objects and attractions. This new demand/need of cultural elements in the holiday experience is one of the major drives that tour operators nowadays try to mix or compile things to do at the visited destination. In this question, tourists were only asked about the sites/objects they had actually visited. They were not asked about the places that they are planning to visit. Every tourist has different wants, needs and desires. It is surprising that the values are so close to each other and probably mean little. As noted before, the question was meant not per object but rather to give a score from 1-low to 5-high whether they consider visits to cultural elements important in the total holiday experience. People at a church said that culture in general is important but people at an event did not. In terms of ballet, only seven participants had visited ballet during their holiday in The Netherlands and scored quite a low mark. The ballet is considered here not so important during the holiday in comparison for example to a visit to a museum. Perhaps the word ballet has a different meaning in the eyes of Dutch people and therefore is not very important to see or to visit as in comparison to a historical place or a cathedral during a holiday.

**Table 26. Importance of cultural element in holiday experience**

	N		Mean
	Valid	Missing	
Museum:	132	118	3,64
Castel/ Palace:	25	225	3,68
Church	69	181	3,54
Cathedral	19	231	3,47
Heritage/craft s centre	8	242	3,38
Historical place/building	55	195	3,67
Folklore arts	7	243	3,86
Theater	41	209	2,80
Archaeologica l sites	20	230	3,85
Cultural attrcations	40	210	3,75
Festivals	17	233	3,06
Events	30	220	2,90
Ballet	7	243	2,00

When asked to give a score from 1-5 concerning the expectations as well as the experience per object, the average scores were as follows: see table 27 and 28.

**Table 27. Expectations**

	N		Mean
	Valid	Missing	
Museum:	133	117	3,63
Castel/ Palace:	29	221	3,93
Church	69	181	3,72
Cathedral	19	231	3,79
Heritage/craft s centre	9	241	4,33
Historical place/building	57	193	3,77
Folklore arts	8	242	4,38
Theater	42	208	4,10
Archaeologica l sites	21	229	3,29
Cultural attractions	41	209	3,78
Festivals	17	233	3,94
Events	30	220	4,07
Ballet	7	243	3,86

If we look at the number of respondents in terms of expectation and experience, we see different numbers of respondents. Not all respondents completed the questionnaire and particularly the experience part due to the length of questionnaire. Heritage/craft centres and folk-arts score the highest among all cultural objects in terms of expectations.

**Table 28. Experience**

	N		Mean
	Valid	Missing	
Museum:	128	122	3,84
Castel/ Palace:	23	227	4,13
Church	68	182	3,63
Cathedral	19	231	3,74
Heritage/craft s centre	8	242	4,25
Historical place/buildin g	55	195	3,95
Folklore arts	8	242	4,38
Theater	38	212	4,18
Archaeologic al sites	20	230	3,70
Cultural attractions	38	212	4,13
Festivals	17	233	31,71
Events	30	220	4,20
Ballet	6	244	3,50

Here is shown the (mean) average score in order to give the reader an indication of the average score of experience for each cultural site. It is interesting to see that the average scores of experience are higher than those of the expectations. If we look at castles/palaces, the average score of expectation is 3.93, while the experience scores 4.13. Cultural attractions score 3.78 of the expectations and 4.13 for the experience. Concerning the socio-demographics elements, such as age, the majority of the tourists who had been on vacation in The Netherlands and had visited cultural attractions and objects were aged of 40-49 (25.5%), as well as of those aged 50-59 (25.5%). In total 66% was 40 years and older (see table 29). 49.2% of total respondents were female.

In terms of education level, as it is shown in table 30 most of the respondents had a bachelor degree, which represents 37.6% of total respondents, vocational education 23.2% and 16.8% had a master or doctoral degree. The question whether the current occupation (or former) is connected with culture, 76.8% of respondents had answered with no connection with culture. Regarding the annual household gross income, those earning 30,000 – 40,000 euro per year, represent 16.8% of total respondents,

20,000-30,000 represent 14.4% and 10.4% of respondents are with gross income 40,000-50,000 euro. The occupational group that best reflects the majority of the respondents are the employees, which represent 36.8% of the total respondents. Self employed and retired people represent 14.8% of the total respondents respectively.

**Table 29. Age group**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	16-19	16	6,4	6,5	6,5
	20-29	36	14,4	14,6	21,1
	30-39	31	12,4	12,6	33,6
	40-49	63	25,2	25,5	59,1
	50-59	63	25,2	25,5	84,6
	60 or over	38	15,2	15,4	100,0
	Total	247	98,8	100,0	
Missing	System	3	1,2		
Total		250	100,0		

**Table 30. Highest level of educational qualification**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	primary school	8	3,2	3,3	3,3
	secondary school	42	16,8	17,2	20,5
	vocational education	58	23,2	23,8	44,3
	bachelor degree	94	37,6	38,5	82,8
	master or doctoral degree	42	16,8	17,2	100,0
	Total	244	97,6	100,0	
Missing	System	6	2,4		
Total		250	100,0		

**Table 31. Annual household gross income group**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	5.000 euro or less	20	8,0	9,6	9,6
	5.001-10.000 euro	16	6,4	7,7	17,3
	10.001-20.000 euro	16	6,4	7,7	25,0
	20.001-30.000 euro	36	14,4	17,3	42,3
	30.001-40.000 euro	42	16,8	20,2	62,5
	40.001-50.000 euro	32	12,8	15,4	77,9
	50.001-60.000 euro	26	10,4	12,5	90,4
	more than 60.000 euro	20	8,0	9,6	100,0
	Total	208	83,2	100,0	
Missing	System	42	16,8		
Total		250	100,0		

**Table 32. Is your current occupation (or former) connected with culture**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	43	17,2	18,3	18,3
	no	192	76,8	81,7	100,0
	Total	235	94,0	100,0	
Missing		15	6,0		
Total		250	100,0		

**Tabel 33. Gender**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	male	122	48,8	49,8	49,8
	female	123	49,2	50,2	100,0
	Total	245	98,0	100,0	
Missing	System	5	2,0		
Total		250	100,0		

## 4.7. Conclusions

The main purpose of these attached questions is to test the nature of questions, the expectations, the experience, time spent and the importance of culture of tourists visiting cultural sites and attractions during a holiday. The analyses of these findings are quite surprising. For example, some of the cultural objects and attractions got a very high score in terms of time spent. Many participants presumably filled the time spent at cultural attractions and sites which also included the preparation time to visit these cultural objects and sites through maybe reading about them, and they may have included travelling time which is expected to be a very long time spent at attractions and sites. In future research, it is advisable to examine time spent carefully. As was mentioned before the time spent could be in a café of a particular cultural site. One important aspect here is that visitors to museums and theatres increasingly combine their cultural interests with a drink at the pub or café, active participation in sports and fervent television viewing (Van den Broek et al.1999). The formulation of the question in relation to time spent should be carefully designed and concentrate only on time spent at cultural attractions and sites during a holiday. It should be mentioned again that the intention of this question was not to state the time spent for each cultural object and attraction, but the total time spent at all cultural sites during their previous holiday in The Netherlands.

Looking at the importance of cultural elements in the total holiday experience, most of the participants gave a high score. If we take a look at the expectations and experience, most of the respondents scored a high mark (from low1-5 high) and most of the scores are near to each other and probably means nothing. However, it might be interesting for future research to get a better understanding of these expectations and experiences. It is suggested that investigating tourist experiences needs to be “grounded” in the realities tourists themselves describe. An *inductive* approach is needed in which the relevance of selected benefits is not assumed in the form of policy objectives, but instead identified as social and personal constructions as part of the life-worlds of individuals (Graham 1995; Jacques 1995; Silverman 1993; Simmons 1993). Only when range of experiences is known can deductive approaches be used in the management of cultural and heritage attractions. One more interesting thing is the combination of activities and things to do in the visited destination. This particular aspect proves that there is a demand for visits to cultural sites and objects during vacation and these visits (and this particular mix) to cultural locations and sites contribute to the total holiday experience.

The cultural elements in the total vacation experience are important in the total vacation experience and scored high. The question in regards to time spent at



cultural objects and attractions is meant during the vacation and does not specify the time spent for each cultural site. However, these results indicate that the cultural elements in the total holiday experience are very important.

Although, in spite of the fact that this survey has provided an enormous amount of information on the participants profile, mode of transport, satisfaction level, travelling behaviour, purpose of trip and their socio-demographic aspects such as age, income, education and profession, it is still unclear who the cultural tourists are. These aspects are not shown in this survey. It is indeed crucial for this research to understand the behaviour and the consumption experience of the visitors in order to manage the cultural objects and attractions properly.

In short, this study has given some indicators/information on understanding the visitors' experiences. There are a variety of users of cultural objects and attractions. Therefore it is indeed essential to understand different users or tourists of cultural objects and attractions. The findings in this survey also prove that the cultural elements in the total holiday experience are in fact important and every Dutch tourist who goes on a holiday in The Netherlands will be visiting some cultural objects and attractions.

As it was shown in one of the tables concerning the primary purpose of trip, most of the respondents indicated that the purpose of their trip is a cultural event, but this means little. In fact, there might be some visitors who have visited cultural attractions and their primary purpose of the trip is still business or shopping. This does not mean that those tourists who stated that the purpose of their trip is a cultural event indeed confirm that they are cultural tourists. Viewing cultural tourism only in terms of visits to cultural objects and attractions is too naive. Seeing this form of tourism in this way not only misses a central element of this social behaviour at academic level, but also distorts implications for management of sites and cultural attractions.

Even tourists on a beach holiday stated that they intended to visit at least one cultural attraction. This high level of cultural consumption on holidays is confirmed by research carried out for the EUROTEx project (Richards, 1999), where the interviews were not held at cultural attractions. Most tourists at cultural sites do not consider themselves as cultural tourists. They are carrying out city trips, holiday and leisure but not as "cultural tourists" (European Cultural Tourism Network Seminar, Barcelona, 2004). This research did not show the differences between cultural consumers, the different experiences and expectations of these consumers. These are some of the focal points in studying the tourists who visit cultural sites and objects during a holiday. However, this information might be used as an indicator of tourists visiting cultural sites and attractions during a holiday. These elements are of high value and important in order to be able to segment and distinguish different consum-

ers and to come up with different typologies of tourists who consume cultural sites and objects. The ATLAS survey could not show all these elements that have been discussed above and therefore, a new questionnaire is crucial in an attempt to collect and gather these data concerning the cultural tourism market.

#### **4.8. Indicators of the Group**

Current cultural tourism is a subjective term and therefore there is little consistent on its true market profile. Researchers have instead begun to consider sub-categories of cultural tourism in an effort to ascertain the trends and the characteristics of more identifiable market segments. In this survey, the researcher has, therefore, tended to attach questions on the time spent and the importance of cultural elements in the total holiday experience in order to identify the group. To conclude this section, the main characteristics of this group of tourists who have been on a holiday in The Netherlands and had visited cultural objects and attraction are as follows: 66 % of this group is 40 years and older, 77% of their current occupation is not connected to culture, 79.5% of this group has a vocational education and higher, and 38.5% have a bachelor degree.

This survey also reveals that the cultural elements are in fact important during a holiday and contribute to the total vacation experience.

#### **4.9. Need for Further Research**

Having seen the first results of ATLAS survey and the attached questions, it does give some information on the tourists visiting cultural sites and attractions during holidays. It has examined the time spent and the importance of culture during a holiday. It also gave some indicators about the expectations and experience. However, this information is not enough to know who these cultural tourists are or to create some kind of typologies of various market segments within the cultural tourism market.

The article (Holmes et al. 2007) titled "An Eclectic Agenda for Tourism and Hospitality Research" presents a future research agenda in five areas of tourism and hospitality research. These are research methodology, tourism education, culture and heritage, hospitality management and sustainable tourism. One of the issues emerged on the area of culture and heritage was understanding the markets. In terms of the market for cultural tourism, a number of issues were raised. First, these academics acknowledged that they know very little about how people respond to culture and heritage as tourist attractions. For example, 'we are still in the foot-hills of learning about the ways in which the museum's visitors respond to the objects' (Weil, 1997:265). Secondly, they also know very little about the importance of culture and

heritage within tourists' motivations to visit an attraction or destination (McKercher and Yau, 2005; Poria, Butler and Airey, 2003). In addition, to these two considerable gaps in tourism research one of the key areas for development was developing and conducting new research methods for examining how visitors engage with cultural tourism. For example, using time budgets to find out how much time tourists spend out of their holidays engaged with cultural tourism.

Currently, there is little quantitative data on the heritage and cultural tourists. One of the reasons cultural tourism remains poorly understood is that the early stage of research focused explicitly on the motives only of tourists who visit cultural heritage destinations (Nyaupane, White and Budruk, 2006). According to Prentice (1993) "comparatively little is known in a systematic manner about the characteristics of heritage and cultural tourists".

Based on the literature review in chapter three and in line with these above findings (chapter four), discussions and arguments on cultural heritage tourism market, the following assumptions and research questions were formulated, which are the core of this thesis and basis for the empirical work in chapter five and six.

#### **4.10. Basic Assumptions**

- There is a range of more differentiations between typologies of cultural tourism, on the basis of different activities and motivations.
- The expectations of consumers do not always match the experience.
- There are no exclusively cultural tourists.
- The majority of tourists enjoy cultural elements during their holidays.
- Typologies of cultural tourists could be based on the experience and behaviour of tourists visiting cultural products.
- The cultural tourism product is meaningful, perceived, interpreted and appreciated differently by different tourists.
- The majority of tourists who visit cultural objects have some expectations before visiting the objects.

#### 4.11. Research Questions

- How can cultural tourism be defined in terms of the experience of the tourist?
- How can the term cultural tourism be operationalised in relation to time spent and the importance of culture in the vacation?
- What determines the nature of this experience?
- Which components of experience play a role in the experience of culture while on holiday?
- What is the difference/relationship between expectation and experience in this respect?

By answering those questions, we will be able to understand the behaviour and the experience of tourists visiting cultural sites and attractions during holidays, and further to offer some advice and recommendations to make an additional contribution to cultural and heritage site managers.

It is useful at this stage to give a short working definition of culture. There are many definitions of culture, and it would be unwise, as well as not essential, to enter here into the long debate on the many different roles that the many different definitions of culture play in our society and economy (Beckermans, 1993). Many anthropologists and sociologists define culture with a stress on ways of life, and assumptions. But culture is also for many people; culture is more about cultural performance and product of creative imagination. It is an aspect of art, which cultural tourism likely to use that sort of definition and add their anthropological elements as sort of atmosphere. Culture is the aspect of our existence that makes us similar to some people, yet different from most of the people in the world. We are all the same physically in that we are all members of the same species, and we are all different in that each of us has a unique personality (Whiteford and Friedl, 1992). It is culture that binds us together into a group sharing a certain degree of similarity that overcomes individual differences while setting us apart from other groups. It is our culture that assists us in figuring out what to do, how to act, how to choose among various alternatives. In other words, cultural understanding becomes a problem-solving device (Whiteford and Friedl, 1992).

In this research the intention is not to use a “Boolean” classification (that is a simple yes/no dichotomy) but a continuum in respect to ‘cultural tourists’. For example, a particular consumer is either a cultural tourist or not. The concept of “continuum” which will be used in this research is defined as gradations of possibilities along a spectrum. A continuum of food tourists exist, ranging from those whom the pursuit of

food is that main reason to travel to those whom food plays no major role (Hall and Sharples, 2003; Quan and Wang, 2004). The literature shows that segmentation of cultural heritage tourists may exist (See McKercher, 2002; McKercher and Du Cros, 2003; Prentice et al. 1998; Stebbins, 1996) in a continuum from high to low cultural tourists. Therefore, it is not logical or useful to ask who is a cultural tourist and who is not. They both might be cultural tourists but in different degree or classification. As far as tourists do more things and spend more time in relation to cultural activities/objects as they belong to more than one specific target market or segment. Therefore, the operation definition is the more a person had visited/spent more time in cultural attractions and objects, the more he/she belongs to a specific group/segment of cultural tourist. Stebbins (1996) and Timothy (1997) argue that different sorts of cultural tourists must exist. The evidence of the behaviour and motives of tourists visiting cultural sites is simple, mixed, and inconsistent. Therefore this new classification of tourists is essential in filling in this gap and to have a better understanding of those tourists visiting cultural attractions and objects during a holiday. This classification will allow us to improve and provide marketing insights and manage the cultural tourists at attractions effectively. It maybe better to offer different tourists different tracks by which they are able to observe things associated with their own profile. For others, the same elements may not be of interest. It would also be appropriate to offer different tourists different interpretations to cater for their specific interests. Knowing the cultural tourists, their motives, behaviour and their experiences will all have implications for the management of cultural attractions and sites. Despite this evidence, policy makers, tourist boards and cultural attraction managers around the world continue to view cultural tourism as an important potential source of tourism growth (Richards 1996, 2001). There is a broad understanding that cultural tourism is "good" in that it draws high spending tourists and does little damage to the environment.

It is very hard to assess the view of cultural tourism, simply because we know notably little about it. Who are the cultural tourists? What are their motivations? These essential questions are difficult to answer, which indicates that the market is still not very well understood. One of the key reasons for the lack of information on the cultural tourism market is the fact that a consistent definition of cultural tourism does not exist. Individual research studies adopt differing definitions, which makes it difficult to compare and result in different conclusions concerning the cultural market. It is very complicated to market cultural tourism effectively, plan and manage it unless we know who these tourists are and what their behaviour is or how many there are. Understanding the cultural tourism market, their behaviour, perception and motives will allow us to succeed and market cultural attractions efficiently.

An independent tourist who spends three hours at a cultural site will probably have a qualitatively different experience than a coach-trip of tourists who spend only ten minutes at the same site. One dimension is that there is a need to examine how much time tourists spend at cultural heritage sites and attractions. The importance of a cultural element in the total holiday experience might be another dimension in classifying tourists visiting cultural sites and attractions during holidays.

Now the basic assumption and detailed research questions have been formulated, it is now important to note that chapter two has considered the time-space behaviour and crucially the importance (to the business of understanding cultural tourism) of the analysis of time-space behaviour. The next chapter will present the outcomes of the exploratory case study on time-space behaviour, which was conducted in Breda, The Netherlands.

## 5. Exploratory Case Study: Breda The Netherlands

### 5.1. Introduction

The purpose of this chapter is to present the findings of the case study that was conducted in the city centre of Breda. The main aim of this exploratory case study is to investigate the behaviour of visitors consuming cultural sites and attractions. Yet, the overall aim of this dissertation is to understand the behaviour and the experience of tourists visiting cultural sites and attractions during holidays and further to offer some advice and recommendations to make an additional contribution to cultural and heritage sites managers.

This chapter will begin by introducing briefly the city of Breda, and then follows the methodology, the results and the limitations of this survey.

*“The tourist city is not a separate functional zone in the same sense as a shopping district or office quarter, nor can it be delimited in purely morphological terms. It is an integral part of the formal and functional complex of the city. It should be seen as an extra dimension rather than a specific function to be accommodated alongside existing urban functions, or a spatially separate demarcated district alongside other functional zones”*(Ashworth & Tunbridge, 1990: 283).

The behaviour of the consumer of heritage in the historic city is known only in outline (Ashworth, 1988). Some comparative information has been assembled on the length of stay, accommodation choice, and rough estimates of expenditure, but how the customer (and cultural visitors) actually use the historic city and its facilities in terms of the spread and intensity of use, remains largely unknown. The same can also be said about the cultural and heritage tourist.

While tourism and recreation activities are integrated throughout the physical, social and economic context of Breda, no analytical framework exists to determine the functional or behavioural interactions between these activities (Ashworth, 1989; Jansen-Verbeke, 1986, 1990; Ryan, 2000). The city represents an urban environment as complex and diverse as the people that use it. For economic reasons mainly, the governments and ministries of economy of many countries have considered tourism as an important source of income generation. In this context, the urban tourism promotion represents an opportunity to revitalise the city and regional econ-

omy, and at the same time, to dignify and preserve the architectural and cultural richness of the cities considered as centres of tourist development (Law, 1993). From this point of view, Jansen-Verbeke (1988) (cited by Law, 1993) suggests that urban regeneration for tourist purposes is not a single and valid approach for the large cities, but it is also appropriate for small towns and regions offering tourist attractions quite different from the traditional recreational destinations like sea, sun and beaches.

The urban tourist product has been well defined by Jansen-Verbeke (1988) as historic buildings, urban landscapes, museums and art galleries, theatres, sports and events. She classifies the elements of urban tourism in primary elements (cultural facilities, physical characteristics, sports and amusements facilities and socio-cultural features), secondary elements (hotel and catering facilities and markets) and additional elements (accessibility, parking, information offices, signposts guides, maps etc.) However, this definition is a product-led approach. Primary, and secondary etc. change with the market, that is, that the market decides whether this is a primary or a secondary product. Considering the wide recreational options that the urban tourism represents, the governments and ministries of tourism must be able to create strategic tourist marketing plans in order to assure the supply side of infrastructure services contributing to create more employment and, therefore, to economic development.

Empirical studies analysing the link between urban morphology, cultural assets in particular, and the space use patterns of visitors tend to be rare and as a rule they strongly highlight the uniqueness of the local context (Jansen-Verbeke and Lievois, 2005). The studies carried out in Jerusalem by Noam Shoal and his colleagues are good examples (Shoal and Raveh, 2004).

Ashworth (1994) considers that the marketing of tourist destinations is a distinguishing form of commercialisation of services that is founded on the traveller's social dimension, which is the objective to influence behaviour other than purely consumer behaviour as opposed to the producer's dimension. The marketing approach adopted for tourist destination should be a community or societal one (Mill and Morrison, 1985; Murphy, 1985), which focuses on the satisfaction of tourist needs while respecting the long-term interests of the destination community. Heath and Wall (1992), Kotler, Haider and Rein (1993) establish that the strategy of tourism commercialisation of a particular destination is based on the image that the traveller has in his mind concerning the attributes of this site. Crompton et al. (1993) consider that images constitute the foundation of the tourist destinations choice process. Thus every city, as a tourist destination, can be considered as a global image, which is composed of climatic factors, tourism infrastructure, tourism superstructure, services and cultural attributes that the traveller shapes from his perceptions and his symbolic interpretation of this global image (Telisman-Kosuta, 1989).



The number of Dutch tourists who visited Breda in 2005 reached almost 1.3 million visitors. Fun-shopping was and still is the number one reason to visit 74% of tourists travel to Breda for fun-shopping. In terms of heritage linkages with other sectors, many examples abound where shopping has become a catalyst for the redevelopment of inner cities and waterfronts (Ashworth, 2003; Ashworth & Tunbridge, 2000; Craig-Smith, 1995; Orbaşlı, 2000; Worden, 1996). Next comes restaurants (30%) and catering with (27%). The visits to theatre and/or concerts in Breda were also a reason (10%). The money spent by these visitors in Breda reached € 211 million Euros. In comparison to other cities in The Netherlands, this is rather a lot. Only in Maastricht and Leeuwarden was more money spent in comparison to Breda. The average money spent per visitor is € 50 in Maastricht and € 51 Euro in Leeuwarden, while in Breda was € 47 Euro (BN en de Stem, 8 July, 2006). It is interesting that Breda has repeat visitors and the average visitor to Breda comes 3.5 times again (CVO, 2006).

In terms of culture, the visit to museums, cinema and events is lagging behind in comparison to other cities in The Netherlands. Den Bosch, Groningen and Haarlem have grown rapidly in contrast to Breda. In order to compete with other cities, the Municipality of Breda set up a plan for the year 2006-2009 to promote tourism and to increase the number of visitors by 7.5% (BN en de Stem, 8 July, 2006).

## 5.2. Methodology

The survey in Breda took place at a variety of attractions and locations in Breda. The survey took place in Breda in the autumn holiday break (only in the southern part of the Netherlands) in October 2005. The survey was undertaken to reveal the time space patterns of visitors/tourists visiting cultural sites and attractions. Besides, this survey contributes to our understanding of the movement patterns of the tourists. The questionnaire consisted of three parts: the first part contained some questions on place of residence, the main purpose of visit to Breda [which was taken from ATLAS Research Project standard questionnaire] and on time-space filled in by the visitor on one of the locations in Breda (see figure 5.1): which attractions and which other merchandising or restaurants points were visited, which sequence, how much time was spent on each attraction. The second part of the questionnaire was about the rest of the day: what were tourists going to do for the rest of the day in Breda (see appendix 3 for the questionnaire). The last part covered the socio-demographic aspects of the visitor [these questions were also used from the ATLAS questionnaire]. This is indeed useful in terms of explaining the operationalisation of the survey instrument, because by using questions from an already-tested questionnaire, this reduces the need to pre-test the items in a totally new questionnaire. The total number of participants in the survey was 194.

For the evaluation, the SPSS programme was used in analysing the time-space behaviour of visitors in Breda. Because there were too many variables, although it is technically possible to detect the complete individual time-space path, the researcher in this case had to cope with this complicated problem. It proved to be very difficult to form significant time-space related tourist complexes out of large variety of individual time space paths.

All the survey participants were interviewed by the students of the "NHTV Breda University of Applied Sciences", The Netherlands. All types of visitors to the surveyed areas/location were asked to fill in the questionnaire. All the results were transferred to the SPSS computer software and were studied further based on the results of the computerised data. All the questions were coded and the codebook created.

Figure 5.1 Site/location

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid				
de Colonie	10	5,2	5,2	5,2
VVV	5	2,6	2,6	7,8
Kasteelplein	13	6,7	6,7	14,5
Bredas museum	12	6,2	6,2	20,7
Museumplein	2	1,0	1,0	21,8
Bomhuis	9	4,6	4,7	26,4
Begijnhof	17	8,8	8,8	35,2
Chassetheater	5	2,6	2,6	37,8
Gemeentehuis	2	1,0	1,0	38,9
Nieuwe Veste	2	1,0	1,0	39,9
Barones	6	3,1	3,1	43,0
Grote Markt	5	2,6	2,6	45,6
Grote Kerk	103	53,1	53,4	99,0
Claudius Prinsenlaan	1	,5	,5	99,5
Bruxelles	1	,5	,5	100,0
Total	193	99,5	100,0	
Total	194	100,0		

These are the places where the survey took place. A large number of participants (53.4%) were questioned at the Grote kerk in Breda. There was no certain criterion for selecting the locations/attractions in Breda. Students tried to find visitors/tourists at various locations and cultural sites in Breda.

**Figure 5.2 Place of residence**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	This region	32	16,5	16,6	16,6
	Rest of country	144	74,2	74,6	91,2
	Foreigner	17	8,8	8,8	100,0
	Total	193	99,5	100,0	
Total		194	100,0		

Figure 5.2 shows that 74% of the participants came from The Netherlands, 8.8% from abroad and 16.5% came from the surroundings region of Breda. What was interesting here is that a large number of participants came from Rotterdam and the surroundings of Rotterdam. However, there were also participants who came generally from the province of Brabant. In terms of foreign tourists; most of the tourists were from the U.K. and Germany.

**Figure 5.3 No. of nights**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	6	3,1	3,2	3,2
	2	13	6,7	6,9	10,1
	3	9	4,6	4,8	14,9
	5	1	,5	,5	15,4
	6	1	,5	,5	16,0
	n.v.t	158	81,4	84,0	100,0
	Total	188	96,9	100,0	
Total		194	100,0		

Most of the visitors 81.4% were day trippers, and as mentioned earlier this was a holiday period (a break only for the southern part of the country).

**Figure 5.4 Type of accommodation**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Own house	5	2,6	13,5	13,5
	Second home	1	,5	2,7	16,2
	Hotel	19	9,8	51,4	67,6
	Pension/B&B	1	,5	2,7	70,3
	Caravan/tent	1	,5	2,7	73,0
	families/vrienden	8	4,1	21,6	94,6
	Others	1	,5	2,7	97,3
				,5	2,7
	Total	37	19,1	100,0	
Total		194	100,0		

In terms of accommodation, as mentioned before, the majority of visitors were on a day trip.

**Figure 5.5 Purpose of trip**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Holiday	5	2,6	3,1	3,1
	Cultural event/festival	68	35,1	42,0	45,1
	Business	17	8,8	10,5	55,6
	Conference	1	,5	,6	56,2
	Sport event	2	1,0	1,2	57,4
	Shopping	44	22,7	27,2	84,6
	Others	21	10,8	13,0	97,5
				2,1	2,5
	Total	162	83,5	100,0	
Total		194	100,0		

When asked the main motivation or purpose of the current trip to Breda, 42% of the participants said cultural event/ festival. A considerable number (27.2%) of participants said shopping. Regarding the cultural event as a main purpose, this had to do with the photos expo that was being held in Breda's museum in that period (October 2005). In this question, there was only one possible answer for participants to choose from. However, some visitors had multiple (mentioned cultural event and shopping) motivation to visit Breda. Jansen-Verbeke (1992) notes that shopping and heritage create a highly symbiotic tourism ambience in the historic cities of Europe and North

America where historic buildings, streetscapes and homes combine with leisure retail opportunities to create a pleasant atmosphere for tourists. This survey revealed this outcome, but generally speaking as a rule the tourist profile is based on a set of variables including personal characteristics, socio-economic status, and motivation. Various studies have proven that such classifications do not lead to well-described and marked patterns of use for urban facilities. Classifying visitors by the main purpose of their visit or by specific motivations may have little meaning in explaining the activities at a particular time and place during their visit (Ashworth, 1995). In addition, a city is by definition a multifunctional environment, which attracts different users at different times with different motives and for different activities. A very broad spectrum of facilities can be offered to distinctive consumer groups. "Multi-motivation" and "multi-use" do not facilitate the search for understanding tourist behaviour (Lievois, Gucht & Jansen-Verbeke, 2002).

A comparative study, done by Continu Vakantie Onderzoek (2003) showed that the Breda is number 5 in terms of shopping. After shopping comes lunch/dinner (35%) and sit and eat or drink outside (29%) as the most important reasons for visiting Breda.

**Figure 5.6 Gender**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Man	78	40,2	41,1	41,1
	Vrouw	112	57,7	58,9	100,0
	Total	190	97,9	100,0	
Total		194	100,0		

Most of the visitors to Breda were females. After cross tabulation of the main motivation for the trip with gender, it is clearly women, (35 out of 93) that gave visiting a cultural event/festival and (31 out of 93) shopping as main motivations for the trip.

**Figure 5.7 Age**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	16-19	1	,5	,5	,5
	20-29	10	5,2	5,2	5,7
	30-39	28	14,4	14,6	20,3
	40-49	41	21,1	21,4	41,7
	50-59	52	26,8	27,1	68,8
	>60	60	30,9	31,3	100,0
	Total	192	99,0	100,0	
Total		194	100,0		

58.4% of all visitors were aged 50 years and above. However, as it was a break for the southern part of the country, it is also not unexpected to observe a mixture of ages in the city of Breda.

**Figure 5.8 Education**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Middlebare onderwijs	47	24,2	24,9	24,9
	LBO/MBO	49	25,3	25,9	50,8
	HBO	76	39,2	40,2	91,0
	WO	17	8,8	9,0	100,0
	Total	189	97,4	100,0	
Total		194	100,0		

In terms of education level, this figure does not tell much. The majority of participants (40.2%) have a vocational education.

**Figure 5.9 Occupational situation**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Employed	92	47,4	49,5	49,5
	Selfemployed	13	6,7	7,0	56,5
	Retired	67	34,5	36,0	92,5
	Housewife/man	7	3,6	3,8	96,2
	Student	5	2,6	2,7	98,9
	Unemployed	2	1,0	1,1	100,0
	Total	186	95,9	100,0	
Total		194	100,0		

It is clear that two distinctive group can be distinguished here first the employees and retired group. However, an employee does not say much in this case.

**Figure 5.10 Type of Profession**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Directeur/manager	15	7,7	9,0	9,0
	Professional	51	26,3	30,5	39,5
	Technical profession	28	14,4	16,8	56,3
	Clerical/administratio	37	19,1	22,2	78,4
	Service & sales personel	24	12,4	14,4	92,8
	Manual/craft worker	12	6,2	7,2	100,0
	Total	167	86,1	100,0	
Total		194	100,0		

**Figure 5.11 Occupation and connection to culture**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	38	19,6	19,9	19,9
	No	153	78,9	80,1	100,0
	Total	191	98,5	100,0	
Total		194	100,0		

When asked whether their profession related to culture, it was found that 19.9% of participants' profession was related to culture. This question may reflect that the

decision to visit a cultural site may be related to their profession. This also may in fact elucidate for example, their intrinsic motive to visit a cultural site or Breda's museum.

**Figure 5.12 Annual household gross income**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 0-5,000	2	1,0	1,9	1,9
5,001-10,000	2	1,0	1,9	3,8
10,001-20,000	2	1,0	1,9	5,7
20,001-30,000	20	10,3	19,0	24,8
30,001-40,000	18	9,3	17,1	41,9
40,001-50,000	27	13,9	25,7	67,6
50,001-60,000	20	10,3	19,0	86,7
>60,000	14	7,2	13,3	100,0
Total	105	54,1	100,0	
Total	194	100,0		

Income especially in The Netherlands as in most countries is a difficult question and almost half of participants refused to fill in the question.

**Figure 5.13 Time-Spent**

	N	Mean	Std. Deviation
time-restaurant	67	74,1791	71,93535
TIC	6	10,5000	7,91833
Castle	11	19,5455	5,68091
Muesum	11	65,9091	35,41315
Central Station	3	32,3333	21,93931
Fun Fair	5	180,0000	84,85281
Chasse Theatre	7	41,4286	48,88032
Shopping	13	147,6923	105,68458
Market Square	6	6,3333	7,42069
Big Church	5	25,0000	7,07107
Casino	1	120,0000	.
Convent	22	17,2273	13,87678
Valkenburg Park	7	30,8571	27,87130



This is the average length of stay (in minutes) by those visitors who visited these attractions/sites in Breda. In smaller cities such as Breda, length of stay is better measured in hours and at individual sites in minutes. There is only meagre and sporadic research on this topic (see exceptional work of Dietvorst, 1994; 1995 on time-space budgets and consequent behaviour of tourists in medium sized historical towns). There is no reason to assume that the average 4-6 hour of stay of holiday excursionists in Valleta (Mangion and Trevisan, 2001), or 2.5 hours in Delft (Ashworth and Tunbridge, 2005) is exceptional. An individual heritage museum, buildings or site, however important, will hold the attention of visitors only briefly unless it can be linked to other heritage catering or shopping attractions. This is the case in Breda as well.

Figure 5.14 Age group \* Purpose of visit Crosstabulation

		Purpose of visit					Total	
		Holiday	Cultural event/festival	Business	Conference	Sport event		Others
Age 16-19	Count	0	0	0	0	0	1	1
	% within purpose	,0%	,0%	,0%	,0%	,0%	2,3%	,6%
20-29	Count	0	1	1	0	0	6	9
	% within purpose	,0%	1,5%	5,9%	,0%	,0%	13,6%	5,6%
30-39	Count	3	7	1	0	2	6	22
	% within purpose	60,0%	10,6%	5,9%	,0%	100,0%	13,6%	13,8%
40-49	Count	2	10	7	0	0	6	34
	% within purpose	40,0%	15,2%	41,2%	,0%	,0%	13,6%	21,3%
50-59	Count	0	18	3	1	0	18	46
	% within purpose	,0%	27,3%	17,6%	100,0%	,0%	40,9%	28,8%
>60	Count	0	30	5	0	0	7	48
	% within purpose	,0%	45,5%	29,4%	,0%	,0%	15,9%	30,0%
Total	Count	5	66	17	1	2	44	160
	% within purpose	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

Visitors aged of 40- 60 and above stated that their purpose of trip was a cultural event/festival.

The figure (5.15) below is the result of the main purpose of the trip and the rest of the day. Participants were asked what they would do for the rest of the day in Breda. This is the correlation between actions and motivations. It is indeed remarkable to see what the main purpose of the trip was on the one hand, and what they would actually do in Breda on the other. All attractions in Breda are numbered with the following:

1. Eating/have a drink
2. Tourist Information Office (VVV)
3. Castle (Kasteel-plein)
4. Museum of Breda
5. Museum square

6. Bomhuis
7. Convent (Begijnhof)
8. Chasse theatre (Chasseveld)
9. Town hall (Gemeentehuis)
10. Nieuwe veste street
11. Shopping (Winkelen)
12. Market square (Grote Markt)
13. Big church (Grote Kerk)
14. Claudius Prinsenlaan street
15. Fun fair (Kermis)

Figure 5.15 The rest of the day

Pupose of visit		Frequency	Percent	Valid Percent	Cumulative Percent
Holiday	Valid	2	40,0	40,0	40,0
	1	1	20,0	20,0	60,0
	1,7,11	1	20,0	20,0	80,0
	11	1	20,0	20,0	100,0
	Total	5	100,0	100,0	
Cultural event/festivals	Valid	31	45,6	45,6	45,6
	1	7	10,3	10,3	55,9
	11	10	14,7	14,7	85,3
	1,11	4	5,9	5,9	61,8
	1,11,13	1	1,5	1,5	63,2
	1,13	1	1,5	1,5	64,7
	1,2	1	1,5	1,5	66,2
	1,4,11	1	1,5	1,5	67,6
	10	2	2,9	2,9	70,6
	13	1	1,5	1,5	86,8
	3,10	1	1,5	1,5	88,2
	3,9	1	1,5	1,5	89,7
	4	5	7,4	7,4	97,1
	7	1	1,5	1,5	98,5
7,13,11	1	1,5	1,5	100,0	
Total	68	100,0	100,0		
Business	Valid	4	23,5	23,5	23,5
	1	2	11,8	11,8	35,3
	11	4	23,5	23,5	94,1
	1,11	5	29,4	29,4	64,7
	1,9,13	1	5,9	5,9	70,6
	4,11	1	5,9	5,9	100,0
Total	17	100,0	100,0		
Conference	Valid	3	100,0	100,0	100,0
Sport event	Valid	1	50,0	50,0	50,0
	1,11	1	50,0	50,0	100,0
	Total	2	100,0	100,0	
Shopping	Valid	8	18,2	18,2	18,2
	1	3	6,8	6,8	25,0
	11	20	45,5	45,5	93,2
	1,11	10	22,7	22,7	47,7
	2,11	2	4,5	4,5	97,7
	4,13	1	2,3	2,3	100,0
Total	44	100,0	100,0		
Other	Valid	9	42,9	42,9	42,9
	1	3	14,3	14,3	57,1
	11	3	14,3	14,3	90,5
	1,11	2	9,5	9,5	66,7
	1,13	1	4,8	4,8	71,4
	1,4,11	1	4,8	4,8	76,2
	4	1	4,8	4,8	95,2
	7	1	4,8	4,8	100,0
Total	21	100,0	100,0		
Valid	Total	4	100,0	100,0	

A basic typology can be established based on their purpose of the visit and the activities they will do in Breda. This can be seen as an activity-based segmentation. This classification certainly demonstrates and proves the assumption in this dissertation, outlined in chapter four is that there is a range of more differentiation between typologies of cultural tourism on the basis of different activities and motivations. Here are the outcomes:

- Group one: the purpose of the trip is *cultural event/festivals*. They are planning to do the following: shopping, go to a café or restaurant, pay a visit to the big church (Grote Kerk), Tourism Information Office (VVV), museum of Breda, Nieuw Veste street, the library of Breda is located in this street, fun fair (Kermis), castle (Kasteel plein), city hall (Gemmente huis) and then the convent (Begijnhof).

Chardonnel and Van der Knaap (2002) in their comparative case study of time-space movements in recreational areas in the French Alps and the Dutch national park "Hoge Veluwe" mentioned that visitors connect locations and amenities in different ways. Most of the visitors visit the same locations and amenities, but not necessarily in the same order. This could be the same in this case study. Visitors to Breda connect different locations and amenities in different ways and order.

- Group two: purpose of the trip is *holiday*. They are planning to do the following: go to a café or restaurant, a visit to the convent (Begijnhof) and then go shopping.
- Group three: purpose of visit *sport event*. They are planning to do the following: go shopping, go to a café or restaurant.
- Group four: purpose of visit *Shopping*. They are planning to visit the following: restaurant/café, of course shopping, pays a visit to the Tourist Information Centre (VVV), museum of Breda and a visit to the Grote kerk.
- Group five: purpose of visit *business trip* is planning to do the following: go to a restaurant or café, do some shopping, visit the city hall (Gementehuis), visit the Grote kerk and the museum of Breda.
- Group six: purpose of trip *conference* is planning to visit the castle (Kasteel plein) in Breda.

The above mentioned classifications make the Dutch appear “cultural omnivores”. Everybody regardless of their motivation is interested in some sort of culture. In line with this classification, it supports the assumptions outlined in chapter four that there are no exclusively cultural tourists and the majority of tourists enjoy cultural elements during holidays. Knulst and Van der Poel (2004) commented on the participation in popular and conventional culture. In The Netherlands from 1979-1999 (Haan and Breedveld, 2000) no one appears to be solely involved in “high culture”, or to be spending all their free time on “popular culture”. Nonetheless differences still exist with respect to quantities of conventional and popular culture in overall leisure patterns, along traditional dividing lines of age, gender, educational level and income and ethnic background. In the above mentioned activity-based segmentation that will be done for the rest of the day in Breda are only included. However, many participants did not have any concrete idea of what they were going to do exactly during the whole day in Breda. There were some sorts of answers such as “we will look around and maybe visit some interesting places we find”. Others, were specifically coming for the “photo-expo exhibition and they were wandering around”. In certain cases, it is assumed that individuals decide about their activity pattern at one point in time. In reality, however, individuals may decide about different aspects at different points in time. For instance, the detailed schedule for the afternoon may depend on the outcome of activities scheduled in for the morning, so that decisions about the afternoon are taken at some later instance (Ettema and Timmermans, 1997). Based on these findings, there are several hypothetical visits that can be produced in Breda. The intention of presenting these findings is to make clear that different time-space paths are possible and that the analysis of time-space behaviour of tourists is extremely important in validating the strong and weak points or elements of a tourist recreation product in a given area or a city. In this case, a detailed analysis of the time-space behaviour of tourists visiting cultural sites and attractions gives interesting insights for local planners and politicians to strengthen the internal relation structure of the tourist recreation product. These figures show the flow of visitors in the city centre of Breda. There is very little information about how visitors actually behave in space.

The first based (see figure: 5.16 ) a presumed visit duration (whole day), which starts by the Hotel van Ham (number 18 on the map) having a cup of coffee with an apple pie for one hour, do some shopping for three hours (walks to the direction to market square (Grote markt), then go for a lunch in the Dante restaurant for one and half hour, then pay a visit to the Grote kerk for 30 minutes, go further with shopping in the Barones shopping mall (number 6 on the map) and Sas shopping centre (number 24 on the map) including a drink. In this model, the tourist ends his/her visit to Breda at the car park near Hotel van Ham.

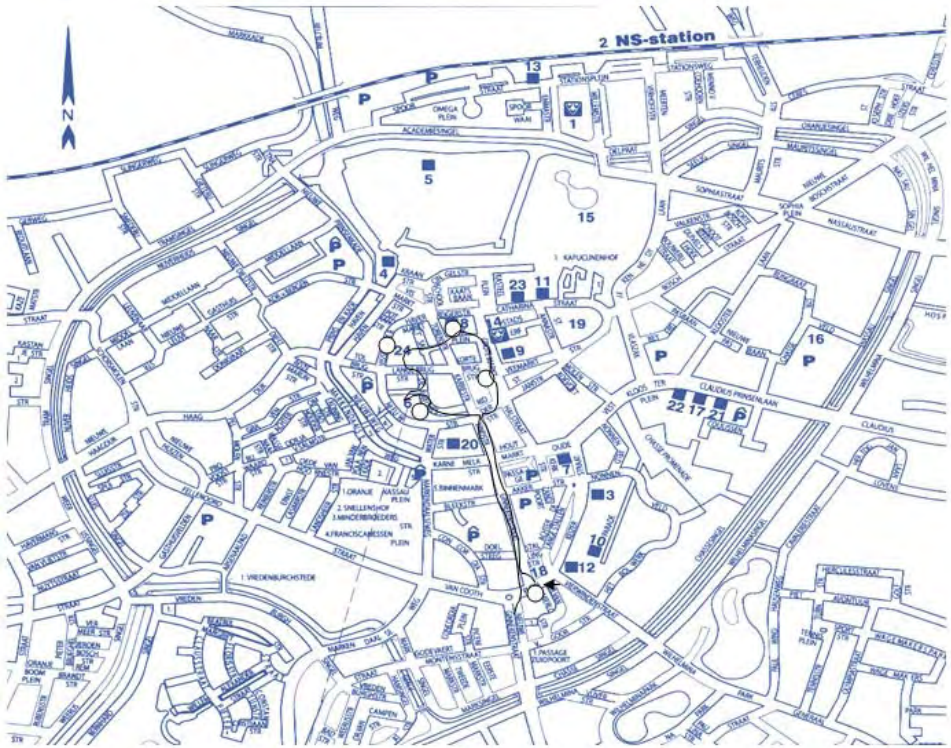


Figure 5. 16 four activities (visits) time-space behaviour

The second model based upon time-space behaviour, which starts at the railway station, followed directly by a visit to the Tourist Information Office (VVV) for 5 minutes (number 1 on the map), then a walk through the park, a visit to the De Colonie restaurant for 45 minutes for coffee and apple pie, pay a visit to the convent (Begijnhof) (number 11 on the map), then go to the Grote kerk (number 8 on the map), but the church was closed, then continue with walking in the inner city, have a cup of coffee, including a lunch at one of the restaurants and then walk back in the direction of the railway station.

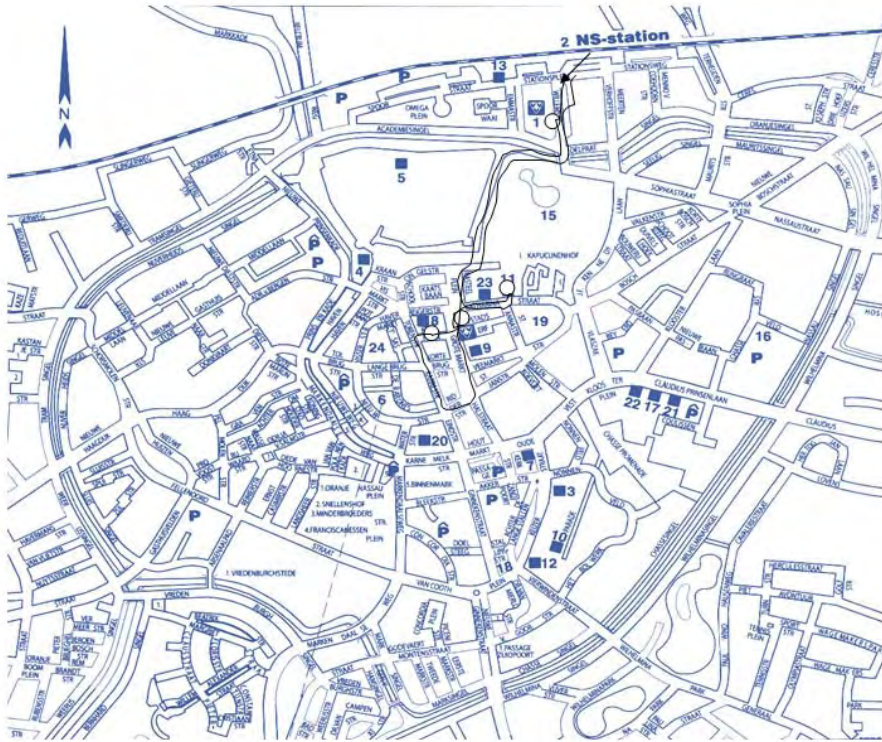


Figure: 5.17 six activities (visits) time-space behaviour

Given the preliminary results of individual time-space behaviour from the survey in Breda, it is demonstrable how different time-space paths of individual tourists to Breda could be.

The first participant is the “cultural event/festival” [as a main purpose for the trip] visitor for a tourism and recreation complex. This market segment is the Dutch day visitors who are well educated, aged of 30-39 year old, their daily time-space in Breda starts at the Chasse theatre for 15 minutes, then go to the convent house (Begijnhof/bomhuis) for 20 minutes as time spent and finally a visit to Breda’s museum for around 45 minutes. This type of tourists combines the visit with a meal in one of the restaurants in Breda.

The second one refers to the older Dutch day trippers aged 50-59 years old, whose purpose of the visit is “shopping”. They go for a day trip to Breda for shopping. They start their trip by the central train station walking through the park in the direction of the city centre; they visit the castle (Kasteel plein) for 20 minutes in their way. Then they go for shopping and combine their trip with a meal in one of the restaurants in Breda. Before their arrival in Breda, they did not know about the photo-expo, so their day ends with a visit to the photo-expo exhibition. Depending on mo-

tives, preferences and capabilities, tourists tend to combine several and different attractions and facilities during a holiday. Visitors link museums, the restaurants, shopping facilities according to their own preferences and *knowledge*.

The third one is also the Dutch day trippers aged of 50-59 years old, with the purpose of the visit is "cultural event/festival" actually the photo-expo exhibition and in this case his job is connected to culture. The time-space behaviour of this market segment starts at the Chassé theatre for 35 minutes, then goes to the Breda's museum for 45 minutes, then pays a visit to the convent (Begijnhof) for around 20 minutes and their trip ends at the castle (Kasteel plein) for the photo-expo.

The fourth one refers to the Dutch overnight (two nights) stay tourist aged 40-49 years old, purpose of visit "cultural event". This time-space behaviour starts with restaurant 'Saté Hut' for 45 minutes, a walk to the (Grote markt) market square for about 25 minutes, then pays a visit to the convent (Begijnhof) for 10 minutes, then a walk through the inner city of Breda to get to know the city, and then has a drink at one of the coffee bars in the city centre.

The last type refers to the Dutch overnight stay (two nights) stay in Breda aged 50-59 years old, whose purpose of the trip as "cultural event" and "shopping". The time-space behaviour and activities were as follows: shopping for around six hours, lunch at restaurant 'Hart van Breda' for two hours, a walk in the inner city for 2 hours, dinner at the restaurant 'Colonie' where this tourist stay for two hours, pay a visit to the Breda's museum, make a visit to the Grote Kerk, cycling for five hours and then dine at one of the restaurants in the city centre.

Of course, these initial results could be extended by many others, to reflect the significant tourist types and the different tourist's complexes. Tourists and visitors are linking variety of products, facilities and attractions in a unique way to form a coherent but spatially differentiated whole. These findings confirm that the behaviour of day-trippers is different from the behaviour of tourists visiting cultural sites and attractions.

These findings certainly reveal partially the overall aim of this study, which is 'to understand the behaviour (pattern of activities) and the experience of tourists visiting cultural and heritage sites during holidays.

Mitchell and Murphy (1991) conclude that most research has been at the level of resort cycles, regional impacts, and other aggregate phenomena, whereas there has been little involvement with the spatial dimension of individual behaviour while on holiday. Their view is echoed by Britton (1991), who writes that geography has been concerned with the description of travel flows, spatial structures, and land uses within tourist places and facilities and not with detailed analyses of tourist behaviour in space.



When principle component technique analysis (PCA) is made, it reveals some “visitor preference spaces”. The PCA gives the best linear combination of variables (the best combination accounting for the variance in the data). Unfortunately, the factor scores based upon the PC-analysis through SPSS revealed but a few interesting significant results. See appendix 4

Based upon the analysis of time-space behaviour an “Attraction/Duration port folio has been produced (Sybrandy, 1990). See below figure 5.18. The two dimensions are attractiveness and durance ‘length of stay’.

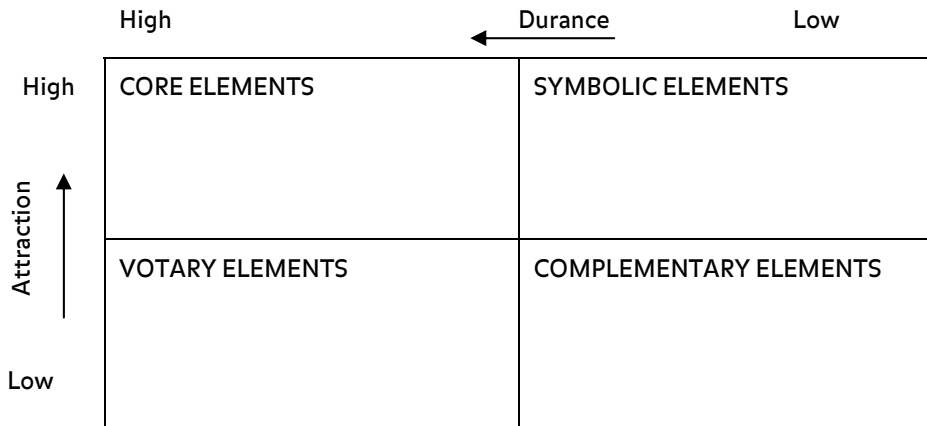


Figure: 5.18: port folio attraction/durance

Core elements and symbolic elements are the primary attracting elements of the city. These core elements offer the visitors the possibility to stay for a longer time in Breda, because there are many things to do or to see. They differ in possibilities for active use. A core element enables visitors/tourists to stay a fairly longer time. Typical core elements in Breda are shopping, restaurants and Breda’s museum. Breda museum attracts many visitors in, which can increase the length of stay of visitors. The symbolic element represents the image of the historic city: castle (Kasteel plein) and the Grote kerk. These are the most well-known attractions in Breda, you must have seen these city marks when visiting Breda, but it does not take much time (see figure 2.14. average time spent at attractions). Symbolic elements could be the convent (Begijnhof); it is a cultural monument in Breda. Votary or voluntary (people can choose or not) elements are visited by specific though not large groups; nevertheless, these visitors have long time visits. They enjoy, for instance, the scenic beauty of a specific open space in the city. In the case of Breda maybe the Valkenburg park near the railway station. And finally, complementary elements are additional elements. Elements which do not play a role in the structure of the cluster of Breda, but are necessary for a visit such as parking lots and bank facilities for example.

### 5.3. Discussions and Conclusions

The objective of this exploratory study was to examine the behaviour of tourists/visitors visiting cultural tourism sites and objects in the city centre of Breda. There is very little known about how 'cultural visitors' actually behave in terms of space and time spent. Despite the fact that spatial movement is crucial for tourism and recreation, attention to this phenomenon is normally restricted to the analysis of static visitor numbers. The use of time-space analysis did provide greater depth of analysis of activities, thereby opening up new research questions. This analytical approach to tourists space use might eventually become a most useful instrument in the management of the tourist historic city-not only as a tool to assess the environmental impact of tourism, but also as a basis for anticipatory and integrated urban governance model. It should also open up new possibilities for refining both the management and planning for tourism, and attempts to theorise tourism behaviour. One important aspect to mention here is that the behaviour of tourists visiting cultural attractions and sites is indeed different for those day-trippers consuming cultural sites and objects. Yet, the majority of participants in this study were day-trippers. The overall aim of this PhD research is to understand the behaviour of tourists visiting cultural sites and objects during holidays. However, this case-study revealed how 'cultural visitors' assemble the essential elements of a day-trip in quite different ways. It indicates that many visitors enjoy some cultural elements during a day trip and that there is no exclusively cultural visitor. This study also shows that there are a variety of different 'cultural visitors' with different behaviour and motivations. The basic typology presented in figure 5.5 confirms the assumption that there is a range of more differentiation between typologies of cultural tourism on the basis of different activities and motivations. All these findings are relevant to the decision-makers and planners of the city centre of Breda on how visitors behave in relation time spent and space in the city, so they can determine the weaknesses and strengths of tourist products.

This exploratory case study also made an attempt to answer part of the research question outlined in this dissertation on how the term cultural tourism can be operationalised in relation to time spent.

This study is indeed a very useful contribution to the debate about cultural tourism in cities, because the space-time elements are usually overlooked.

It is fundamental here that in order to develop and manage tourism properly, specifically in the case of cultural tourism, there is a need to understand the behaviour (how do they actually behave) of tourists visiting cultural sites and attractions. Cultural sites and attractions are consumed differently by different tourists, (as shown in this case study) and essentially the management of cultural sites and attrac-

tions depends on understanding the way cultural tourists consume these attractions and objects. The supply side of the market has to cope with the very different wishes and expectations of very different user groups. Even the behaviour of specific individuals is not constant during a certain time. The needs and wants and the behaviour of the markets are in constant change and there is a need to understand these changes in order to be able to develop and manage tourism products, attractions and sites accurately. The way visitors/tourists connect different locations and amenities is also very different.

One of the questions, which have been asked to visitors in Breda and which has not been included in the survey's results, was: Why are you here? Here refers to the various cultural monuments in Breda in which, the survey took place (only cultural sites). It is, though, interesting that most of the answers were as follows: this site/location is mentioned in the brochures of tourist information centre (VVV brochuren), it is mentioned in the ANWB guide book (boekje) or recommended by friends or families.

An understanding of the spatial behaviour of tourists on holiday could assist the management of transportation or attractions, and in extending the geographical distribution of visitors and visitor expenditure within regions (Thornton, Williams and Shaw, 1997). Knowledge of tourists' preferred and actual daily itineraries, and the factors that influence those itineraries, can help transportation providers to meet their needs more efficiently, as well as to improve co-ordination travel with local transportation flows. Movement information can also be used to identify bottlenecks and unnecessary barriers in the flow from places of accommodation to attractions and other destinations. Van der Knaap (1999), for example, used GIS and trip diaries to visually and dynamically simulate tourist distribution densities through time in The Netherlands.

Tourism does not occur randomly. Neither do tourists choose and combine different tourist sites accidentally. The various possibilities are mixed according to the visitors' location in space, their preferences and feasible opportunities. Contrary to what many entrepreneurs think, different tourist amenities are seen as interrelated by the tourists, which is a contributing factor when it comes to combining some attractions on a travel route while disregarding others. Thus, the location in space is truly of importance for the demand side in tourism. Knowledge about the behaviour of tourists in time and space strongly contributes to the awareness of mutual connections between different tourist sites and locations. In this way, studies on the behaviour of tourists in time and space can also improve the awareness of the strengths and limitations of a destination (Zillinger, 2007). One important area in which knowledge [of tourists] can also have the biggest impact is the product and image development (Lew and McKercher, 2006). Knowing which 'cultural tourists' prefer which paths and

destinations can be used to better define existing attractions, plan new ones and market them more effectively. Knowledge of the actual routes of tourists can be used to define boundaries of districts and nodes, as well as their most appropriate gateways. This information can be used to develop new attractions and products along common routes and in the districts and at destination nodes. District/node knowledge can also be used in image development. It is common for different segments to be clustered spatially in districts and at nodes within a destination (Lew, 1991). A more comprehensive analysis of such clustering (along paths and in districts) (see discussion on the clustering process in P. Murphy, A. Murphy, 2004) and how each segment related to others spatially, can help to create place identities, market niches and more clarity in an overall destination image.

Time and space knowledge of the routes that visitors most frequent, and the destinations that they most visit, can be used to identify time periods and locations that exceed their capacity and have the potential to cause negative social and environmental, or cultural impacts. Alternatively, underutilization patterns can also be identified, and management plans can be developed to diminish or alleviate negative impacts by shifting utilization from heavy periods, routes and locations to alternative times, paths and places (Lew & McKercher, 2006). One interesting point although on the time-space analysis in general is that many researchers and institutions nowadays are developing new technologies and systems, such as the example of Shoval and Isaacson (2007), and the developments of new electronic tagging system and software to interpret the resulting data of urban tourist. Of course this is in early stage, but it does demonstrate that the topic is of interest around the world.

#### **5.4. Limitations**

Some limitations in this research were that some visitors were surveyed at the beginning/morning of their day in Breda, which did not deliver entirely useful information about what activities they had done and what they would visit in Breda. The majority of participants did not have any concrete idea about their planning for the rest of the day in Breda and what concrete sites and attractions they would visit. It is assumed that an activity schedule is executed exactly the way it is planned. However, it is likely that individuals change their original schedules if they encounter unexpected situations or circumstances, which prohibit the implementation of the original plan or if they encounter unforeseen opportunities. In this case, many answers of participants were: "we will walk around and see what interesting places we come across". Of course, visitors who have been to Breda before have some knowledge of the city will have totally different plans, different behaviour on what to do and to see than those visitors who have not been to Breda before (repeat visitors versus first time

visitors). The examination of time-space behaviour is more difficult to examine in cities and open areas than for example of a national park, an attraction or a theme park. It is simply because there is only one entrance for a park or an attraction. Therefore, it is easy to conduct future research and let visitors fill in the questionnaire at the end of their visit.

Generally speaking, time-space analysis, time-space behaviour and diaries are good methods but the problems with these methods are:

1. Visitors have the problem in filling in accurate information about their behaviour
2. Tourists after all are in vacation and not interested all the time in filling in what they have done, and how much time spent in these attractions.
3. They are exhausted after a day excursion, so may forgetting to fill in a questionnaire
4. Tourists have the problem of orientations, they are busy in walking and not realising that they are in this location or that area/due to foreign language signs/street names etc (Shoval, 2007)

Having discussed thoroughly the time-space behaviour, its relationships, functions, recent developments, methods and approaches in analysing time-space and the literature review on one hand (chapter three and four) and the results of the empirical exploratory research "Breda as a case study" on time-space behaviour on the other, one important conclusion can be drawn is that the majority of participants in this time-space behaviour were day-trippers and the focus in this thesis is basically on tourists visiting cultural sites and attractions during holidays. The next chapter is the empirical study that was conducted through a telephone survey in The Netherlands.



## 6. Empirical Study

### 6.1. Introduction

It was clear from chapter three (the literature perspective) that the creation or the development of new typologies is essential for understanding tourist behaviour and their motivation. In order to understand the behaviour and the experience of tourists visiting cultural sites and locations during holidays, there is a need to classify and categorize tourists visiting cultural attractions and sites during a holiday. So developing typologies is also important in order to distinguish differences among various types of tourists visiting cultural sites and locations.

The previous chapter (the exploratory case study) revealed important information on how 'cultural visitors' move in terms of space and time spent in the city centre of Breda. It revealed different behaviour and different motivations of visitors consuming cultural sites and attractions. It made a contribution to the discussion and moves forward the examination of cultural tourism by attempting to classify the market according to purpose of the trip and the rest of the day on the basis of different activities and motivations. However, the overall aim of this research is to understand the behaviour and the experience of tourists visiting cultural sites and attractions during holidays.

This chapter consists of two parts. The first part explains the methodology, the telephone survey and the operationalisation of this survey. The second part introduces the results of the tele-survey and the analysis of these findings. These findings will then attempt to answer the research questions of this study, which are outlined in chapter four.

### 6.2. Methodology

According to the Centraal Bureau voor Statistiek (2006) in 2005 81% of the Dutch population went on holiday. This is around 12.4 million people. They took a total of 34.4 million holidays. Just about half of these holidays were spent in The Netherlands.

The following criterion for the specific questionnaire was considered: the research study was conducted among Dutch tourists from 18 years old and above. A list of cultural objects was presented to respondents to make them recall which attractions and sites were shown (a list of 13 cultural products were presented).

The information that has been collected included the time spent at cultural attractions and sites during a holiday, the importance of cultural elements in the total vacation experience, the motives or factors influencing a visit to cultural sites and attractions, the elements of experience/benefits gained, the planning for the next vacation (if you take another trip in The Netherlands again, will you visit any other cultural sites/objects/attractions?), the desire to visit cultural attractions on future holidays in The Netherlands, whether current or former occupation is connected to culture and other information on socio-economic and demographic variables (see appendix 5 for the questionnaire). All these questions are in fact relevant and reflect the research questions of this study as well as the current discussions within the area of the cultural and heritage markets. Several questions, especially those on socio-economic and demographic variables in this questionnaire were used from the ATLAS questionnaire list. This is without a doubt useful in terms of explaining the operationalisation of the survey instrument because by using questions from an already-tested questionnaire, this reduces the need to pre-test the items in a totally new questionnaire. It is of particular interest how cultural tourists differ according to the importance they place on the cultural elements in the total vacation experience, and how this may influence their behaviour. Dividing the cultural visitors based on time spent and the importance of cultural elements in the total vacation experience provides a quick look into the intensity of a tourist's interest in culture and how different degrees of interest in culture may affect visitors' behaviour. Because it was financially not possible to approach respondents personally, a telephone survey was chosen.

### **6.3. Telephone Survey**

The sample was selected on a random basis from all telephone directories in The Netherlands. This should provide a random sample of respondents from the telephone directory and avoid bias. The systematic sampling design involves drawing every  $n$ th element in the population starting with a randomly chosen element between 1 and  $n$ . For market surveys, consumer attitude surveys, and the like, the systematic sampling design is often used and the telephone directory frequently serves as the population frame for this sampling design (Sekaran, 2003). The sample was taken on a manual basis from 50 telephone directories of The Netherlands. The procedure was by randomly taking the first private/household of the first column of the 20th page of the telephone directories. If a respondent was unwilling to participate in this survey, the subsequent telephone number was chosen. In other words everyone had the chance to be selected for this survey. The confidence level indicates how sure you can be. It is expressed as a percentage and represents how often the true percentage of the population who would pick an answer lies within the confidence



interval. The 95% confidence level means you can be 95% certain; the 99% confidence level means you can be 99% certain. Most researchers use the 95% confidence level (Ryan, 1995). The confidence interval is the plus-or-minus figure usually reported in newspaper or television opinion poll results. 12.4 million Dutch people took a holiday in 2005 (CVO, 2006) and half of these holidays were spent in The Netherlands. Around 6 million represents the total sample group. The larger your sample size, the more sure you can be that their answers truly reflect the population. This indicates that for a given confidence level (5 in this case), the larger your sample size, the smaller your confidence interval. For determining the sample size, by taking the level of confidence 5 and the sample group of 6 million, the needed sample size is 384 respondents. To be sure that we get the requested sample (384 respondents) of people who went on holidays in The Netherlands and did something on culture, we took the double number of the requested sample of the group, which is 749. Out of this number, 410 respondents had been on holiday in The Netherlands and done something on culture. Taking into account the interval 5, it means that one out of five respondents would represent the whole population sample. Based on the sample size (410 respondents) and confidence level (95%), the error level is 4.8% of the total population. A common question is how large a sample is required. This is particularly true of projects being undertaken with constrained funds, but the same can also occur in the commercial world of many tourist attraction operators where profit margins might be low and operators may be only too aware of the costs involved in generating research data (Ryan, 1995).

Veal (1997) argues that interviews of 10 – 15 minutes are acceptable and there is a logic in believing that people are prepared to give a little more of their time in the comfort of their own home. However the author's experience of this study with the telephone interviews does not convince him that longer interviews are acceptable. Conventional understanding argues that response rates are high but again the author questions this and certainly believes it is declining. Certainly, the widespread use of selling by telephone, especially in The Netherlands has made the job of the telephone researcher more difficult.

What is important is the absolute size of the sample, regardless of the size of the population (Veal, 2006).

Of course, there are many methods of collecting data, namely, structured interviews, focus groups and postal surveys. Telephone surveys have the general advantage of being cheap, the physical appearance of the interviewer does not matter and the potential sample size is huge, since most people have access to a telephone. Telephone interviewing allows for better control on the quality of research, because it has been done from a central location- "NHTV Breda University of Applied Sciences". In this way it becomes possible for the research process to be monitored dur-

ing the data collection. In addition, telephone surveys offer researchers a means to combat one of their greatest threats to data integrity, non-response bias (Groves and Kahn, 1979). Some researchers have found higher response rates are attainable by telephone than by face-to-face interviews (Bradburn and Sudman, 1988; Dekker and Doorn, 1984). The telephone interview is easier to supervise than for example, personal interview (Bryman and Bell, 2007). This is a particular advantage when there is a possibility of interviewers' transgression in the asking of questions, such as rephrasing questions or the inappropriate use of probes by the interviewer. Telephone interviewing has a further advantage that is to do with evidence that suggest, in personal interviews, respondents' replies are sometimes affected by characteristics of the interviewer (for example, ethnicity) and indeed by his or her mere presence (implying that the interviewees may reply in ways they feel will be deemed desirable by interviewers).

Telephone interview also suffers from a series of limitations when compared to personal interview. People who do not own or who are not contactable by telephone obviously cannot be interviewed by telephone. Also many people choose to be ex-directory that is, they have taken action for their telephone numbers not to appear in a telephone directory. Again these people cannot be interviewed. In spite of these weaknesses, several firms for example, in the UK use directories as part of their resources (Weitz, 2002).

Telephone interviewers cannot engage in observation. This means that they are not in a position to respond to signs of puzzlement or unease on the faces of respondents when they are asked a question (Bryman and Bell, 2007). The last important aspect of the telephone survey is that respondents may not remember [recall bias] correctly, or some respondents may not recall the correct answer to a question (Krosnick, 1999). For instance, the question on how much time have you spent or/and what factors or reasons influenced you to visit cultural sites and attractions during the last holiday?

#### **6.4. The Operationalisation**

Special attention is attached to the introduction of the telephone survey because it is at this point that most refusals occur. Once the actual interview begins, few respondents terminate before the last question (Dillman, Gallegos and Frey, 1976). Statements of how the respondent's name was selected and the amount of time the interview is expected are important and should be included in the introduction. Therefore, it is rather important to know how the research study was conducted by the respondent (see appendix 7 for a standard opening). The telephone survey was conducted

from January to the beginning of June 2007. Calls were made during daytime and evenings on various days of the week.

Similar to chapter four and five (ATLAS pilot project and the exploratory case study), students labour was used for this empirical study. The role of the author in this survey was to assist and supervises students during the telephone survey. The author organised a briefing session for those students who were interested in participating in this survey, explained them the main objectives of it and went through all questions with the students to make sure that all of them are clear. The majority of the students who participated in this research had had a previous experience in telephone surveys, namely call centres. The telephone survey was conducted from a central location- "NHTV Breda University of Applied Sciences", where the author was always present during the periods of interviews. It was relevant for the author to ensure and control the research process in collecting the data.

## 6.5. Findings

The total number of participants in the telephone survey was 749. The overall aim of this research study is to understand the behaviour and the experience of tourists visiting cultural sites and attractions during holidays in The Netherlands. 510 participants in the survey indicated that they had been away in The Netherlands in the last 12 months, of whom 436 participants indicated that the purpose of the trip was a holiday. Some other reasons were such as visiting friends and relatives (VFR) (33), business and conference (9), sport (9) and shopping (8) (see table 35 below). From now on, all the tables that have the term missing system are for those participants, who had been on a vacation in The Netherlands in the last 12 months and not visited any cultural heritage sites.

**Table 35. Holiday in The Netherlands**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Holiday	436	85,5	85,5	85,5
Cultural event/festival	13	2,5	2,5	88,0
VFR	33	6,5	6,5	94,5
Business	9	1,8	1,8	96,3
Conference	1	,2	,2	96,5
Sport	9	1,8	1,8	98,2
Shopping	8	1,6	1,6	99,8
Other	1	,2	,2	100,0
Total	510	100,0	100,0	

Tourists participate in a wide variety of activities when they travel, some of which are related to their trip purpose but many others that are incidental to it.

One of the assumptions formulated in chapter four is that there are no exclusively cultural tourists. Indeed, most respondents (85.5%) stated that their main purpose of the trip in The Netherlands was holiday. Another assumption was that the majority of tourists enjoy cultural elements in their holiday. It indeed supports the findings that the majority of tourists enjoy some cultural elements during holidays, even if their motives for travel are holiday. The rest of the participants can be seen in table 35 to have had a variety of reasons for going on a holiday. Only 2.5% of the participants indicated the purpose of the trip was a cultural event/festival. This indeed proves that there is a very small niche market that is interested in cultural tourism, even though these 2.5% were attracted by a cultural event or festival. This can be classified as a 'specialised or focused cultural tourist', who concentrates one's efforts on cultural festivals and events. A third assumption in this study is that there is a range of more differentiation between typologies of cultural tourism, on the basis of different activities and motivations. Indeed, this finding indicates that a variety of tourists pay a visit to cultural sites and attractions for a variety of reasons and motivations (see table 40.A, further on for motives or factors influencing a visit to a site). A fourth assumption is that cultural tourist's typologies could be based on the experience and the behaviour of tourists visiting cultural products. Tourists experience their visit to cultural and heritage sites in different ways and tourism business and researchers are constantly seeking ways to improve tourist products. It is very important to consider the depth of experience or level of engagement with the site when creating typologies of the cultural tourism market. These findings support this assumption that typologies can be based on the experience of tourists, because each tourist experiences the sites differently.

In a scale from 1-5, with 1 being disagree and 5- totally agree, on various statements in terms of experience gained during the visit to cultural and heritage sites, the results are as follows (see tables 36.a-36.e).

**Table 36.a I feel that I have learned something of importance**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	disagree	38	7,5	9,2	9,2
	2	79	15,5	19,2	28,5
	3	109	21,4	26,5	55,0
	4	143	28,0	34,8	89,8
	agree	42	8,2	10,2	100,0
	Total	411	80,6	100,0	
Missing	System	99	19,4		
Total		510	100,0		

45% of respondents stated agree (scale 4) and totally agree (scale 5) that they have learned something of importance by visiting cultural sites and attractions.

**Table 36.b I gained insights into the Dutch past**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	disagree	46	9,0	11,2	11,2
	2	69	13,5	16,7	27,9
	3	97	19,0	23,5	51,5
	4	147	28,8	35,7	87,1
	agree	53	10,4	12,9	100,0
	Total	412	80,8	100,0	
Missing	System	98	19,2		
Total		510	100,0		

The question 'I gained insights into the Dutch past', 48.6% indicated agree (scale 4) and totally agree (scale 5).

**Table 36.c I am keener to learn more about the Dutch culture**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	disagree	23	4,5	5,6	5,6
	2	63	12,4	15,4	21,0
	3	98	19,2	23,9	44,9
	4	161	31,6	39,3	84,1
	agree	65	12,7	15,9	100,0
	Total	410	80,4	100,0	
Missing	System	100	19,6		
Total		510	100,0		

55.2% of participants stated agree (scale 4) and totally agree (scale 5) that they are keener to learn more about the Dutch culture.

**Table 36.d The visit to cultural sites raised my awareness of Dutch history**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	disagree	38	7,5	9,3	9,3
	2	88	17,3	21,6	31,0
	3	114	22,4	28,0	59,0
	4	119	23,3	29,2	88,2
	agree	48	9,4	11,8	100,0
	Total	407	79,8	100,0	
Missing	System	103	20,2		
Total		510	100,0		

41% of respondents stated agree (scale 4) and totally agree (scale 5) that the visit to cultural sites raised their awareness of Dutch history.

**Table 36.e It's good to spend some time with families and friends**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	disagree	5	1,0	1,2	1,2
	2	14	2,7	3,4	4,6
	3	49	9,6	12,0	16,6
	4	107	21,0	26,2	42,8
	agree	234	45,9	57,2	100,0
	Total	409	80,2	100,0	
Missing	System	101	19,8		
Total		510	100,0		

This last question actually does not match the rest of the previous questions. However, 83.4% of respondents stated that they agree with the category it is good to spend time with families and friends. To summarise the experience enjoyed by the 'cultural tourists', the majority of cultural tourists had a fairly deep experience in The Netherlands. The vast majority stated that their experiences were mostly 'it's good to spend some time with families and friends' orientated or provided them with an opportunity to 'learn more about the Dutch culture'.

This study focused on the following research questions:

*How can cultural tourism be defined in terms of the experience of the tourist?*

*How can the term cultural tourism be operationalised in relation to time spent and importance of culture in the vacation?*

*What determines the nature of this experience?*

*Which components of experience play a role in the experience of culture while on holiday?*

*What is the difference or relationship between expectation and experience in the consumption of cultural tourism?*

The purpose of this section is an attempt to answer these research questions. As was discussed in chapter one, there are a variety and many definitions of cultural tourism and most of those definitions are basically concentrated on the supply side and estimates are derived using an operational definition documenting cultural tourism participation. For that reason cultural tourism can be defined in terms of the experience of the tourist. Table 36.e shows the experience gained through visiting cultural sites and attractions during holidays. In this respect, the following conclusion can be drawn: the culture or visiting cultural sites and attractions is irrelevant, hence a visit with friends and families is so the most important and primary element as the basis for the experience and after that comes cultural tourism as an element in the vacation experience. In fact, it makes no difference what they visit in terms of culture but it does make a difference if they visit a cultural site or go to a theatre together with families and friends. That may make the quality of experience deeper and more interesting. In other words spending time with families and friends provided them with an opportunity to learn about the Dutch culture. However, as cultural tourism becomes an increasingly discretionary activity, people will participate more for fun and entertainment, rather for a deeper learning experience.

The evidence of the behaviour and motives of tourists visiting cultural sites is basic, mixed, and inconsistent. Therefore, the experience of the tourist is *another* way of defining the term cultural tourism.

When asked the importance of cultural elements during the holiday experience from a scale 1-5 with 1 being not important and 5 very important, over half the cultural tourists (50.8%) surveyed said cultural element plays a role in the total holiday experience (scale 4) and is very important (scale 5).

**Table 37.1 Importance of culture**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	unimportant	43	8,4	8,5	8,5
	2	75	14,7	14,8	23,3
	3	131	25,7	25,9	49,2
	4	179	35,1	35,4	84,6
	very important	78	15,3	15,4	100,0
	Total	506	99,2	100,0	
Missing	System	4	,8		
Total		510	100,0		



The factors/motives influenced participants to visit cultural and heritage sites were split up into 4 categories. Category A motives: visited only because friends/relatives did, to make new friends/industry contacts and something to tell my friends/relatives about. Category B motives: artist/professional in industry, attraction provided an educational experience, just wanted to do something in culture, to experience something authentic and interests in history. Category C motives: specifically wanted to visit that place/site and the image of the attraction/site. Category D motives: cultural site was part of the tour package, to experience something new, a break from normal schedule/daily routine and for rest and relaxation. When cross tabulation is made between the importance of culture and the factors or motives influencing participants to visit cultural sites and attractions the following results can be seen:

**Table 38. Importance of culture \* types Crosstabulation**

			types				Total
			a	b	c	d	
Importance of culture	unimportant	Count	3	4	6	9	22
		% within Importance of culture	13,6%	18,2%	27,3%	40,9%	100,0%
		% of Total	,7%	1,0%	1,5%	2,2%	5,4%
	2	Count	8	4	6	29	47
		% within Importance of culture	17,0%	8,5%	12,8%	61,7%	100,0%
		% of Total	2,0%	1,0%	1,5%	7,1%	11,5%
	3	Count	35	1	13	61	110
		% within Importance of culture	31,8%	,9%	11,8%	55,5%	100,0%
		% of Total	8,6%	,2%	3,2%	14,9%	26,9%
	4	Count	25	4	43	85	157
		% within Importance of culture	15,9%	2,5%	27,4%	54,1%	100,0%
		% of Total	6,1%	1,0%	10,5%	20,8%	38,4%
very important	Count	17	2	24	30	73	
	% within Importance of culture	23,3%	2,7%	32,9%	41,1%	100,0%	
	% of Total	4,2%	,5%	5,9%	7,3%	17,8%	
Total	Count	88	15	92	214	409	
	% within Importance of culture	21,5%	3,7%	22,5%	52,3%	100,0%	
	% of Total	21,5%	3,7%	22,5%	52,3%	100,0%	

The majority of the group who indicated 4 and 5 (as culture is important and very important element in the total holiday experience) have their motives as category C and D, respectively, 'specifically wanted to visit that place', 'site and the image of the attraction' and category D 'cultural site was part of the tour package', 'to experience something new', 'a break from normal schedule routine' and 'for rest and relaxation'.

Even those who stated that the culture plays a neutral (3) element in the total vacation experience, the majority of them have their motives in category D.

When asked how much time they spent in total (in minutes) in different cultural sites and locations visited while on holiday, the participants indicated a variety of time spent ranging from 30 up to 2880 minutes. It is not unexpected really that Dutch tourists who went on a holiday for a week in The Netherlands will possibly visit more cultural sites and attractions than those who spent a weekend in The Netherlands, simply by virtue of the amount of days they have.

Chi-square tests determined if there were significant relations between the time spent and the importance of culture (Garson, 2004, cited in Yan et. al., 2007). Table 38.b shows the statistical significance between the importance of culture and types of motives influenced respondents to visit cultural sites and attractions. It is therefore statistically significant. However, the problem here is that in order to be able to execute the chi-square, you need to have sufficient scores in all the cells in table 38. In table 38, there are low scores especially in the b types of motives (see table 38 above).

**Table 38.b Chi-Square Tests**

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	43,871 <sup>a</sup>	12	,000
Likelihood Ratio	38,683	12	,000
Linear-by-Linear Association	,000	1	,998
N of Valid Cases	409		

a. 6 cells (30,0%) have expected count less than 5. The minimum expected count is ,81.

**Table 37.2 Time-spent/minutes**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	30,00	3	,6	,7	,7
	40,00	1	,2	,2	1,0
	45,00	2	,4	,5	1,5
	50,00	1	,2	,2	1,7
	60,00	21	4,1	5,2	6,9
	90,00	13	2,5	3,2	10,1
	120,00	65	12,7	16,0	26,1
	150,00	22	4,3	5,4	31,5
	180,00	45	8,8	11,1	42,6
	210,00	5	1,0	1,2	43,8
	240,00	63	12,4	15,5	59,4
	270,00	3	,6	,7	60,1
	300,00	29	5,7	7,1	67,2
	330,00	2	,4	,5	67,7
	360,00	22	4,3	5,4	73,2
	390,00	4	,8	1,0	74,1
	420,00	8	1,6	2,0	76,1
	480,00	26	5,1	6,4	82,5
	510,00	2	,4	,5	83,0
	540,00	3	,6	,7	83,7
	600,00	21	4,1	5,2	88,9
	720,00	12	2,4	3,0	91,9
	840,00	1	,2	,2	92,1
	900,00	4	,8	1,0	93,1
	960,00	2	,4	,5	93,6
	1200,00	5	1,0	1,2	94,8
	1320,00	1	,2	,2	95,1
	1440,00	11	2,2	2,7	97,8
	1500,00	1	,2	,2	98,0
	1800,00	1	,2	,2	98,3
	1920,00	1	,2	,2	98,5
	2160,00	2	,4	,5	99,0
	2400,00	1	,2	,2	99,3
	2500,00	1	,2	,2	99,5
	2880,00	2	,4	,5	100,0
	Total	406	79,6	100,0	
Missing	System	104	20,4		
Total		510	100,0		

*The second research question is how can the term cultural tourism be operationalised in relation to time spent and importance of culture in the vacation?*

A new approach, therefore, is needed to develop a stronger understanding of the cultural tourism market. This research study suggests that a stronger understanding of the cultural tourism market can be derived by considering two dimensions, the time spent at cultural sites and locations during a holiday and the importance of culture in the total vacation experience. A growing body of literature exists, as has been reviewed in chapter three, that some people are more highly motivated to participate in cultural tourism than others. The importance of culture can be the main reason or motive for someone to participate in cultural activities, but it also can play a smaller role. As mentioned earlier, an independent tourist who spends three hours at a cultural site will probably have a qualitatively different experience than a coach-trip tourist who spends only ten minutes at the same site. These two dimensions: the time spent and the importance of culture, have been included in the questionnaire of the tele-survey.

**Table 38.a. Average time spent**

Time-spent/minutes		
N	Valid	406
Mean		362,4631
Std. Deviation		407,70568

The average time spent by all participants who said that they have been on a vacation in the last 12 months in The Netherlands and participated in culture is 6 hours. That is why dividing the time-spent into categories of 3 hours seems apposite and relevant to point out the categories that fall under the average and above the average. When dividing the total time spent into four categories: category 1 is time spent from 0-179 minutes, category 2 is from 180-359 minutes, category 3 is from 360-599 minutes and category 4 is 600 minutes and above. Table 39 gives a view of cross tabulation in terms of importance of culture and the time spent.

**Table 39. Importance of culture \* Time-spent Crosstabulation**

			Time-spent				Total
			0-179.	180-359	360-599	>600	
Importance of culture	unimportant	Count	11	8	0	1	20
		% within time-spent	8,7%	5,4%	,0%	1,5%	4,9%
	2	Count	22	11	8	6	47
		% within time-spent	17,5%	7,5%	12,3%	9,0%	11,6%
	3	Count	34	40	23	13	110
		% within time-spent	27,0%	27,2%	35,4%	19,4%	27,2%
	4	Count	43	69	20	27	159
		% within time-spent	34,1%	46,9%	30,8%	40,3%	39,3%
	very important	Count	16	19	14	20	69
		% within time-spent	12,7%	12,9%	21,5%	29,9%	17,0%
Total		Count	126	147	65	67	405
		% within time-spent	100,0%	100,0%	100,0%	100,0%	100,0%

Based on these findings, a typology of cultural tourists can be established in relation to the importance of culture and time spent.

1. Unanticipated cultural tourist: 4.9% of total respondents indicated that culture is unimportant in the total vacation experience, and the majority of this group falls under category 1 (0-179 minutes), approximately an average of 1.5 hours at cultural sites and attractions during holidays.

2. Incidental cultural tourist: 11.6% of total respondents said that culture does not play an important role during holidays. The greater part of this group (22 respondents) spent an average also of 1.5 hours at cultural sites and locations during holidays. However, several respondents stated that they spent more time at cultural sites and attractions- an average of 4.5 hours (11 respondents), an average of 8 hours (8 respondents) and more than 10 hours (6 respondents).

3. Casual cultural tourist: 27.2% of participants indicated that culture plays a neutral role, neither important nor unimportant for their vacation experience. Within this group, there are a variety of tourists. 40 of the respondents indicated that they spent an average of 4.5 hour on culture, while 34 of the respondents spent an average of 1.5 hours. 23 individuals indicated that they spent an average of 8 hours on culture and 13 of respondents stated that they spent more than 10 hours on culture during holidays.

4. Conscious cultural tourist: 39.3% of the total participants indicated that culture plays an important role in the total vacation experience. 69 of the respondents said that they spent an average of 4.5 hours at cultural sites, while 43 of the respondents spent an average of 1.5 hours and 27 respondents spent more than 10 hours and 20 of respondents spent an average of 8 hours on culture during a holiday.

5. Focused cultural tourist: 17.0% of total participants indicated that culture plays a very important role in the total holiday experience. In terms of the time spent, the majority of this group spent an average of 10 hours (20 respondents), 19 participants spent an average of 4.5 hour, 16 respondents spent an average of 1.5 hours on culture and 14 respondents indicated that they spent an average of 8 hours on culture during a holiday.

This is of course not a definite list; still, it gives some indicators of the type of cultural tourists. Regardless of the time spent, the importance of culture can play a role and can be the main reason or motive for someone to engage with cultural activities, but it can also play a minor role.

It is clear from table 39.b that there is a clear relationship between the time spent and the importance of culture. It is therefore statistically very significant.

There is a pattern as it is clear from table 39 that participants indicated that cultural element is important or very important, spent more time at cultural sites and attractions. While, participants who find cultural elements not important spent the least time.

**Table 39.b Chi-Square Tests**

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	32,324 <sup>a</sup>	12	,001
Likelihood Ratio	34,342	12	,001
Linear-by-Linear Association	15,894	1	,000
N of Valid Cases	405		

a. 2 cells (10,0%) have expected count less than 5. The minimum expected count is 3,21.

*The third and fourth questions are what determines the nature of this experience, and which components of experience play a role in the experience of culture while on holiday?*

Different people have different abilities to engage with cultural and heritage sites based on an array of factors, which include their level of education, awareness of the site prior to the visit, preconceptions of the site, the interest in it, its meaning to them, time availability, the presence of absence of competing activities that struggle for their time and a host of other factors. The way people frame experiences is embedded in the social order of specific societies and social groups (Abrahams, 1986; Heelas, 1996). People may have different experiences even if they are doing the same thing in the same place. The second part of the question was largely answered in the literature review, chapter three, 3.11.

When cross tabulation is made between the experience gained and the level of satisfaction of the visit, this does not give any useful information except for the last variable of experience gained (see table 39.A below). In this cross tabulation (the satisfaction level and it is good to spend time with families and friends), it is clear that spending time with friends and relatives stands above the environment or the situation. So the company, spending time with families and friends, is far more important than the context [in this case cultural sites] in which the time is spent.

**Table 39. A Spend some time with families and friends \* How satisfied are you with your visit to these different cultural sites and locations**

			How satisfied are you with your visit to these different cultural sites and locations						Total	
			4	5	6	7	8	9		very satisfied
It's good to spend some time with families and friends	disagree	Count	0	0	1	3	1	0	0	5
		% of Total	,0%	,0%	20%	60%	20%	,0%	,0%	100%
	2	Count	0	0	2	6	5	1	0	14
		% of Total	,0%	,0%	14%	43%	36%	7,1%	,0%	100%
	3	Count	0	0	3	27	10	3	2	45
		% of Total	,0%	,0%	6,7%	60%	22%	6,7%	4,4%	100%
	4	Count	2	5	10	39	38	5	5	104
		% of Total	1,9%	4,8%	9,6%	38%	37%	4,8%	4,8%	100%
	agree	Count	1	5	23	88	72	24	13	226
		% of Total	,4%	2,2%	10%	39%	32%	11%	5,8%	100%
	Total	Count	3	10	39	163	126	33	20	394
		% of Total	,8%	2,5%	9,9%	41%	32%	8,4%	5,1%	100%

**Table 39.c Chi-Square Tests**

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	19,713 <sup>a</sup>	24	,713
Likelihood Ratio	22,034	24	,577
Linear-by-Linear Association	2,315	1	,128
N of Valid Cases	394		

a. 21 cells (60,0%) have expected count less than 5. The minimum expected count is ,04.

In table 39.A, the greater part of respondents (83.8%) confirmed (4 and 5; a scale 1-5 with 1 being disagree and 1 agree) that spending time with friends and families contribute positively to the satisfaction of tourists.

Although, it is clear that there is no relationship (table 39.c) between spending time with families and friends and the satisfaction element.

When asked if they would go on holiday again, would you visit cultural sites and attractions, 73.5% of respondents stated yes (see table 40).

**Table 40. If you go on holiday once again in the Netherlands, will you visit cultural attractions**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	yes	375	73,5	75,0	75,0
	no	125	24,5	25,0	100,0
	Total	500	98,0	100,0	
Missing	System	10	2,0		
Total		510	100,0		



**Table 40. A Reasons Influenced to visit culture and heritage (mention three reasons)**

	Responses		Percent of Cases
	N	Percent	
\$Reasons <sup>a</sup> Artist/professional in industry	77	7,2%	18,8%
Specifically wanted to visit that place/site	113	10,5%	27,6%
Visited only because friends/relatives visited	59	5,5%	14,4%
Cultural site was part of the tour package	17	1,6%	4,2%
A break from normal schedule/daily routine	62	5,8%	15,2%
To make new friends/industry contacts	17	1,6%	4,2%
Site provided an educational experience	107	9,9%	26,2%
To experience something new	80	7,4%	19,6%
Just wanted to do something in culture	121	11,2%	29,6%
Image of the attraction/site	43	4,0%	10,5%
For rest and relaxation	162	15,1%	39,6%
Something to tell my friends/relatives about	24	2,2%	5,9%
To experience something authentic	33	3,1%	8,1%
Interested in history	121	11,2%	29,6%
Other influences	40	3,7%	9,8%
Total	1076	100,0%	263,1%

a. Dichotomy group tabulated at value 1.

The dichotomy group in the above table is those participants who have indicated three reasons or factors for visiting cultural and heritage sites in their holidays. When asked to mention three reasons or factors that influenced their visit to cultural and heritage sites during that holiday, the most frequent reasons were: for rest and relaxation, interested in history, just wanted to do something with culture and site provided educational experience (see table 40.A). These findings reveal that 'cultural tourists' made conscious decisions and their motivations were clear and they knew what they were looking for in terms of culture. Tourists had multiple and different motivations for visiting cultural sites and attractions.

In terms of accommodation, travel arrangement and sources of information, see appendix 8.

**Tabel 44. Travel company**

	N
Alone	49
Travel with partner	216
With family and children	146
With friends	76
With a tour group	25
Other	9

As regards to travel company, the greater part of the 'cultural tourists' travel with partner and with family and children. This again substantiates that family, friends and relatives are very important elements in contributing to the quality of experience in visiting cultural sites in The Netherlands.

**Table 45. How satisfied are you with your visit to these different cultural sites and locations**

	Frequency	Percent	Valid Percent
Valid 4	4	,8	1,0
5	12	2,4	2,9
6	40	7,8	9,8
7	168	32,9	41,0
8	133	26,1	32,4
9	33	6,5	8,0
very satisfied	20	3,9	4,9
Total	410	80,4	100,0
Missing System	100	19,6	
Total	510	100,0	

The majority of respondents were satisfied with their visits to cultural sites and attractions during their last holiday.

In terms of socio-demographics such as gender, education level, income and current occupation see appendix 9.

*The last question in this research study is the difference between expectation and experience in this respect?*

One of the assumptions in this study is that the expectations of consumers do not always match the experience. It is indeed true that the expectation of consumers did not go with the experience gained. When cross tabulation is made between the experience gained and satisfaction, most respondents point out, for example, that they did not gain insights into the Dutch culture (low with a scale from 1-5 with 1 being disagree and 5 agree), although they pointed out that the level of the satisfaction was high.

Tourists who visited and experienced a variety of high quality cultural sites and objects during holidays expect to see more high quality sites and locations. Indeed, they want to see something new, creative, more interesting and different at the same time. They want an even a more high quality experience again. For example, take the groups 4 and 5 mentioned earlier (the conscious and focused cultural tourists); if their experiences are high because of their background information, previous experiences in visiting cultural sites and locations, and their knowledge of other cultural places, so their expectations will be high, and if the site does not meet their expectations, they will possibly spend less time and their experiences will be shallow.

Those tourists have low expectations of a particular cultural site or an object, but once and after they have visited a site, they can have high/good or low/bad experience. That is the challenge for cultural sites and locations even for tourists who have low expectations is to attract them, and that they leave these sites happy and satisfied.

The last assumption in this study is that cultural tourism product is meaningful, perceived, interpreted and appreciated differently by different tourists. As it was clear from the respondent's answers as regard to the questions of experience gained and the variety of motivations indicated, it is indeed correct that different tourists perceive and appreciate cultural tourism products differently. This study indicates clear differences among respondents based on their motivations of the visit to cultural sites and attractions during a holiday. However, this study did not concentrate on a specific site in The Netherlands, which may present further insights into this topic. Many visitors visit cultural and heritage sites for different reasons because every individual perceives and interprets cultural sites differently based on the individuals' background, his or her experience in life, earlier experiences, the background information, education, previous knowledge, his or her interests, hobbies, lifestyle and the religion, all of which may play a role in the perception or the appreciation of a certain cultural and heritage site. This study indicates that varieties of experiences sought by different tourists, so a variety of tourists experienced cultural sites differently and they have different perceptions and interpretations. Some visitors stay for

30 minutes and some spend one hour and half. This indeed proves that everyone responds differently to the consumption of culture.

Chapter four, in the ATLAS pilot project also revealed some interesting information on the meaning of the word culture. The word culture has different meanings to different people. Currently, cultural tourism has a wide range of activities, and for one visitor cultural holiday is a visit to a museum or historic site and for another is a visit to a theatre performance, or a ballet performance, because everyone has a different perception of a 'cultural holiday'.

**Table 53. Dutch tourists \* If you go on holiday once again in the Netherlands, will you visit cultural attractions Crosstabulation**

Count		If you go on holiday once again in the Netherlands, will you visit cultural attractions		Total
		yes	no	
Holiday in the Netherlands	Holiday	318	109	427
	Cultural event/festival	11	2	13
	VFR	26	7	33
	Business	9	0	9
	Conference	1	0	1
	Sport	3	5	8
	Shopping	6	2	8
	Other	1	0	1
Total		375	125	500

In this cross tabulation between the main purpose of the visit of those who have been on a holiday in The Netherlands in last 12 months and the question if you go on a holiday once again, will you visit cultural attractions? The participants who indicated that visiting friends and relatives (VFR) as a purpose of the trip also (the majority) stated that they will be visiting cultural and heritage sites in the future holidays in The Netherlands. There is indeed a clear relationship between the answer to the first research question of this study (the experience) and this cross tabulation. It is suggested that visiting cultural and heritage sites comes as a secondary element in the total holiday experience, but the most important and the primary element is families and friends. Therefore, visiting cultural and heritage sites with families and friends may create a high quality of experience. Therefore those who indicated that their

main purpose of the trip was VFR- 26 out of 33 (see table 54 above) will be visiting cultural and heritage sites in the future holidays in The Netherlands.

In the light of these findings, it is possible to say that those tourists who are going on a holiday with the main purpose VFR will be highly motivated to visit cultural and heritage sites during their next holidays.

It is also interesting to see that even the tourists whose the purpose of travel are holiday (318 out of 427) are planning to visit cultural sites and attraction in future holiday in The Netherlands.

It is possible to combine the last five categories in table 53 as visitors with non-cultural motives (VFR, business, conference, sport, shopping) and with cultural motives, which include holiday and cultural event/festival (see table 53.a).

**Table 53.a If you go on holiday once again in the Netherlands, will you visit cultural attractions**  
\* Motives Crosstabulation

			Motives		Total
			Holiday Cultural event/festival	Business Conference Sport Shopping	
If you go on holiday once again in the Netherlands, will you visit cultural attractions	yes	Count	329	46	375
		% within motives	74,8%	76,7%	75,0%
	no	Count	111	14	125
		% within motives	25,2%	23,3%	25,0%
Total		Count	440	60	500
		% within motives	100,0%	100,0%	100,0%

**Table 53.b Chi-Square Tests**

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	,101 <sup>b</sup>	1	,751		
Continuity Correction <sup>a</sup>	,025	1	,874		
Likelihood Ratio	,102	1	,749		
Fisher's Exact Test				,874	,445
Linear-by-Linear Association	,101	1	,751		
N of Valid Cases	500				

a. Computed only for a 2x2 table

b. 0 cells (,0%) have expected count less than 5. The minimum expected count is 15,00.

As it is clear in table 53.b (chi-square) that there is no relationship between the motives of the trip and visiting cultural sites in The Netherlands. There is no statistical significance.

## 6.6. Reflections on the Outcomes

Tourists participate in a wide range of activities while on holiday, some of which are related to their purpose of the trip but many others are incidental to it. One third of people who visit cultural attractions in Hong Kong are business travellers (McKercher, 2002a). Additionally, the longer people stay, the more likely they are to engage with more discretionary activities that have nothing to do with their reasons for visiting. 85.5% in this study state their main purpose of the trip is holiday. Most tourists simply want a holiday experience that is entertaining, enjoyable and memorable, (which also includes cultural visits) (Halewood and Hannam, 2001; Moscardo, 2000; Schouten, 1995).

Few participants (2.5%) indicated that the purpose of the trip was cultural event. Peterson (1990) suggests that there are different types of heritage tourists ranging from the serious to the casual visitor, as well as those attracted by a specific event.

Tourists experience their visit to cultural and heritage sites in different ways. Different people have different abilities to engage with cultural and heritage sites based on an array of factors, which include their level of education, awareness of the site prior to the visit, preconceptions of the site, the interest in it, its meaning to them, time availability, the presence of absence of competing activities that struggle for their time and a host of other factors (McKercher 2002a). So an independent tourist who spends two hours at a cultural site will probably have a different experience than a coach trip tourist who spends only ten minutes at the same site, simply by virtue of the amount of time invested. Thus two people travelling for similar motives may have fundamentally different experiences based on their abilities to engage with the site. McIntosh and Prentice (1999) and Kerstetter et al. (1998) have demonstrated this concept empirically, illustrating that different cultural tourists engage with sites at different levels, some more intensely, some less so.

The vast majority of 'cultural tourists' in The Netherlands stated that their experiences were mostly 'it's good to spend some time with families and friends' provided them with an opportunity to 'learn about the Dutch culture'. Moscardo and Pearce (1999) report that one cluster of visitors to a major Aboriginal cultural park in Northern Australia were merely motivated by 'accompanying others'.

Wirtz, Kruger, Scollon and Diener (2003) questioned however, whether people really know how much they enjoyed their earlier experiences. Laboratory studies

had indicated that this is not always the case, leading some researchers, for example Kahneman (1999) to conclude that on site experiences (i.e. the moment-by-moment experiences while for example on a trip) would present more valid measures of experiences than post hoc records of peoples memories of various experiences. This is indeed a relevant aspect to bear in mind in future research studies attempting to measure the experiences of tourists visiting cultural and heritage tourism sites during holidays.

As Ashworth (1995) argues cultural tourism is no longer restricted to the high art of the established classics but is presenting nowadays a widening range of cultural products and attractions and expanding out the definition of culture to include "everyday" heritage of ordinary individuals. The result of this though is that wider proportions of the tourism markets are familiar with and thus are attracted to cultural events and facilities during a holiday. This indeed confirms the new approach and the technique used in this study that the theme of cultural tourism could be examined from the experience perspective. Stebbins (1996) and Timothy (1997) argue that different sorts of 'cultural tourists' must exist. Silberberg's (1995) research is crucial because it stresses what has been suggested in the literature and what other authors argue in the field of cultural tourism, that not all cultural tourists are the same.

Poria et al. (2003) rightfully acknowledge that the majority of research on the demand side of cultural and heritage tourism focuses on motivations and segmenting visitor markets. This line of research has provided useful baseline information to understand who uses heritage resources; in most cases, visitors to heritage sites are better educated, bigger spenders, travel in groups, and have average or higher than average incomes (Herbert et al. 1989).

Those participants who indicated that culture is important and very important in the total holiday experience also stated that their motives for the visit were the followings: 'specifically wanted to visit that place', 'site and the image of attraction', 'cultural site was part of the tour package', 'to experience something new', 'a break from normal schedule routine', 'and for 'rest and relaxation'. Based on a study of the Rotterdam Museum Park, Jansen-Verbeke and Rekom (1996) also argued that learning is the main motivation for visits, but they also acknowledged reasons such as relaxation. It is also congruent with previous literature (e.g., Prentice, 1993b). Kerstetter, Confer, and Graefe (2001) for example, referred to several possible motives in their attempt to subgroup heritage tourists. Their list of motives includes learning, experiencing authentic elements, historic characters, interests in heritage, culture and/or ethnicity, and visiting other sites in the area. Studies dealing with heritage and cultural sites in general, as well as studies examining tourist behaviour at cultural and heritage sites in particular, often refer to leisure and recreation literature as their theoretical framework. For example, Dierking (1998: 56) referred to a visit to a his-

toric home alongside trips to a nature centre and environmental park as an 'enjoyable way to spend leisure time'. With reference to museums and environmental centres, Ballantyne (1998) suggested that 'relaxation, enjoyment and entertainment rather than a learning experience' were possible reasons for visiting. Poria, Reichel and Biran (2006) argued that although leisure and recreation literature is important to certain heritage settings, museums or nature reserves and parks, it may be less significant to other heritage settings.

A typology of 'Dutch cultural tourists' was provided based on the time spent and the importance of cultural elements in the vacation experience. This typology is not a definite one; however, it gives some indicators of the type of cultural tourists. Tourists are complex individuals and it might be unworkable and unfeasible to adequately describe all of their expressed behaviours through a single over-arching category such as "charter tourists" (Smith, 1989), "organised mass tourists" (Cohen, 1972), "eco-tourists" (Boo, 1990), "old tourists" (Poon, 1993).

The most frequent reasons influencing participants to visit cultural sites and attractions in The Netherlands were 'for rest and relaxation', 'interested in history', 'just wanted to do something in culture', and 'site provided educational experience'. Based on the same study of the Rotterdam Museum Park, Jansen-Verbeke and Rekom (1996) admitted reasons such as relaxation and learning are the main motivations for visits. Richards (1996a) cautioned that not all tourists visiting cultural attractions can automatically be classified as cultural tourists, for their visits may not be driven by cultural reasons. He stated that many consume these types of attractions as part of a wider experience. Tourists participate in a wide variety of activities when they travel. No doubt, some are directly related to their trip purpose, but many more are ancillary or peripheral to the reason for travel, and the consumption of them complements the total trip experience. Indeed, the decision to participate in many activities is not made until after arrival at the destination (Lew, 1987; McKercher, 1996; Pearce and Wilson, 1995).

One of the assumptions in this study was 'the expectations of consumers do not always match the experience'. In line with the arguments of Larsen (2007) as mentioned in chapter three (literature review), it is indeed true that the expectation of consumers did not go with the experience gained.

It is suggested that visitors may expect different benefits from their visit (Poria, Butler and Airey, 2006). Such a study may help those involved in cultural and heritage management better fulfill tourist expectations and provide them with expectations that will meet their needs. This, in turn, may lead to higher levels of satisfaction and generate more repeat visits. It is also the challenge of the site manager or management to find out why these people left the site with a low, poor and unsatisfactory experience.



The cultural tourism product is meaningful, perceived, interpreted and appreciated differently by different tourists. Cooper (1993:20) prefers to view the individual as a central component of tourism demand to understand what motivates the tourist to travel. His research accurately recognizes that “no two individuals are alike, and differences in attitudes, perceptions and motivation have an important influence on travel decisions [where] attitudes depend on an individual’s perception of the world. Perceptions are mental impressions of.... a place or travel company and are determined by many factors which include childhood, family and work experiences”.

This research study support the arguments in line with Poria, Butler and Airey’s (2003; 2003a, 2004) approach, which suggests that some individuals’ perceptions of a site relative to their own heritage are linked to behaviours at heritage sites. Specifically, they argued for links between tourists’ perception of a heritage site as part of their own and the motivations to visit the site. The approach used by Poria (2001) and Poria, Butler and Airey (2003) suggest that the link between the individual and the site, that is, tourists’ perceptions of the site as part of their own heritage, lies at the core of cultural and heritage tourism.



## 7. Conclusions, Implications and Future Research

The main aim of this study was to understand the behaviour and the experience of Dutch tourists visiting cultural and heritage sites and attractions during holidays and further to offer some advice to make an additional contribution to cultural and heritage site managers. Further on, in this chapter, it will clearly be stated what advice to cultural and heritage site managers derives from this thesis.

In chapter two, attention was paid to the relevance and the importance of time-space behaviour to cultural tourism and to the behaviour of tourists consuming cultural and heritage sites. Various methods of analysing time-space behaviour were revealed.

Chapter three touched and discussed several features of the literature concerning tourism in general and the cultural tourism field in particular to justify and to compile the questionnaire, which was then used for the telephone survey in chapter six. It was clear that the creation of new typologies is essential for understanding the tourist behaviour. So developing typologies is important in order to distinguish between various types of tourists who visit cultural and heritage sites. The static idea that people have to belong to one type or another can be questioned. Tourists are complex and it may not be possible to describe adequately all their behaviour in terms of a single simple category. However, developing typologies should give us some indicators about what and who these types of tourists are. It was also showed that tourists tend to have multiple motivations for travel and indeed for consuming cultural and heritage sites during holidays.

The complex nature of understanding and analyzing tourism experiences is widely acknowledged in the literature (Lee and Shafer, 2002; Prentice, 2001). Laig (1979) points out that we can observe other people's behaviour but not their experiences. Experience is multi-faceted, they arise from activities and physical environment, and people have different experiences even if they are doing the same thing in same place. Experiences are existential, they are embodied in people in that they are personally felt and expressed.

The main goal of chapter four (ATLAS pilot project) was to identify the group of tourists who have been on a holiday and have consumed/visited cultural and heritage sites in The Netherlands. The findings have revealed an enormous amount of information on the participants' profile, mode of transport, satisfaction level, travelling behaviour, purpose of trip or holiday and their socio-demographic aspects such as age, income, education and profession. All these are indeed crucial elements for understanding the behaviour and the consumption experience of visitors in order to manage cultural objects and attractions properly. The main aim of the attached questions of the ATLAS pilot project was to check the nature of questions and get insights

into the whole issue of time spent. In fact, this research study has given some indicators/information on understanding the visitors' experiences, their expectations, the time spent and the importance of culture in the vacation. It showed that culture plays a very important role in the total holiday experience.

In chapter five, the findings of the exploratory case study Breda, The Netherlands was presented. The overall purpose of this study was to scrutinize the behaviour of visitors consuming cultural sites and attractions in the city centre of Breda using the time-space behaviour framework. There is little known on how 'cultural visitors' actually behave in terms of space and time spent. The study reveals how tourists assemble the essential elements of a day trip in quite different ways. Tourists combine various activities to do and to see in Breda. Two models were shown in terms of their activities, and how these tourists behave in terms of time and space.

It indicates that many visitors enjoy some cultural elements during a day trip, and that there is no exclusively cultural visitor. This study also shows that there are a variety of different 'cultural visitors' with different behaviour and motivations. The typology presented confirms the assumption that there is a range of more differentiation between typologies of cultural tourism on the basis of different activities and motivations.

Demonstrations of how different the time-space paths of individual 'cultural visitors' to Breda were revealed. Knowledge about the behaviour of tourists in time and space strongly contributes to the awareness of mutual connections between different tourist sites and locations. In this way, studies on the behaviour of tourists in time and space can also improve the awareness of the strengths and limitations of a destination. Cultural and heritage sites consumed differently by different visitors and the management of these sites depend on understanding the way tourists consume these attractions.

The literature on the cultural tourism market is still largely in its infancy, with the majority of studies still interested in documenting the size of the assumed cultural market, rather than examining the differences that exist within this market. This study has therefore studied the differences that exist based on time spent and the importance of cultural element during a holiday. What is also less well understood is that the different segments have different interests in and abilities to consume cultural and heritage tourism products, which translates into quite different behaviour.

As a conclusion, there is a need to return to the initial aims and objectives of this thesis. The research questions of this study were the following: how can cultural tourism be defined in terms of the experience of the tourist? How can the term cultural tourism be operationalised in relation to time spent and importance of culture in the vacation? What determines the nature of experience? Which components of ex-

perience play a role in the experience of culture while on holiday? And last, what is the difference between expectation and experience in this respect?

The following paragraph will briefly conclude chapter six and then state clearly what advice to cultural and heritage site managers derives from the thesis.

Cultural tourism can be defined in terms of the experience of the tourist as follows: visiting cultural and heritage sites come as a secondary element in the holiday experience. Therefore the most important and primary experience element is spending time with families and friends. It is indeed true that it makes no difference what tourists visit in terms of culture but it does make a difference if they visit a cultural site together with families and friends that may make the quality of experience deeper and more interesting. Spending time with families and friends provides them with an opportunity to learn about the Dutch culture.

This research study suggests that a stronger understanding of the cultural tourism market can be derived by considering two dimensions: the time spent at cultural and heritage sites during holidays and the importance of culture in the total holiday experience. These dimensions have been included in the telephone survey. Over half of the participants (50.8%) indicated that cultural element plays a role (important and very important) in the total holiday experience and that the average time spent of Dutch tourists on culture is 6 hours during holidays. Based on the findings of time spent and the importance of culture during a holiday, a typology of 'cultural tourists' was established which includes five types: (a) unanticipated tourist (culture is unimportant in the total vacation experience/time spent average 1.5 hours), (b) incidental tourist (culture do not play an important role/variety of time spent), (c) causal tourist (culture plays a neutral role/variety of time spent), (d) conscious tourist (culture plays an important role/variety of time spent), and (e) focused tourist (culture plays a very important role/variety of time spent). It is a mistake to assume that all cultural tourists are alike.

In regards to the components of experience that play a role in the experience of culture while on holidays, it is true that different people have different abilities to engage with cultural and heritage sites based on an array of features, which include their level of education, awareness of the site prior to the visit, things they have read about the site, preconditions of the site, the interest in it, its meaning to them, time availability, the presence of absence of competing activities that struggle for their time and a host of other factors. The way people frame experiences is embedded in the social order of specific societies and social groups (Abrahams, 1986; Heelas, 1996). It is again clear here that the company, spending time with families and friends, is far more important than the context in which the time is spent, which also influences the experience of culture.

On the subject of the differences between expectations and experience, it is correct that the expectations of tourists do not always match the experience gained. Tourists who visited and experienced a variety of high quality cultural sites during holidays expect to see and experience more high quality sites and locations. They want to see something new, creative, more interesting and different at the same time. They want a more high quality experience again.

This PhD made a contribution and moved forward the examination of cultural tourism by attempting to classify the market according to time-spent and the importance of cultural element in the total vacation experience sought by the 'cultural tourist'. This concept has industry applicability because it can be applied by asking two simple questions. Destination marketers and cultural heritage site managers, can, therefore, accurately segment the cultural tourism market visiting a region, a site or a location. The results of this research study should be of particular interest to both destination marketers, tour operators of heritage and cultural sites, tourist boards and events managers. The realisation that not all cultural and heritage tourists are alike means that groups can be targeted in different ways, and this is precisely one of the main contributions deriving from the thesis. A very important aspect that can be mentioned here is that rather than a broad, undifferentiated appeal to cultural and heritage tourists, a more segmented approach seems to be preferable. This statement confirms the work of Silberberg (1995) and his assertion that there are different degrees of consumer motivation for cultural tourism. As cultural tourism continues to grow in popularity as shown in the literature review, site managers and destination marketers will face the strategic confrontation of developing a better understanding of this market and of developing new products to best match the needs and wants of consumers.

Chapter six also identified heterogeneity among tourists visiting cultural and heritage sites in The Netherlands, and found significant differences between groups in terms of time spent and the importance of culture during holidays. This finding contradicts the contention that most tourists to cultural and heritage sites are generalist recreation visitors and these sites are visited because of the convenient locations (Balcar and Pearce, 1996; Prentice, 1993b). Although the number of segments or clusters varies from one study to another, cohesion between these findings and previous research is that a continuum of the cultural tourist segment seems to exist.

Findings in terms of the experience of the tourist demonstrate that the main key and primary element is families and friends as the basis for the experience and cultural tourism as an element in the vacation experience comes subsequently. This finding corresponds with the 'culture-peripheral' of Hughes (2002). Hughes argues that tourists at museums, historic buildings, art gallery or theatre can be classified as 'culture-core' or 'culture-peripheral'. In terms of 'culture-peripheral' these tourists

will be away from home primarily for other reasons than culture, such as wanting to enjoy scenery or visiting friends and relatives (VFR). They are at a museum or a theatre only as part of a stay away from home, which is for another reason. Culture is not the core of the visit but is outside that, at the periphery.

In terms of the difference between expectations and experience, those tourists who have low expectations of a particular cultural site, but once and after they visit a site, they can have high or low experience. The challenge for cultural and heritage site managers even for tourists who have low expectations is to attract them and ensures they leave a site happy and satisfied. It is suggested that visitors may expect different benefits from their visit. This study may help those involved cultural and heritage management better meet tourist expectations and provide them with expectations that will meet their needs. This in turn, may lead to higher levels of satisfaction and generate repeat visits.

It should be recognised that the tourism literature has already noted differentiation between visitors to cultural and heritage sites. Moscardo and Pearce (1999), for example, differentiated between visitors based on their desire for contact with ethnic people, (although all people are ethnic) interest in learning and participation in traditional activities. Moscardo (1996) differentiated between mindful and mindless visitors based on their motivation for the visit (educational vs. entertainment/social). Moscardo's (1996) work is that interpretation is a key to ensuring the quality of a tourist experience. These findings contribute to researchers and practitioners alike, which after all provide the management of cultural and heritage sites the opportunity to adopt a market-led approach at every level of operation and planning.

In this thesis, it was found that tourists visit cultural heritage for different reasons. The most frequent reasons were for rest and relaxation, interested in history, just wanted to do something with culture and site provided educational experience. This as a result should influence the marketing of such places. One advice could be for example, that it may be more appropriate to target the market in different ways, rather than provide just 'straight away/direct translation of a marketing promotion when different target markets exist (as common for cultural and heritage sites nowadays) (Poria, Butler and Airey, 2006). This of course is called segmentation, separation and targeting. Once tourists are at a cultural site, they can be provided with different interpretations. For example, instead of the usual pattern of guiding all tourists in the same way, it may be better to provide different audiences with different experiences that meet their needs and wants. However, to an extent this is already done in many places. For example Groningen (VVV) Tourist Information Office has different city trails for different interest groups.

It was in addition indicated from this study that participants who stated that their main purpose of the trip was visiting friends and relatives (VFR) will be visiting cultural and heritage site in the future holidays in The Netherlands. In light of these findings, it is possible to say that those tourists who are going on a holiday with the main purpose VFR will be highly motivated to visit cultural and heritage sites during their holidays. This information is of great importance for cultural and heritage site managers to plan their marketing and promotional activities.

The findings, moreover, indicate that tourists are interested in different experiences, so a variety of tourists experienced cultural sites differently and they have different perceptions and interpretations. Some tourists want to learn about Dutch culture while others want to spend more time with families and friends while consuming culture. Cultural and heritage site managers should plan their interpretation in line with these findings. One form of interpretation should be provided for those who want to learn and another for those who 'seek to go beyond knowledge- to engage the senses and emotions of the visitor' (Black, 2001:128). Heritage site managers should be able to provide a variety of groups with different experiences. This may suggest that in contrast to today's visit to museums, for example, in which all visitors are provided the same experience, different visitors should be provided with different experiences.

There are many partnership packaging and programming opportunities for generating increased businesses from these groups. For example, Silberberg's (1995) work in Ontario, Canada suggested three types of partnership and packaging. One of them seem to fit well here is linking cultural products with non-cultural tourism products in packages that combine cultural and heritage attraction attendance, fees, lodging, and shopping and outdoor activities. These packages should appeal to various groups identified in this study based on time spent and the importance of cultural element in the total holiday experience (see description in table 39). Another package arrangement is linking different theatres and museums in a destination together in a 'passport-type' package. This can encourage greater use of individual museums and theatres. These packages are particularly appealing to people within the group of focused 'cultural tourist', which considers that the culture plays a very important role in the total holiday experience.

It is possible to summarise the profile of the 'Dutch cultural tourists' who travel in The Netherlands and visit cultural and heritage attractions during their holidays. Of course this is not a state-of-the-art list, but it does provide a good indication of the kinds of cultural and heritage sites that are becoming popular with cultural tourists. Generalisations can perhaps be made about the types of visitors who are usually described in this study as 'cultural and heritage tourists':



- Age groups 40 and above.
- In the older category, above average income.
- Travel with partner or family with children or friends.
- Most sources of information used before arrival at the site are families and friends and Internet.
- Better than average education.
- Majority of their current or former profession is not connected to culture
- Spending time with families and friends (while consuming culture) is very important during holidays in The Netherlands.
- Average time spent on culture during holidays in The Netherlands is 6 hour.
- Reasons for visiting culture during holidays are basically rest and relaxation, and interests in history and culture.

However, disputing of this, if we look at the samples in this survey and to the profile of 'Dutch cultural tourist' there are indeed risks that more women have answered the questions because they are housewives or working part time. It is likely also that 'high' educated people were keener (see appendix 9, table 48) or more willing to take part in the survey. The author recognized this matter and in which it can create biased.

The findings of this study are central to the debate about a cultural tourism definition. Is it possible to determine if a tourist trip is cultural by the activity itself or by the 'cultural intent', 'time spent' or 'the importance of culture' pursued by the tourist? Answering this question, indeed, requires additional thoughts and research.

In the light of Howard's claim that 'heritage is for people, not just for a minority of specialists' (2003:33) and Lowenthal's argument (1998:3) that 'never before have so many been engaged with so many different pasts', it is argued here that there is a need to speak with all people and learn about their perceptions and maybe experiences in order to provide visitors with a quality heritage experience.

It is crucial to note that the behaviour of tourists may appear irrational. Within the space of a few minutes, the consumer can express interest in a cultural journey, then be on the verge of purchasing a stay in a hotel club in the tropics, but finally opt for a winter sports holiday (Bergery and Eckersley, 2007).

The consumer is contradictory, different and unexpected (Boisdevésy, 1997). He dreams about freedom and adventure but lives and will continue to live his holidays in complete safety, only remotely connected to his fantasy world. The consumer no longer belongs to a definite category. Today he can be a 'cultural tourist', and tomorrow he can be an 'adventure or eco-tourist'. Indeed, he is a multi-consumer, depending on the moment, the period, on needs and desires.

Like culture more broadly, heritage consumption is tremendously prone to rapid shifts in fashion and changes in taste. It may seem to many that heritage and cultural products are based upon irreversible resources and are imbued with permanent values but this is far from the case. Heritage is the contemporary uses of the past and these uses, responding to contemporary needs and wants, are very prone to very rapid changed in demand. The consumption of history is a fashion industry and like all consumption of culture part of contemporary life styles. Thus who, and what is currently, and in terms of the duration of developmental investment will in the next 10 years be fashionable/trendy will depend upon a inconsistent and fashion conscious market (Ashworth and Tunbridge, 2005).

Similar to other studies, this study suffers from a series of limitations, some of which maybe overcome by future research. First, the question on time spent. This was a rather difficult question for most respondents. However, the time spent was given as an indicator of the total amount of time spent on culture while on holidays, and the second, that there was no question in the questionnaire measuring how many days tourists spent on a holiday, so this study could compare how many days were spent on a holiday and how much time of that holiday was spent on culture.

This study explored different aspects of the tourists' behaviour. Future research could concentrate on other aspects not explored here. Future development and testing of this model and other models is recommended. Future research may investigate how many days tourists are on a holiday and how much time tourists spend out of their holidays on cultural tourism, and the importance of culture within tourist's motivation. Future research may also investigate the relationship between expectations and more variables of experiences. Experiential elements of tourism including feelings, sensations and consumer thoughts, are now recognised as an important topic for investigation, as tourism experiences in general have gone from being 'simply a value adding aspect of more concrete goods and services, to valued commodities in and of themselves' (O'Dell, 2005: 13). It is only when the nature of experiences are known that the managers of attractions and sites can use deductive approaches appropriately (Prentice et al., 1998). As such, there is a management need to collect up-to-date information about tourist' experiences, as they are 'highly personal, subjectively perceived, intangible, ever fleeting and continuously ongoing' (O'Dell, 2005:15). Despite this, there remains a notable gap in the literature about the more individualised, personal meanings that tourists place on heritage (Timothy, 1997). Studies of tourists' experiences (e.g. Galani-Moutafi, 2000; McIntosh and Prentice, 1999) demonstrate a noticeable trend from the traditional positivist approach to more interpretive, qualitative and reflexive modes of enquiry, as researchers seek to yield a more 'complete' account of tourists' experiences (Ateljevic et al., 2005; Tribe, 2005). It is widely accepted that quantitative methods situated around a

positivist paradigm are unable to reveal tourists' experiences because they cannot capture the subtleties of the experience (Ayikoru and Tribe, 2005; Jennings, 2001; McIntosh, 1998). As such, qualitative research methods such as utilising tourist narratives have been increasingly used in recent experiential studies (e.g. Gyimóthy and Mykletun, 2004; Noy, 2004). It is argued that the use of narratives reveals the in-depth elements of tourists' experiences (Noy, 2004) and yields results which are grounded in the realities tourist themselves describe (Prentice et al., 1998). Future research should also try to find out how much time tourists spend out of their holidays engaged with cultural and heritage tourism compared to other activities, and also ask respondents to mention the three motives or factors in sequence (in terms of importance) which influenced them to visit cultural and heritage sites during a holiday to make a further contribution to cultural heritage site managers.

Furthermore, some tourist trips are multi-purpose, such as combining business with holidays or visits to friends and relatives with business, as indicated in this study as well. It is important that studies should take these two paths (analysis of the parts of cultural tourism and of the segments) so that the phenomenon of cultural tourism can be more clearly identified and examined. To do otherwise, means that it will continue to be clouded and confused.

To conclude, in this study, a quantitative research approach was adopted. Additional work should be done by implementing qualitative research to shed light on issues not highlighted in this study, though fundamental understanding of cultural and heritage tourism. For example, this might include investigating the role of other [non-heritage] activities important to the visitor experience of cultural sites.



# Appendix 1: ATLAS Questionnaire (Dutch Version)



Deze enquête maakt deel uit van een wereldwijd onderzoeksprogramma georganiseerd door de Association for Tourism and Leisure Education (ATLAS). Het doel van dit onderzoek is meer te weten te komen over bezoekers aan culturele attracties en evenementen, hun motivaties, activiteiten en indrukken. Wij stellen uw medewerking zeer op prijs en uw antwoorden zullen anoniem worden verwerkt.

## DEEL A: UW BEZOEK AAN DEZE PLEK

### 1. Waar woont u?

- Deze regio (Ga naar Q11)
- Rest van het land .....

### 2. Heeft u deze plek al eens eerder bezocht?

- Ja
- Nee

Zo ja, hoeveel keer? .....

### 3. Wilt u aangeven in hoeverre u het oneens of eens bent met deze stellingen?

(Omcirkel een getal van 1 tot 5)

Ik bezoek deze attractie om iets nieuws te leren

geheel oneens    1    2    3    4    5    geheel eens

Ik bezoek deze attractie om vermaakt te worden.

geheel oneens    1    2    3    4    5    geheel eens

Ik wil meer komen te weten over de lokale cultuur

geheel oneens    1    2    3    4    5    geheel eens

Ik wil de sfeer van deze plek beleven

geheel oneens    1    2    3    4    5    geheel eens

Ik wil vooral de bezienswaardigheden bezoeken

geheel oneens    1    2    3    4    5    geheel eens

**4. Waar overnacht u op dit moment?**

- Eigen huis (*Ga naar Q6*)
- Tweede huis
- Hotel
- Vakantiebungalow/ appartement
- Pension/kamer met ontbijt
- Caravan/ tent
- Bij familie/vrienden
- Jeugdherberg
- Anders

**5. Hoeveel nachten verblijft u in deze regio?**

Aantal nachten .....

**6. Wat is het hoofddoel van uw huidige reis?**

(Slechts één antwoord mogelijk)

- Vakantie
- Cultureel evenement/festival
- (Ga naar Q7)*
- Bezoek aan vrienden/familie
- Zakenreis
- Conferentie
- Sportevenement
- Winkelen
- Anders

*(Ga naar Q8)*

**7. Hoe zou u uw huidige vakantie karakteriseren?**

- Zon/zee vakantie
- Plattelandstoerisme
- Gezondheid/sportvakantie
- Rondreis
- Culturele vakantie
- Stedenvakantie
- Ecotoerisme/natuurvakantie
- Anders

### 8. Hoe heeft u deze vakantie georganiseerd?

'all in' reis (reis en verblijf) geboekt via het reisbureau / touroperator (Ga naar Q9)

#### Transport apart geboekt

via het reisbureau / touroperator

via Internet

alles zelf georganiseerd (telefoon, fax)

van tevoren niets georganiseerd

#### Accommodatie apart geboekt

via het reisbureau / touroperator

via Internet

alles zelf georganiseerd (telefoon, fax)

van tevoren niets georganiseerd

### 9. Welke informatiebronnen heeft u gebruikt om uw reis te regelen?

Familie/vrienden

Eerder bezoek

Internet

Verkeersbureau

Reisagent

TV/Radio

Kranten/tijdschriften

Brochure touroperator

Gidsen

Anders

### 10. Welke informatiebronnen heeft u in deze regio geraadpleegd?

Familie/vrienden

VVV

Internet

Informatie touroperator

Kranten/tijdschriften

Lokale informatie

Gidsen

TV/Radio

Anders

**11. Heeft u een van de volgende attracties bezocht of gaat u deze nog bezoeken gedurende uw verblijf in deze regio?**

- |   |   |
|---|---|
| <input type="checkbox"/> Musea                | <input type="checkbox"/> Bioscoop                 |
| <input type="checkbox"/> Monumenten           | <input type="checkbox"/> Popconcert               |
| <input type="checkbox"/> Galerieën            | <input type="checkbox"/> Wereldmuziek-concert     |
| <input type="checkbox"/> Kerken               | <input type="checkbox"/> Klassieke muziek-concert |
| <input type="checkbox"/> Historische locaties | <input type="checkbox"/> Dansvoorstelling         |
| <input type="checkbox"/> Theater              | <input type="checkbox"/> Traditionele festivals   |
| <input type="checkbox"/> Bezoekerscentrum     |   |

**12. Welke vervoermiddel gebruikte u om hier te komen?**

- |                                     |  |
|-------------------------------------|--|
| <input type="checkbox"/> Vliegtuig  | <input type="checkbox"/> Openbaar vervoer (bus, metro, taxi) |
| <input type="checkbox"/> Eigen auto | <input type="checkbox"/> Motor                               |
| <input type="checkbox"/> Huurauto   | <input type="checkbox"/> Fiets                               |
| <input type="checkbox"/> Touringcar | <input type="checkbox"/> Te voet                             |
| <input type="checkbox"/> Trein      | <input type="checkbox"/> Anders                              |

**13. Met wie reist u?**

- |   |   |
|---|---|
| <input type="checkbox"/> Alleen           | <input type="checkbox"/> Met vrienden           |
| <input type="checkbox"/> Met mijn partner | <input type="checkbox"/> Met een reisgezelschap |
| <input type="checkbox"/> Met familie      | <input type="checkbox"/> Anders                 |

14. In hoeverre brengt u de volgende elementen in verband met het imago van deze regio?

**Authentieke bezienswaardigheden**

Heel veel 1 2 3 4 5 Heel weinig

Historische architectuur

Heel veel 1 2 3 4 5 Heel weinig

Musea en culturele attracties

Heel veel 1 2 3 4 5 Heel weinig

**Festivals en evenementen**



Heel veel 1 2 3 4 5 Heel weinig

Gebruiken en tradities

Heel veel 1 2 3 4 5 Heel weinig

Regionale gastronomie

Heel veel 1 2 3 4 5 Heel weinig

Gastvrije lokale bevolking

Heel veel 1 2 3 4 5 Heel weinig

Levendige sfeer

Heel veel 1 2 3 4 5 Heel weinig

Diversiteit van talen

Heel veel 1 2 3 4 5 Heel weinig

Onderscheidende plaatselijke cultuur

Heel veel 1 2 3 4 5 Heel weinig

Multicultureel

Heel veel 1 2 3 4 5 Heel weinig

In de mode op dit moment

Heel veel 1 2 3 4 5 Heel weinig

**15. Hoe tevreden bent u over uw bezoek aan deze regio op een schaal van 1 tot 10?**

Erg ontevreden

Erg tevreden

1 2 3 4 5 6 7 8 9 10

**16. Kunt u aangeven welke bedragen u vandaag op deze plek, maar ook de rest van de dag(en) heeft besteed of gaat besteden?**

Het gaat om uitgaven van de gehele groep, dus u en uw reisgenoten.

Aantal mensen: ..... Muntsoort: .....

Reiskosten .....

Accommodatie .....

Eten en drinken .....

Winkelen .....

Entreegelden .....

**Totaal** .....

**17. Welke vijf steden komen, volgens u, bij uitstek in aanmerking voor een culturele vakantie? Maak een keuze uit onderstaande reeks en geef uw top 5 aan.**

- |                                       |                                    |                                    |
|---------------------------------------|------------------------------------|------------------------------------|
| <input type="checkbox"/> Amsterdam    | <input type="checkbox"/> Dublin    | <input type="checkbox"/> Moskou    |
| <input type="checkbox"/> Antwerpen    | <input type="checkbox"/> Edinburgh | <input type="checkbox"/> New York  |
| <input type="checkbox"/> Athene       | <input type="checkbox"/> Florence  | <input type="checkbox"/> Porto     |
| <input type="checkbox"/> Barcelona    | <input type="checkbox"/> Glasgow   | <input type="checkbox"/> Parijs    |
| <input type="checkbox"/> Berlijn      | <input type="checkbox"/> Helsinki  | <input type="checkbox"/> Praag     |
| <input type="checkbox"/> Brussel      | <input type="checkbox"/> Hong Kong | <input type="checkbox"/> Rome      |
| <input type="checkbox"/> Boedapest    | <input type="checkbox"/> Istanbul  | <input type="checkbox"/> Rotterdam |
| <input type="checkbox"/> Buenos Aires | <input type="checkbox"/> Lissabon  | <input type="checkbox"/> Sydney    |
| <input type="checkbox"/> Kaapstad     | <input type="checkbox"/> Londen    | <input type="checkbox"/> Venetië   |
| <input type="checkbox"/> Cardiff      | <input type="checkbox"/> Madrid    | <input type="checkbox"/> Wenen     |
| <input type="checkbox"/> Krakau       |                                    |                                    |

## DEEL B: U ZELF

### 19. Wat is uw geslacht?

- Man  Vrouw

### 20. Tot welke leeftijdsgroep behoort u?

- 15 of jonger  20-29  40-49  60 of ouder  
 16-19  30-39  50-59

### 21. Wat is uw hoogst genoten en afgeronde opleiding?

- Lager onderwijs  HBO  
 Middelbaar onderwijs  WO  
 LBO/MBO

### 22. Hoe kan uw huidige arbeidssituatie het beste worden omschreven?

- Werknemer  Huisvrouw/man  
 Zelfstandige  Student (*Ga naar Q23*)  
 Gepensioneerd  Werkloos/ arbeidsongeschikt

### 23. Wat is uw beroep of voormalige beroep?

- directeur of manager  
 vrij beroep (arts, advocaat, docent, etc.)  
 technisch beroep  
 kantooemployé/administratief medewerker  
 service- of verkoopmedewerker  
 arbeider

### 24. Houdt uw (voormalig) beroep verband met cultuur?

- Ja  Nee

**25. Welke categorie beschrijft het beste het bruto jaarinkomen van uw huishouden?**

- |   |   |
|---|---|
| <input type="checkbox"/> 5,000 Euro of minder | <input type="checkbox"/> 30,001-40,000 Euro   |
| <input type="checkbox"/> 5,001-10,000 Euro    | <input type="checkbox"/> 40,001-50,000 Euro   |
| <input type="checkbox"/> 10,001-20,000 Euro   | <input type="checkbox"/> 50,001-60,000 Euro   |
| <input type="checkbox"/> 20,001-30,000 Euro   | <input type="checkbox"/> Meer dan 60,000 Euro |

**Commentaar:**

.....

.....

.....

.....

.....

# Appendix 1.A: ATLAS Questionnaire



## (English Version)

This survey is part of a worldwide research programme conducted by the Association for Tourism and Leisure Education (ATLAS). The aim of the study is to find out more about visitors to cultural events and attractions, their motivations, activities and impressions. We very much appreciate your participation in this research, and all responses will be treated confidentially.

### SECTION A: YOUR VISIT TO THIS AREA

#### 1. Where is your current place of residence?

- Local area (*go to Q12*)       Abroad (*country*)  
 Rest of the country      .....

#### 2. Have you ever been to this area before?

- Yes       No

*If yes, how many times have you visited before? .....*

#### 3. To what extent do you agree or disagree with the following statements?

*(please, circle a number from 1 to 5)*

*I am visiting this area to learn new things*

Disagree 1 2 3 4 5 Agree

*I am visiting this area to be entertained*

Disagree 1 2 3 4 5 Agree

*I want to find out more about the culture of this area*

Disagree 1 2 3 4 5 Agree

*I want to experience the atmosphere of this area*

Disagree 1 2 3 4 5 Agree

*I am visiting primarily for sightseeing*

Disagree 1 2 3 4 5 Agree

**4. In what type of accommodation are you staying?**

- Own home (go to Q6)
- Second residence
- Hotel
- Self catering accommodation
- Bed & breakfast/room in private house
- Caravan/ tent
- With family & friends
- Youth hostel
- Other

**5. How many nights will you be staying in this area?**

Write in number .....

**6. What is the primary purpose of your current trip?**

(please, tick no more than ONE option)

- Holiday (go to Q7)
- Cultural event
- Visiting relatives and friends
- Business
- Conference
- Sports event
- Shopping
- Other (go to Q8)

**7. How would you describe your current holiday?**

- Sun/beach holiday
- Rural holiday
- Health/sports holiday
- Touring holiday
- Cultural holiday
- City trip
- Ecotourism/nature holiday
- Other

**8. How did you arrange your trip?**

All-inclusive package (transport and accommodation booked via travel agent/tour operator) (go to Q9)

**Transport booked separately**

**Accommodation booked separately**

Booked via travel agent or tour operator

Booked via travel agent or tour operator

Booked via Internet

Booked via Internet

Made own travel arrangements directly (phone, fax)

Made own travel arrangements directly (phone, fax)

Nothing booked in advance

Nothing booked in advance

**9. What sources of information did you consult about this area before you arrived here?**

Family/friends

TV/Radio

Previous visit

Newspapers/Magazines

Internet

Tour operator brochure

Tourist board

Guide books

Travel agency

Other

**10. What sources of information have you consulted in this area?**

Family/friends

Local brochures

Tourist information centre

Guidebooks

Internet

TV/Radio

Tour operator brochure

Other

Newspapers/Magazines

**11. Have you visited or are you planning to visit any of the following cultural attractions or cultural events in this area?**

- |  |   |
|--|---|
| <input type="checkbox"/> Museums                 | <input type="checkbox"/> Cinema                 |
| <input type="checkbox"/> Monuments               | <input type="checkbox"/> Pop concerts           |
| <input type="checkbox"/> Art galleries           | <input type="checkbox"/> World music events     |
| <input type="checkbox"/> Religious sites         | <input type="checkbox"/> Classical music events |
| <input type="checkbox"/> Historic sites          | <input type="checkbox"/> Dance events           |
| <input type="checkbox"/> Theatres                | <input type="checkbox"/> Traditional festivals  |
| <input type="checkbox"/> Heritage/crafts centres |   |

**12. What forms of transport did you use to get to this area?**

- |                                   |   |
|-----------------------------------|---|
| <input type="checkbox"/> Air      | <input type="checkbox"/> Local transport (bus, metro, taxi) |
| <input type="checkbox"/> Own car  | <input type="checkbox"/> Motorcycle                         |
| <input type="checkbox"/> Hire car | <input type="checkbox"/> Bicycle                            |
| <input type="checkbox"/> Coach    | <input type="checkbox"/> Walking                            |
| <input type="checkbox"/> Train    | <input type="checkbox"/> Other                              |

**13. Are you travelling:**

- |  |  |
|--|--|
| <input type="checkbox"/> Alone             | <input type="checkbox"/> With friends      |
| <input type="checkbox"/> With your partner | <input type="checkbox"/> With a tour group |
| <input type="checkbox"/> With your family  | <input type="checkbox"/> Other             |



**14. To what extent do you personally connect the following images to this area?**

**Authentic sights**

Very little 1 2 3 4 5 Very much

Historic architecture

Very little 1 2 3 4 5 Very much

Museums and cultural attractions

Very little 1 2 3 4 5 Very much

**Festivals and events**

Very little 1 2 3 4 5 Very much

Customs and traditions

Very little 1 2 3 4 5 Very much

Regional gastronomy

Very little 1 2 3 4 5 Very much

Hospitable local people

Very little 1 2 3 4 5 Very much

Lively atmosphere

Very little 1 2 3 4 5 Very much

Linguistic diversity

Very little 1 2 3 4 5 Very much

Culturally distinct region

Very little 1 2 3 4 5 Very much

Multicultural region

Very little 1 2 3 4 5 Very much

A fashionable place to be

Very little 1 2 3 4 5 Very much

**15. How satisfied are you with your visit to this area, on a scale from 1-10?**

Very Unsatisfied

Very Satisfied

1 2 3 4 5 6 7 8 9 10

**16. Can you indicate how much you have spent (or will spend) during your stay?**  
(please, include the expenditure of all members of your travel party)

**No. of people** ..... **Currency** .....

Travel .....

Accommodation .....

Food and drink .....

Shopping .....

Attractions admissions .....

**Total** .....

**17. Please tick from the following list the five cities which you think are most suitable for a cultural holiday**

- |                                       |                                    |                                    |
|---------------------------------------|------------------------------------|------------------------------------|
| <input type="checkbox"/> Amsterdam    | <input type="checkbox"/> Dublin    | <input type="checkbox"/> Moscow    |
| <input type="checkbox"/> Antwerp      | <input type="checkbox"/> Edinburgh | <input type="checkbox"/> New York  |
| <input type="checkbox"/> Athens       | <input type="checkbox"/> Florence  | <input type="checkbox"/> Oporto    |
| <input type="checkbox"/> Barcelona    | <input type="checkbox"/> Glasgow   | <input type="checkbox"/> Paris     |
| <input type="checkbox"/> Berlin       | <input type="checkbox"/> Helsinki  | <input type="checkbox"/> Prague    |
| <input type="checkbox"/> Brussels     | <input type="checkbox"/> Hong Kong | <input type="checkbox"/> Rome      |
| <input type="checkbox"/> Budapest     | <input type="checkbox"/> Istanbul  | <input type="checkbox"/> Rotterdam |
| <input type="checkbox"/> Buenos Aires | <input type="checkbox"/> Lisbon    | <input type="checkbox"/> Sydney    |
| <input type="checkbox"/> Cape Town    | <input type="checkbox"/> London    | <input type="checkbox"/> Venice    |
| <input type="checkbox"/> Cracow       | <input type="checkbox"/> Madrid    | <input type="checkbox"/> Vienna    |

## SECTION B: YOURSELF

### 18. Please, indicate your gender

- Male  Female

### 19. Please, indicate your age group

- 15 or younger  20-29  40-49  60 or over  
 16-19  30-39  50-59

### 20. What is your highest level of educational qualification?

- Primary school  Bachelor degree  
 Secondary school  Master or Doctoral degree  
 Vocational education

### 21. Which of the following categories best describes your current position?

- Employee  Housewife/man or carer  
 Self employed  Student (*go to Q23*)  
 Retired  Unemployed

### 22. Please indicate your current (or former) occupational group

- Director or manager  
 Professional (doctor, lawyer, teacher, etc)  
 Technical professions (technicians, nursing)  
 Clerical/administration  
 Service and sales personnel  
 Manual or crafts worker

### 23. Is your current occupation (or former occupation) connected with culture?

- Yes  No

**24. Which category best describes your annual household gross income group?**

- |   |  |
|---|--|
| <input type="checkbox"/> 5,000 Euro or less | <input type="checkbox"/> 30,001-40,000 Euro    |
| <input type="checkbox"/> 5,001-10,000 Euro  | <input type="checkbox"/> 40,001-50,000 Euro    |
| <input type="checkbox"/> 10,001-20,000 Euro | <input type="checkbox"/> 50,001-60,000 Euro    |
| <input type="checkbox"/> 20,001-30,000 Euro | <input type="checkbox"/> More than 60,000 Euro |

Comments:

.....

.....

.....

.....

.....

## Appendix 2: Attached Questions

18. Have you been on a holiday in The Netherlands in the last 12 months? If yes, what cultural sites and attractions have you visited?

		Expectation (1-5)	Eexperie (1-5)	Time spent	Importance of cultura during a holiday (1-5)
	Object				
Museums					
Castles/Palaces					
Churches					
Cathedrals					
Heritage/ Crafts centre					
Historic site/ buildings					
Folk arts					
Theatre					
Archaeological sites					
Cultural attracti- ons*					
Performance/ festivals					
Events					
Ballet					

*\*(Heritage attractions and arts attractions will be analysed as "cultural attractions").*



# Appendix 3: Questionnaire Time-Space Behaviour



Deze enquête maakt deel uit onderzoeksprogramma Het doel van dit onderzoek is meer te weten te komen over bezoekers aan culturele attracties en evenementen, hun motivaties en activiteiten. Wij stellen uw medewerking zeer op prijs en uw antwoorden zullen anoniem worden verwerkt.

## DEEL A: UW BEZOEK AAN DEZE PLEK

### 1. Waar woont u?

- Deze regio (ga naar v.3)
- Rest van het land .....

### 2. Hoeveel nachten verblijft u in deze regio?

Aantal nachten: .....

- n.v.t (ga naar vraag 4)

### 3. Waar overnacht u op dit moment?

- Eigen huis
- Tweede huis
- Hotel
- Vakantiebungalow/ appartement
- Pension/kamer met ontbijt
- Caravan/ tent
- Bij familie/vrienden
- Jeugdherberg
- Anders





**10. Tot welke leeftijdsgroep behoort u?**

- 15 of jonger     20-29     40-49     60 of ouder  
 16-19     30-39     50-59

**11. Wat is uw hoogst genoten en afgeronde opleiding?**

- Lager onderwijs     HBO  
 Middelbaar onderwijs     WO  
 LBO/MBO

**12. Hoe kan uw huidige arbeidssituatie het beste worden omschreven?**

- Werknemer     Huisvrouw/man  
 Zelfstandige     Student (*Ga naar Q23*)  
 Gepensioneerd     Werkloos/ arbeidsongeschikt

**13. Wat is uw beroep of voormalige beroep?**

- directeur of manager  
 vrij beroep (arts, advocaat, docent, etc.)  
 technisch beroep  
 kantooemployé/administratief medewerker  
 service- of verkoopmedewerker  
 arbeider

**14. Houdt uw (voormalig) beroep verband met cultuur?**

- Ja     Nee

**15. Welke categorie beschrijft het beste het bruto jaarinkomen van uw huishouden?**

- 5,000 Euro of minder     30,001-40,000 Euro  
 5,001-10,000 Euro     40,001-50,000 Euro  
 10,001-20,000 Euro     50,001-60,000 Euro  
 20,001-30,000 Euro     Meer dan 60,000 Euro



## Appendix 4: Principle Component Analysis

Principal components revealing "visitor preferences spaces"<sup>a</sup>

	Component					
	1	2	3	4	5	6
Restaurants	-,128	-,011	,542	-,054	,587	,330
VVV	,254	-,229	-,023	-,009	,004	,179
Kasteelplein	,743	-,146	,284	-,040	,092	,043
Museum	,223	,739	-,013	,228	-,117	-,266
Station	,496	-,412	,242	,033	-,214	-,440
Kermis	-,066	-,173	-,529	,468	,228	-,051
Chassetheater	,360	,668	-,249	-,161	,057	-,126
Gemeentehuis	,334	,413	,014	-,129	,473	,107
Winkelen	-,302	,164	,539	,454	,011	,059
Grotemarkt	,127	-,257	-,492	,551	,263	,167
Grotekerk	,000	,257	,266	,448	-,518	,442
Casino	-,069	,206	,295	,427	,274	-,522
Begijnhofbomhuis	,644	,320	-,146	,071	-,078	,354
Park	,724	-,407	,189	,195	,019	-,026

Extraction Method: Principal Component Analysis.

a. 6 components extracted.

The results presented in figure 2.43 can be interpreted as follows:

- The first principle component representing 15.8% of explained variance, can be interpreted as "city in general": arriving at the station, walking through the park and visiting the castle (Kasteel plein) and the convent house (Begijnhofbomhuis) These are high loading variables.
- The second component accounting for 13.6% of explained variance. This can be pointed out as "historic/cultural lovers". Museum of Breda, Chassé theatre and city hall (Gemeentehuis) are the highest loading variables.
- The third component is clearly the "shopping visitors". The shopping and restaurants are the highest loading variables. This component accounts for 10.9 % of explained variance.
- The fourth component accounts for 8.9% of explained variance. It can be presented as "activities visit". Market square (Grotemarkt) and fun fair (Kermis) are the highest loading variables.
- Component five and six account for 15.4% of explained variance. This can be represented as a "local visits" to the city centre. Spending most of the time at restaurants and cafés, visiting the Big church (Grote kerk) and the city hall (Gemeentehuis).



## Appendix 5: Telephone Questionnaire (English Version)



This survey is conducted by the NHTV. The aim of the study is to find out more about tourists to cultural sites, objects and attractions, their motivations, activities and experiences. We very much appreciate

your participation in this research, and all responses will be treated confidentially.

### SECTION A:

**1. Have you been on vacation/holiday in the Netherlands (at least one overnight-stay) in the last 12 months? If yes: what was the primary purpose of your trip?**

- Holiday
- Cultural event
- Visiting relatives and friends
- Business
- Conference
- Sports event
- Shopping
- Other

**2. Have you visited any of the cultural objects and attractions (mentioned below) during your holiday?**

- Museums
- Castles/Palaces
- Churches
- Cathedrals
- Heritage/Crafts centre
- Historic site/buildings
- Folk arts

- Theatre
- Archaeological sites
- Cultural attractions
- Performance/festivals
- Events
- Ballet

**3. How much time have (in total) you spent at cultural objects and attractions during that holiday?**

In hours/minutes: .....

**4. To what extent do you score (1-5) the following statement:**

The importance of cultural elements in the total vacation experience

Low      1              2              3              4              5              High

**5. Benefits gained from cultural visits during a vacation:**

**To what extent do you agree or disagree with the following statements**

(please, circle a number from 1 to 5)

I feel that I have learnt something of importance

Disagree 1 2 3 4 5 Agree

I have gained insights into the Dutch past and history

Disagree 1 2 3 4 5 Agree

I am interested to learn more about the Dutch culture

Disagree 1 2 3 4 5 Agree

The visit to cultural and heritage sites raised my awareness of the Dutch history

Disagree 1 2 3 4 5 Agree

It is good for me to spend some time with family/friends

Disagree 1 2 3 4 5 Agree

**6. What factors influenced or motivated you to visit cultural attractions and objects? Mention top 3 factors**

1.  Artist/professional in industry
2.  Specifically wanted to visit that place/site
3.  Visited only because friends/relatives visited
4.  Cultural site was part of the tour package
5.  A break from normal schedule/daily routine
6.  To make new friends/industry contacts
7.  Attraction provided an educational experience
8.  To experience something new
9.  Just wanted to do something in culture
10.  Image of the attraction/site
11.  For rest and relaxation
12.  Something to tell my friends/relatives about
13.  To experience something authentic
14.  Interests in history
15.  Other influences [ give in detail]

.....  
 .....

**7. If you plan to go on vacation in the Netherlands again, will you visit any other cultural attractions and sites?**

- YES  NO

**8. In what type of accommodation were you staying?**

- Second residence
- Hotel
- Self catering accommodation
- Bed & breakfast/room in private house
- Caravan/ tent

- With family & friends
- Youth hostel
- Other: .....

**9. How did you arrange your trip?**

- All-inclusive package (transport and accommodation booked via travel agent/tour operator) (go to Q11)

**Transport booked separately**

- Booked via travel agent or tour operator
- Booked via Internet
- Made own travel arrangements directly (phone, fax)
- Nothing booked in advance

**Accommodation booked separately**

- Booked via travel agent or tour operator
- Booked via Internet
- Made own travel arrangements directly (phone, fax)
- Nothing booked in advance

**10. What sources of information did you consult about this area before you arrived here?**

- |   |   |
|---|---|
| <input type="checkbox"/> Family/friends | <input type="checkbox"/> TV/Radio               |
| <input type="checkbox"/> Previous visit | <input type="checkbox"/> Newspapers/Magazines   |
| <input type="checkbox"/> Internet       | <input type="checkbox"/> Tour operator brochure |
| <input type="checkbox"/> Tourist board  | <input type="checkbox"/> Guide books            |
| <input type="checkbox"/> Travel agency  | <input type="checkbox"/> Other                  |

**11. Were you travelling:**

- |  |  |
|--|--|
| <input type="checkbox"/> Alone             | <input type="checkbox"/> With friends      |
| <input type="checkbox"/> With your partner | <input type="checkbox"/> With a tour group |
| <input type="checkbox"/> With your family  | <input type="checkbox"/> Other             |

**12. How satisfied were you with your visit various cultural attractions/sites 1-10?**

- |                  |   |   |   |   |   |   |   |   |    |                |
|------------------|---|---|---|---|---|---|---|---|----|----------------|
| Very Unsatisfied |   |   |   |   |   |   |   |   |    | Very Satisfied |
| 1                | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |                |



## SECTION B: YOURSELF

### 13. Please, indicate your gender

- Male  Female

### 14. Please, indicate your age group

- 15 or younger  20-29  40-49  60 or over  
 16-19  30-39  50-59

### 15. What is your highest level of educational qualification?

- Primary school  Bachelor degree  
 Secondary school  Master or Doctoral degree  
 Vocational education

### 16. Which of the following categories best describes your current position?

- Employee  Housewife/man or carer  
 Self employed  Student (*go to Q23*)  
 Retired  Unemployed

### 17. Please indicate your current (or former) occupational group

- Director or manager  
 Professional (doctor, lawyer, teacher, etc)  
 Technical professions (technicians, nursing)  
 Clerical/administration  
 Service and sales personnel  
 Manual or crafts worker

### 18. Is your current occupation (or former occupation) connected with culture?

- Yes  No

**19. Which category best describes your annual household gross income group?**

5,000 Euro or less

30,001-40,000 Euro

5,001-10,000 Euro

40,001-50,000 Euro

10,001-20,000 Euro

50,001-60,000 Euro

20,001-30,000 Euro

More than 60,000 Euro

## Appendix 6: Telephone Questionnaire



### (Dutch Version)

Deze enquête maakt deel uit van een onderzoeksprogramma georganiseerd door NHTV. Het doel van dit onderzoek is meer te weten te komen over bezoekers aan culturele attracties en evenementen, hun motivaties, activiteiten en indrukken. Wij stellen uw medewerking zeer op prijs en uw antwoorden zullen anoniem worden verwerkt.

#### Deel A:

**1. Bent u op vakantie geweest in Nederland (tenminste 1 overnachting) in de afgelopen 12 maand? Zo ja: wat was het voornaamste doel van uw verblijf?**

- Vakanties
- Cultureel evenement/festival
- Bezoek aan vrienden/familie
- Zakenreis
- Conferentie
- Sportevenement
- Winkelen
- Other

**2. Heeft u een van onderstaande culturele bezienswaardigheden en attracties bezocht tijdens uw verblijf?**

- Musea
- Kastelen/Paleizen
- Kerken
- Kathedralen
- Cultureel erfgoed/ambachtscentra
- Historische gebouwen

- Folklore kunst
- Theater
- Archeologische plaatsen
- Culturele attracties
- Optreden/ festival
- Evenementen
- Ballet

**3. Hoeveel tijd heeft u in totaal besteed aan het bezoeken van culturele bezienswaardigheden en attracties tijdens uw verblijf?**

In uren/minuten: .....

**4. In hoeverre zijn de onderstaande stellingen belangrijk voor u, op een schaal van 1 tot 5**

Hoe belangrijk zijn culturele elementen tijdens uw gehele vakantiebeleving

Onbelangrijk    1            2            3            4            5            Heel belangrijk

**5. oordelen die u behaalt / krijgt van culturele bezoeken tijdens uw verblijf:**

In welke mate bent u het met de onderstaande stellingen eens of oneens?

Ik heb het gevoel dat ik iets belangrijks geleerd heb

Niet mee eens 1    2    3    4    5 Mee eens

Ik heb meer inzicht gekregen in het Nederlandse verleden en de geschiedenis

Niet mee eens 1    2    3    4    5 Mee eens

Ik ben geïnteresseerd om meer te leren van de Nederlandse cultuur

Niet mee eens 1    2    3    4    5 Mee eens

Het bezoeken van culturele plaatsen/activiteiten heeft mijn bewustzijn van de Nederlandse geschiedenis vergroot

Niet mee eens 1    2    3    4    5 Mee eens

Het is goed voor me om tijd door te brengen met familie en vrienden

Niet mee eens 1    2    3    4    5 Mee eens

**6. Welke factoren beïnvloeden of motiveren u voor het bezoeken van culturele bezienswaardigheden en objecten/locaties, noem 3 factoren?**

1.  Vanuit artistiek/ vakkundig oogpunt
2.  Speciaal gekomen om die plaats/locatie te bezoeken
3.  Bezocht omdat vrienden en familie het hebben bezocht
4.  Maakte deel uit van het reispakket
5.  Onderbreking van het schema/ dagelijkse routine
6.  Om nieuwe vrienden/ handelscontacten te maken
7.  Objecten waren educatief
8.  Om iets nieuws mee te maken
9.  Iets cultureels willen doen
10.  Uitstraling van de plaats/locatie
11.  Voor rust en ontspanning
12.  Om mijn vrienden en familie over te vertellen
13.  Om iets authentiek mee te maken
14.  Interesse in de geschiedenis
15.  Andere invloeden/motieven [geef een voorbeeld]

**7. Als u van plan bent om nog eens in Nederland op vakantie te gaan, gaat u dan nog andere culturele locaties bezoeken?**

- Ja  Nee

**8. In welk type accommodatie heeft u verbleven?**

- Tweede woning
- Hotel
- Self service accommodatie
- Bed & breakfast/ kamer in een privé huis
- Caravan/ tent
- Met familie en vrienden

Jeugdherberg

Anders, namelijk

.....  
.....

### 9. Hoe heeft u uw reis geregeld?

All-inclusive Pakket (transport en accommodatie geboekt via reisbureau/tour operator) (ga naar vraag 11)

#### Transport apart geboekt

Geboekt via een reisbureau / touroperator

Geboekt via Internet

Reis zelf geregeld (telefoon, fax)

Niets van tevoren geboekt

#### Accommodatie apart geboekt

Geboekt via een reisbureau / tour-operator

Geboekt via Internet

Reis zelf geregeld (telefoon, fax)

Niets van tevoren geboekt

### 10. Welke informatiebronnen heeft u geraadpleegd voordat u op de plaats van bestemming arriveerde?

(meerdere antwoorden mogelijk)

Familie/vrienden

TV/Radio

Eerder bezoek

Kranten/tijdschriften

Internet

Brochure touroperator

Verkeersbureau

Gidsen

Reisagent

Anders

### 11. Reisde u:

Alleen

Met vrienden

Met mijn partner

Met een reisgezelschap

Met familie

Anders

### 12. Hoe tevreden was u met uw bezoek aan verschillende culturele locaties op een schaal van 1 tot 10?

Erg ontevreden

Erg tevreden

1   2   3   4   5   6   7   8   9   10

## DEEL B: U ZELF

### 13. Wat is uw geslacht?

- Man  Vrouw

### 14. Tot welke leeftijdsgroep behoort u?

- 15 of jonger  20-29  40-49  60 of ouder  
 16-19  30-39  50-59

### 15. Wat is uw hoogst genoten en afgeronde opleiding?

- Lager onderwijs  HBO  
 Middelbaar onderwijs  WO  
 LBO/MBO

### 16. Hoe kan uw huidige arbeidssituatie het beste worden omschreven?

- Werknemer  Huisvrouw/man  
 Zelfstandige  Student (*Ga naar Q23*)  
 Gepensioneerd  Werkloos/ arbeidsongeschikt

### 17. Wat is uw beroep of voormalige beroep?

- directeur of manager  
 vrij beroep (arts, advocaat, docent, etc.)  
 technisch beroep  
 kantooemployé/administratief medewerker  
 service- of verkoopmedewerker  
 arbeider

### 18. Houdt uw (voormalig) beroep verband met cultuur?

- Ja  Nee

**19. Welke categorie beschrijft het beste het bruto jaarinkomen van uw huishou-  
den?**

- |   |   |
|---|---|
| <input type="checkbox"/> 5,000 Euro of minder | <input type="checkbox"/> 30,001-40,000 Euro   |
| <input type="checkbox"/> 5,001-10,000 Euro    | <input type="checkbox"/> 40,001-50,000 Euro   |
| <input type="checkbox"/> 10,001-20,000 Euro   | <input type="checkbox"/> 50,001-60,000 Euro   |
| <input type="checkbox"/> 20,001-30,000 Euro   | <input type="checkbox"/> Meer dan 60,000 Euro |



## Appendix 7: Standard Opening

[Good morning/afternoon/evening. With..... from the NHTV Breda University of Applied Sciences. We are conducting a survey among the Dutch population with the aim to find out more about tourists to cultural sites objects and attractions, their motivations, activities and experiences. We have randomly chosen your telephone number from the telephone directory and we would like to ask you few questions concerning your vacation. It will take 5 minutes maximum? Do you have a moment?]



## Appendix 8: Accommodation, Travel Arrangement and Sources of Information

**Table 41. Accommodation**

	Count
Second home	5
Hotel	218
Self-service accommodation	50
Bed and Breakfast	9
Caravan/Tent	116
With families and friends	34
Youth Hostels	10
Others	63

The majority of respondents indicated that they stayed in a hotel and in a caravan or tent, as this study concentrated on the Dutch tourists who have been on a holiday in the last 12 months in The Netherlands.

**Tabel 42. Travel arrangement**

	N
All-inclusive	24
Booked via travel agent or tour operator	33
Booked via Internet	56
Made own arrangement	122
Nothing booked in advance	92
Booked via travel agent or tour operator	52
Booked via internet	185
Made my own arrangements	137
Nothing booked in advance	53

When asked how they arranged their travel, the majority of respondents stated that they made their own arrangements (via telephone or fax) and booked through Internet. In 2006, almost half of the Dutch booked their holiday through Internet. The majority of online bookings were for airline tickets, hotels and apartments inside and outside Europe (Vakantie paginablog, 2006).

**Table 43. Source of information (Multiple answer)**

	Responses		Percent of Cases
	N	Percent	
\$Sources <sup>a</sup> Families and friends	122	15,4%	25,1%
Previous visit	64	8,1%	13,1%
Internet	295	37,3%	60,6%
Tourist Information Centre	45	5,7%	9,2%
Travel agent	32	4,1%	6,6%
Tv/Radio	31	3,9%	6,4%
Newspaper/Magazines	75	9,5%	15,4%
Brochures from tour operator	31	3,9%	6,4%
Guide books	72	9,1%	14,8%
Other	23	2,9%	4,7%
Total	790	100,0%	162,2%

a. Dichotomy group tabulated at value 1.

As to the question, which sources of information have you collected before arriving at the place or site, the most repeated answers were: Internet and families and friends. In The Netherlands there are 10.8 million Internet users (Nielssen/NetRatings, 2005). In a research study done by Austrian Bureau Fessel-GfK, it was found that 64% of the Dutch use Internet at least once a week for searching for information and The Netherlands is number one in comparison to other European countries. Global Market Insite (GMI) states that sources used to find out where to go in 2005 among the Dutch market was 43% personal recommendation, 60% web search, 14% visit travel agent's office, 23% saw a TV programme and 11% read a newspaper.

## Appendix 9: Socio-Demographics

**Table 46. Gender**

		Frequency	Percent	Valid Percent
Valid	male	197	38,6	40,0
	female	296	58,0	60,0
	Total	493	96,7	100,0
Missing	System	17	3,3	
Total		510	100,0	

In the tele-survey, the majority of respondents were women. It is a possibility that they are the ones who spend most time at home especially during the day or work part time. However, as earlier mentioned in chapter two, in the ATLAS survey, women are more interested in culture than men (see 2.4 survey participant's description; Sociaal en Cultureel Planbureau 2005; Ranshuysen, 2000; 2002; 2005). As with most other areas of cultural participation, women form the majority of visitors. Of tourists surveyed in 2002 (ATLAS cultural tourism research project) only 45% were male (Richards, 2003).

In regards to representitiveness, there are indeed risks that more women have answered because they are housewives or working part time. It is also a possibility that the 'high' educated people were keener (see table 48 below) or more willing to take part in the survey. In this case it can create a biased in this survey.

**Table 47. Age group**

		Frequency	Percent	Valid Percent
Valid	15 or younger	2	,4	,4
	16-19	8	1,6	1,6
	20-29	57	11,2	11,2
	30-39	86	16,9	16,9
	40-49	128	25,1	25,1
	50-59	119	23,3	23,4
	60 or over	109	21,4	21,4
	Total	509	99,8	100,0
Missing	System	1	,2	
Total		510	100,0	

In terms of the age group, this is not a definitive list, but for sure it does give a good indication of the age of the Dutch 'cultural and heritage tourists'. The majority of

participants who have been on a holiday and engaged with cultural tourism activities are 50 years and over (44.8%). Whereas Tunbridge and Ashworth (1996) state age groups of heritage tourists are 20 to 30 or 45 to 60.

**Table 48. Highest educational level**

		Frequency	Percent	Valid Percent
Valid	primary school	14	2,7	2,8
	secondary school	60	11,8	12,0
	vocational education	207	40,6	41,4
	Bachelor degree	151	29,6	30,2
	Master or Doctoral degree	68	13,3	13,6
	Total	500	98,0	100,0
Missing	System	10	2,0	
Total		510	100,0	

The main stream here in terms of level of education is those who have a vocational study (41.4%). These who have a bachelor degree with 30.2% come as a second group.

**Table 49. Current employment**

		Frequency	Percent	Valid Percent
Valid	employee	262	51,4	51,7
	self employed	55	10,8	10,8
	retired	91	17,8	17,9
	housewife/man	50	9,8	9,9
	student	35	6,9	6,9
	unemployed	14	2,7	2,8
	Total	507	99,4	100,0
Missing	System	3	,6	
Total		510	100,0	

Over half of respondents are employees.

**Table 50. Current or former occupation**

		Frequency	Percent	Valid Percent
Valid	director or manager	52	10,2	11,9
	Professional (doctor, lawyer, teacher etc.	138	27,1	31,5
	technical profession (technicians, nursing)	52	10,2	11,9
	Clerical/administration	92	18,0	21,0
	service and sales personnel	66	12,9	15,1
	Manual or crafts worker	38	7,5	8,7
	Total	438	85,9	100,0
Missing	System	72	14,1	
Total		510	100,0	

In terms of current or former occupation, 31.5 % of respondents are professional, such as doctors, teachers, lawyers etc. and 21% are clerical or administration.

**Table 51. Current or former occupation connected to culture**

		Frequency	Percent	Valid Percent
Valid	yes	65	12,7	13,3
	no	422	82,7	86,7
	Total	487	95,5	100,0
Missing	System	23	4,5	
Total		510	100,0	

As to the question whether their current or former profession is connected to culture, the majority of this group answered negative not connected to culture (86.7%). Richards (2007) in ATLAS Cultural Tourism Survey states that just less than 30% of those interviewed said they had an occupation connected to culture.

**Table 52. Annual household gross income**

		Frequency	Percent	Valid Percent
Valid	5.000 or less	16	3,1	6,0
	5.001-10.000	7	1,4	2,6
	10.001-20.000	27	5,3	10,2
	20.001-30.000	71	13,9	26,8
	30.001-40.000	73	14,3	27,5
	40.001-50.000	35	6,9	13,2
	50.001-60.000	19	3,7	7,2
	more than 60.000	17	3,3	6,4
	Total		265	52,0
Missing	System	245	48,0	
Total		510	100,0	



## Samenvatting (Summary in Dutch)

Het belang van cultuur en erfgoed voor de motivatie, het gedrag en de belevingen van toeristen wordt in toenemende mate erkend. De schattingen variëren al naar gelang de gehanteerde definities, maar de potentiële betekenis van cultureel toerisme in de mondiale markt wordt onderschreven door de statistieken. De World Tourism Organization (WTO) bijvoorbeeld schat het aandeel van cultureel toerisme op 37 % van alle toeristische reizen (McKercher, 2002a). Veel studies over cultureel toerisme richten zich op het registreren van de omvang van de markt, in plaats van het onderzoeken van de diversiteit aan nuances (McKercher, 2002), waardoor het inzicht in nichemarkten mogelijk wordt beperkt (Huges & Allen, 2005). Een van de redenen waarom het inzicht in cultureel toerisme van inferieure kwaliteit blijft, is dat onderzoek in het beginstadium zich expliciet concentreerde op de motieven van bezoekers van cultureel erfgoed.

In deze studie worden de beleving en het gedrag van toeristen die culturele bestemmingen en attracties bezoeken onderzocht, om inzicht te verkrijgen in hoe Nederlandse vakantiegangers culturele bestemmingen en attracties consumeren. De onderzoeksvragen van dit proefschrift waren als volgende: ten eerste, hoe cultuur toerisme gedefinieerd kan worden in termen van de ervaring van de toerist? Ten tweede, hoe de term cultuur toerisme geoprationaliseerd kan worden in termen van tijd besteed en in termen van het belang van cultuur tijdens vakantie? Ten derde, wat bepaalt de aard van die ervaring? Ten vierde, welke componenten van de ervaring spelen een rol in de ervaring van cultuur tijdens vakantie? En ten vijfde, wat is het verschil/relatie tussen de verwachtingen en de ervaring in dit thema? De operationalisering van dit promotieonderzoek behelsde een pilot project, een verkennende case-studie en een uiteindelijke empirische studie – een tele-enquête. Het doel van het pilot project ATLAS pilot project was voornamelijk het toetsen van de vragen en een inzicht te verkrijgen in het algehele vraagstuk omtrent de wijze van tijdsbesteding. Het onderzoek naar tijd-ruimte gedrag in Breda, Nederland, toont aan hoe toeristen de essentiële elementen van hun dagje uit op geheel verschillende manieren samenstellen. Toeristen combineren een verscheidenheid aan activiteiten wanneer zij Breda bezoeken. Twee modellen werden gepresenteerd met betrekking tot deze activiteiten, en hoe deze toeristen zich gedragen in tijd en ruimte. Er werd getoond hoe verschillend de tijd-ruimte patronen van individuele toeristen in Breda zijn. Kennis over het tijd-ruimte gedrag van toeristen draagt in belangrijke mate bij aan het bewustzijn van de samenhang tussen de verschillende toeristische bezienswaardigheden en locaties. Zo kan onderzoek naar het tijd-ruimte gedrag van toeristen ook het bewustzijn van de sterktes en beperkingen van een bestemming vergroten. De tele-enquête toont aan dat er heterogeniteit is onder de toeristen die cultuur en erfgoed in Neder-

land bezoeken, alsmede dat er aanzienlijke verschillen zijn tussen de diverse groepen als je kijkt naar de wijze van tijdsbesteding en het belang van cultuur tijdens vakanties. Dit resultaat is niet in overeenstemming met de bewering dat de meeste bezoekers van cultuur en erfgoed deze locaties om algemeen recreatieve redenen zouden bezoeken, vanwege de voordehandliggendheid van deze locaties (Balcar and Pearce, 1996; Prentice, 1993b). Hoewel het aantal segmenten of clusters per onderzoek verschilt, is de samenhang tussen deze bevindingen en die van eerdere onderzoeken dat er een continuüm van het segment van de culturele toerist lijkt te bestaan. Dit onderzoek onthult dat familie en vrienden het belangrijkste element is als basis voor de beleving, gevolgd door cultureel toerisme als tweede belangrijkste element in de vakantiebeleving. In feite maakt het niet zo veel uit welke culturele locaties toeristen bezoeken, maar als zij de locatie samen met familie en vrienden bezoeken, wordt de beleving intenser en interessanter. Deze bevinding strookt met de term 'culture-peripheral' van Hughes (2002). Hughes stelt dat toeristen in musea, historische gebouwen, galerieën of theaters omschreven kunnen worden als 'culture-core' of 'culture-peripheral'. Toeristen in de 'culture-peripheral' categorie zijn op pad om andere redenen dan cultuur, bijvoorbeeld om van het landschap te genieten of om vrienden en familie te bezoeken. Ze bezoeken een museum of een theater als onderdeel van hun verblijf, waarvan het hoofddoel niet cultuur is. Cultuur is een bijzaak voor deze toeristen, bevindt zich in de periferie, als het ware. Dit onderzoek heeft aangetoond dat toeristen verschillende redenen hebben om cultureel erfgoed te bezoeken, alsmede dat toeristen geïnteresseerd zijn in verschillende belevingen; sommigen willen iets leren over de Nederlandse cultuur; anderen willen tijd doorbrengen met familie en vrienden terwijl ze cultuur consumeren. Vijf type cultuur toeristen worden onderscheid gebaseerd op tijd besteed en het belang van cultuur tijdens vakantie.

## Summary

There is an increasing recognition of the importance of culture and heritage for tourist motivation, behaviour and experiences. Estimates vary according to definitions, but statistics indicate the potential significance of cultural tourism in the global market. For instance, the World Tourism Organisation (WTO) estimates that cultural tourism accounts for 37% of all tourist trips (McKercher, 2002a). Many studies of cultural tourism focus on documenting the size of the market, rather than examining the nuances that exist (McKercher, 2002), which may limit understanding of important niches (Hughes & Allen, 2005). One reason why cultural tourism remains poorly understood is that the early stage of research focused explicitly on the motives of tourists who visit cultural heritage destinations. The overall aim of this study is to understand the behaviour and the experience of tourists visiting cultural sites and attractions during holidays. The research questions of this study were as follows: First, how can cultural tourism be defined in terms of the experience of the tourist? Second, how can the terms cultural tourism be operationalised in relation to time spent and importance of culture in the vacation? Third, what determines the nature of experience? Fourth, which components of experience play a role in the experience of culture while on holiday? And fifth, what is the difference/relationship between expectation and experience in this respect? The operationalisation of this PhD research study consisted of one pilot project, an explorative case study and a final empirical study - tele-survey. Chapter two explores and provides an overview of the literature on the importance of time-space behaviour in relation to cultural tourism, identification of the tourist recreation complexes, the time-space analysis, tourist recreation complexes as a network, activity-based approaches and models and approaches for analysing time-space and its contribution to tourism. In chapter three, the theoretical perspective concerning the several features has been developed, which include: the consumption of tourism, consumption and cultural change, tourism and consumption culture, the mistake of homogenisation, postmodernism, tourism and post-tourist's features, tourist behaviour, tourist typologies and the significance and the need of tourism typologies, motivation, experience of tourist and finally the components of experience. A final questionnaire was constituted from all these features that were discussed in this chapter (see chapter 6). Chapter four is the participation with the ATLAS Cultural Tourism Project (Association for Tourism and Leisure Education). The "NHTV Breda University of Applied Sciences" is one of the collaborators of this research project, and students labour has been used from the NHTV in conducting this survey. The main aim of this input was to test the questions on expectations, experience, time spent and the importance of culture during a holiday and perhaps get insight into the whole issue of time spent. Based on the previous chapters and the find-

ings of ATLAS pilot project, basic assumptions and detailed research questions were formulated. Chapter five was the application of theory (chapter two) to the practice, which presents the outcomes of the exploratory case study of time-space behaviour of visitors in Breda, The Netherlands. This study reveals how tourists assemble the essential elements of a day trip in quite different ways. Tourists combine various activities to do and to see in Breda. Two models were shown in terms of their activities, and how these tourists behave in terms of time and space. Demonstrations of how different the time-space paths of individual tourists to Breda were revealed. Knowledge about the behaviour of tourists in terms of time and space strongly contributes to the awareness of mutual connections between different tourist sites and locations. In this way, studies on the behaviour of tourists in time and space can also improve the awareness of the strengths and limitations of a destination. Cultural and heritage sites consumed differently by different visitors and the management of these sites depend on understanding the way tourists consume these attractions. The literature on the cultural tourism market is still largely in its infancy, with the majority of studies still interested in documenting the size of the assumed cultural market, rather than examining the differences that exist within this market. What is less well understood is that the different segments have different interests in and abilities to consume cultural and heritage tourism products, which translates into quite different behaviour. Chapter six is the final empirical study. It consists of two parts. The first part explains the methodology, the telephone-survey, and the operationalisation. The second part introduced the findings and the analyses of the tele-survey. These findings made an attempt to answer the objectives of this study, which are outlined in chapter four. The final chapter (chapter seven) contains the conclusions, implications and future research. This study identified heterogeneity among tourists visiting cultural and heritage sites in The Netherlands, and found significant differences between groups in terms of time spent and the importance of culture during holidays.. This finding contradicts the contention that most tourists to cultural and heritage sites are generalist recreation visitors and these sites are visited because of the convenient locations (Balcar and Pearce, 1996; Prentice, 1993b). Although the number of segments or clusters varies from one study to another, cohesion between these findings and previous research is that a continuum of the cultural tourist segment seems to exist. Typology of cultural tourists was proposed based on the time spent at cultural sites and attractions and the importance of cultural element during a holiday. Five types of cultural tourists were identified, ranging from those for whom culture play no role and spent various hours at cultural sites, to those who were highly motivated to travel for cultural reasons (or the cultural elements are very important during a holiday), and spent also various hours at cultural sites and attractions. This study reveals that the main key and primary element is families and friends as the basis for

the experience and subsequently comes cultural tourism as an element in the vacation experience. In reality, it makes no difference what tourists visit in terms of culture but it makes a difference if they visit a cultural site together with families and friends that may make the quality of experience deeper and more interesting. This finding corresponds with the 'culture-peripheral' of Hughes (2002). Hughes argues that tourists at museums, historic buildings, art gallery or theatre can be classified as 'culture-core' or 'culture-peripheral'. In terms of 'culture-peripheral' these tourists will be away from home primarily for other reasons than culture, such as wanting to enjoy scenery or visiting friends and relatives (VFR). They are at a museum or a theatre only as part of a stay away from home, which is for another reason. Culture is not the core of the visit but is outside that, at the periphery. It was identified in this study that tourists visit cultural heritage for different reasons and indicated that tourists are interested in different experiences; some want to learn about Dutch culture while others want to spend more time with families and friends while consuming culture. This should influence the marketing of such places. For example, it may be more appropriate to target the market in different ways, rather than provide just 'straight away/direct translation of a marketing promotion when different target markets exist (as common for cultural and heritage sites nowadays) (Poria, Butler and Airey, 2006). This of course is called segmentation, separation and targeting. Once tourists are at the site, they can be provided with different interpretations. Cultural and heritage managers should plan their interpretation in line with these findings. One form of interpretation should be provided for those who want to learn and another for those who 'seek to go beyond knowledge- to engage the senses and emotions of the visitor' (Black, 2001:128). Findings of this study are central to the debate about a cultural tourism definition. Is it possible to determine if a tourist trip is cultural by the activity itself or by the 'cultural intent', 'time spent' or 'the importance of culture' pursued by the tourist? Answering this question, indeed, requires additional thoughts and research.



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# Understanding the Behaviour of Cultural Tourists

## Towards a Classification of Dutch Cultural Tourists

There is an increasing recognition of the importance of culture and heritage for tourist motivation, behaviour and experiences. Estimates vary according to definitions, but statistics indicate the potential significance of cultural tourism in the global market. The overall purpose of this PhD thesis was to understand the behaviour and the experience of tourists visiting cultural sites and attractions during holidays. This study identified heterogeneity among tourists visiting cultural and heritage sites in The Netherlands, and found significant differences between groups in terms of time spent and the importance of culture during holidays. Typology of cultural tourists was proposed based on the time spent at cultural sites and attractions and the importance of cultural elements during a holiday. Five types of cultural tourists were identified, ranging from those for whom culture plays no role and spent various hours at cultural sites, to those who were highly motivated to travel for cultural reasons and spent also various hours at cultural sites and attractions. This study reveals that the main key and primary element is families and friends as the basis for the experience and subsequently comes cultural tourism as an element in the vacation experience.



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Rami Isaac received his Master Degree in European Tourism Management from Bournemouth University and his PhD in Spatial Sciences from University of Groningen, on the basis of this book. In 2002 he started at the NHTV as a lecturer in Tourism Planning & Development at the department of International Tourism Management Studies (ITMS). He is currently the Course tutor of the Master (MA) programme European Tourism Management, a collaborative programme with six universities in Europe and he is a member of the Centre for Cross-Cultural Understanding.

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