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基於意象之文化觀光市場區隔：以造訪我國之國際旅客為例

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中 文 摘 要 ： 本研究旨在探究基於意象之文化觀光市場區隔途徑之適切性。在確認14個文化吸引點之意象項目後，本研究針對來訪台灣的國際旅客進行問卷調查，並依其對於各意象項目進行重要性評比。以因素和群集分析，以及事後區隔法，共界定了四個意象區隔，包含藝術與博物館、文化遺產和生活文化等，並蒐集了594份問卷。研究結果揭示了許多理論和實務之意涵，包含文化距離理論、文化雜食理論、目的地熟悉論(經驗和資訊層面)、文化觀光客類型論等。

中文關鍵詞： 文化觀光；文化觀光客；目的地意象；市場區隔；因素群集分析

英 文 摘 要 ： This research aims at testing the effectiveness of using image-based approach to segment the cultural tourism market. Identifying 14 image attributes of cultural attractions, Taiwan's inbound tourists were then surveyed to rate the importance of these attributes. Applying factor-cluster and a posteriori segmentation approach, four discrete image segments were identified, including arts and museum, heritage, living culture, and resulted in a sample of 954 respondents. The research findings reveals several theoretical and empirical implications, including the propositions of cultural distance, omnivorous/univorous, experiential and informational familiarity of destination and the two-dimensional model of cultural tourist typology.

英文關鍵詞： cultural tourism； cultural tourist； destination image； market segmentation； factor-cluster analysiis

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Image–based Segmentation of Cultural Tourism Market: The Perceptions of Taiwan's Inbound Visitors

ABSTRACT

This paper aims at testing the effectiveness of using image–based approach to segment the cultural tourism market. Identifying 14 image attributes of cultural attractions, Taiwan's inbound tourists were then surveyed to rate the importance of these attributes. Applying factor–cluster and a posteriori segmentation approach, four discrete image segments were identified, including arts and museum, heritage, living culture, and resulted in a sample of 954 respondents. The research findings reveals several theoretical and empirical implications, including the propositions of cultural distance, omnivorous/univorous, experiential and informational familiarity of destination and the two–dimensional model of cultural tourist typology.

Keywords: cultural tourism; cultural tourist; destination image; market segmentation; factor-cluster

INTRODUCTION

Cultural tourism is now recognized as a mainstream tourism activity and a form of special interest tourism (McKercher *et al*., 2002). Recognizing the growth of the cultural tourism market, several authors (e.g. Chandler and Costello, 2002; Dolnicar, 2002; McKercher, 2002; McKercher and du Cros, 2003; Nyaupane *et al*., 2006; Sánchez-Rivero and Pulido-Fernández, 2012) stated the importance of recognizing the growing differentiation within cultural tourism markets. As suggested by McKercher *et al*. (2002, p.26), "the cultural tourism market is not homogeneous and that different types of attractions will appeal to different types of cultural tourist". In this context, segmentation studies are increasingly popular amongst planners and managers of destination areas, since they may contribute to a more cost–effective design and promotion of more satisfactory tourism products. Nevertheless, only few attempts have been made to study the characteristics of the culture tourism market segment (e.g. Dolnicar, 2002; McKercher, 2002; McKercher *et al*., 2002; McKercher and du Cros, 2003). None of these studies tried to investigate the issue on the basis of the perceived images of cultural tourists.

Destination image is commonly accepted as important pull factors for the success and development of a tourist destination. Understanding how visitor characteristics influence these factors is critical for destination differentiation and positioning (Prayag, 2010). Frías *et al*. (2012) also noted that understanding the factors that influence image would help identify target markets and determine which image should be promoted to which segment of the market. As argued by Leisen (2001), image–based segmentation is crucial to a destination's marketing success. Marketers may identify the images held by travellers and select those segments that represent the most receptive target markets. However, little effort has been made to segment the travel market based on images. Also, according to McKercher *et al*. (2002), knowledge of the cultural tourism market is still in its early stages, and most of the research tends to treat cultural tourists as an undifferentiated market.

The present study addresses this gap in the literature by empirically examining the inbound visitors' perceptions of the Taiwan's cultural offerings and dividing them into visitor groups based on their perceptions various image attributes. It is argued that image–based segmentation is a form of benefit segmentation that assumes a destination's attributes equate with the benefits sought by tourists. It has therefore the potential to be a valid technique for identifying discrete cultural tourism market segments. The second contribution of this study is to construct and measure the image of cultural attractions that has received relatively little attention in the tourism literature. Since there is a lack of information about the characteristics of image related to cultural tourism, in this exploratory research, the first step is to conceptualize cultural tourism and determine the main image attributes. Then, the scale developed was tested in an empirical manner. In addition, unlike most of the previous studies on cultural tourism segmentation, such as McKercher (2002), McKercher *et al*. (2002) and McKercher and du Cros (2003), this study adopts a posteriori segmentation approach in order to yield a more in–depth and objective results.

Having set the context of the study, next the article reviews the literature on cultural tourism, cultural tourist, destination image and segmentation variables. Methodology, in terms of the research design and analytic approach, is described in the third section. Thereafter, the findings are presented, discussed and the relevant theoretical and managerial implications are drawn. Finally, the paper concludes with the implications and future research suggestions.

LITERATURE REVIEW

Cultural tourism and cultural tourist

The definitions suggested in literature to pin down the concept of cultural tourism are extremely diverse. Richards (1996) roughly grouped all definitions in two broad categories: the 'sites and monuments approach' and the 'conceptual approach'. The first point of view concentrates on the cultural attractions visited by tourists and thus makes measurement very easy. Sites include theatres, museums, historical sites, music and dance and similar points of attraction. The latter approach is more general and less directly measurable, with the main emphasis of the cultural tourist being to learn about the country they are visiting, especially the history, heritage and way of life. Cultural tourism is usually defined using an operational definition (i.e. the 'sites and monuments approach'). Based on the operational definition, cultural tourist can be defined as those who visit, or intend to visit, a cultural tourism attraction, such as art gallery, museum, archaeological and historic site, religious centres, attend a performance or festival, or participate in a wide range of other activities at any time during their trip (Bonn *et al*., 2007; McKercher, 2002; McKercher *et al*., 2002; McKercher and du Cros, 2003; Richards, 1996). However, this kind of definition can be problematic since it ignores the main reason for travelling and subsequent travelling behaviours.

As argued by McKercher (2002), as cultural tourism continues to grow in popularity, site managers and destination marketers will face the strategic challenge of developing a better understanding of this market. The use of an operational definition cannot help to develop products to best match the needs of the tourists. There is also a need to consider the heading of cultural tourism in a broader sense. According to Barbieri and Mahoney (2010), a contemporary understanding of culture tourism includes not only tangible aspects, but also

intangible cultural elements, such as appreciation of way of living. This study views therefore cultural tourism as visitation to appreciate any form of social, artistic or intellectual activity, including visiting indigenous communities, heritage and religious sites and attending performing arts, festivals and special events and tasting local gastronomy.

Up to now, most cultural tourism studies have focused on understanding three areas: the pull factor of different cultural attractions, the composition attributes of the cultural tourist and the identification of different segments of cultural tourists (Barbieri and Mahoney, 2010). Several studies have pursued different segmentations to identify and profile the various types of cultural tourists. (e.g. Barbieri and Mahoney, 2010; Dolnicar, 2002; Hughes and Allen, 2005; Kerstetter *et al*., 1998; Prentice *et al*., 1998; Silberberg, 1995; Stebbins, 1996; Van der Ark and Richards, 2006). One of the most representative works is the studies of McKercher (2002), McKercher *et al*. (2002) and McKercher and du Cros (2003) who developed a typology of cultural tourists based on how importance (or centrality) of cultural tourism is to the travelling decision and the depth of experience sought. Both elements, centrality and depth of experience, exist along a continuum and result in the following five types of cultural tourists: (1) purposeful cultural tourist, with high centrality and deep experience; (2) sightseeing cultural tourist, with high centrality and shallow experience; (3) casual cultural tourist, with modest centrality and shallow experience; (4) incidental cultural tourist, with low centrality and shallow experience; and (5) serendipitous cultural tourist, with low centrality and deep experience.

Image-based segmentation

A commonly adopted definition of image is that it is a set of beliefs, ideas, and impressions that people have of a place or destination (Baloglu and McCleary, 1999; Kotler *et al* 2003). It is widely accepted that destination image is an integral and influential part of the traveler's decision process and consequently travelling behaviours. Several studies have tried to investigate the construct of destination image. For instance, Echtner and Ritchie (1993) proposed that image consists of three dimensions: attribute / holistic, functional / psychological, and common / unique. More recent studies (e.g. Baloglu and McCleary, 1999; Beerli and Martín, 2004a, 2004b) tended to consider image as two closely interrelated concepts: perceptive / cognitive evaluation. Further, the image of a destination is created through a combination of what is communicated by the destination and what is understood by the tourist. Therefore, destination image can be analyzed from two points of view: projected and perceived images (Andreu *et al*., 2001).

Analyzing destination image has become an important strand of tourism research. Destination image is important because of the role it plays in the potential tourist's decision–making process. It is also significant because of how it affects the level of satisfaction with the tourist experience (Baloglu and McCleary, 1999; Beerli and Martín, 2004a, 2004b; O'Leary and Deegan, 2005; Royo–Vela, 2009). Tourism research into destination image (e.g. Baloglu and McCleary, 1999a; Beerli and Martín, 2004a, 2004b) has also confirmed its importance for both marketing and the tourist decision making process. In fact, the influence of tourism image on the choice of holiday destination has been considered by various authors in consumer behavior literature. Therefore, it is thought that destinations with stronger positive image will have a higher probability of being included and chosen in the process of decision making (Frías *et al*., 2008).

According to Prayag (2010), researchers have in general approached the analysis of destination images from three perspectives: analysis of image components, competitive analysis and segmentation analysis. This study falls within the segmentation category and attempts to identify the influence of socio–demographics and travelling characteristics on image perceptions. Several studies have investigated the factors influencing the formation of image, for example, Baloglu and McCleary (1999a) proposed a general theoretical model of factors which differentiates between stimulus factors (information sources and previous experience) and personal factors (travelling motivations and socio–demographics). According to this concept, several recent studies have confirmed socio–demographic characteristics (e.g. Beerli and Martín, 2004a; Leisen, 2001; Prayag, 2010; Tasci, 2007) and travelling characteristics (e.g. Beerli and Martín, 2004a; Boo and Busser, 2005; Leisen, 2001; Prayag, 2010; Vogt and Andereck, 2003) as appropriate variables for image segmentation.

Segmentation variables

The key to identify the market segments is to select suitable variables which discriminate people having different response characteristics to a product or service. A number of different segmentation variables have been utilized in the market segmentation literature. The effectiveness of market segmentation depends on the identification of segments that are measurable, accessible, substantial, actionable and differentiable (Kotler *et al*., 2002), so the selection of variables used for segmentation is of great importance. The following section will justify in details the segmentation variables adopted in this article.

(1) *Socio–demographic characteristics*. According to Baloglu and McCleary (1999) and Beerli and Martín (2004a, 2004b), most image formation and destination selection models have incorporated socio–demographic variables, such as gender, age, occupation, education, social class, marital status, and country of origin, as the influencing factors of the perceptions of places. However, such studies have presented contrasting results. Within the field of cultural tourism studies, it lacks also a consensus of the influences of socio–demographic factors on cultural consumption. Richards (1996) argued that people with higher levels of income and mobility in general reveal greater levels of consumption of cultural activities. There is a general perspective that the market of cultural tourism is likely to be composed of travellers with high socio–economic status, high levels of education, adequate leisure time, and often having occupations related to the cultural industries and education. Some recent studies (e.g. Hughes and Allen, 2005; Kim *et al*., 2007; Smith, 2003) also demonstrated that age, education and income are positively associated with participation in cultural tourism. However, as argued by McKercher *et al*. (2002), McKercher and du Cros (2003) and Prentice *et al*. (1998), since tourism is experiential and that experience is sought by groups of tourists across socio–demographic strata, benefit segmentation may be more applicable than strict socio-–demographic segmentation. DiMaggio and Mukhtar (2004) and Kim *et al*. (2007) also noted that the over–simplified socio–demographic characterizations do not seem to reflect the nature of increasingly diversified cultural tastes in post–modern society. In this study, the socio–demographic variables considered include gender, age education and occupation, which will be used to test the propositions of above studies.

(2) *Cultural distance*. "Cultural distance refers to the extent to which the culture of the area from which the tourist originates differs from the culture of the host region." (McKercher and Chow, 2001, p.23) Several

researchers (Basala and Klenosky, 2001; McKercher and du Cros, 2003; Ng *et al*., 2007; O'Leary and Deegan, 2003) suggested cultural similarity / difference influences intention to visit destinations. Thus, an important marketing issue is to determine whether cultural similarity or cultural difference is a stronger driver of tourism destination choice. McKercher and Chow (2001) and McKercher and du Cros (2003) found that tourists from more culturally distant places were more highly motivated to travel for cultural reasons and sought deeper experience, whereas tourists from culturally proximate regions were less interested in cultural tourism and sought superficial, entertainment orientated experiences. They concluded that the greater the cultural distance (or strangeness, otherness) the greater the role that cultural tourism can play in attracting international visitors. Chen and Kerstetter (1999) also attempted to analyze the differences in destination images arising from cultural factors focusing on the tourists' geographical or country of origin. In this study, nationality is used as a proxy of cultural distance measurement.

(3) *Destination familiarity*. The effects of destination familiarity on destination image and travel intention have been examined by a number of tourism studies (e.g. Baloglu and McCleary, 1999; Baloglu, 2001; Beerli and Martín, 2004a, 2004b; Chen and Lin, 2012; Prentice, 2004). According to Baloglu's (2001), destination familiarity is influenced not only by previous visitation (experiential familiarity) but also by the exposure to destination related information (informational familiarity). Baloglu (2001) and a number of subsequent studies (Beerli and Martín, 2004a, 2004b; Chen and Lin, 2012; Lee *et al*., 2008; Prentice, 2004) have tested the positive effects of destination familiarity on destination image and travel intention. Information sources, also known as stimulus factors (Baloglu and McCleary 1999a) or image forming agents (Gartner 1993), are the forces which influence the forming of perceptions and evaluations. They refer to the amount and diverse nature of information sources to which individuals are exposed, including destination information acquired as a result of having visited the place (Beerli and Martín, 2004a, 2004b; Frías *et al*., 2008). So as to experiential familiarity, the number of visits, the duration and the degree of involvement with the place during the stay are common factors considered (Beerli and Martín, 2004a). In this study, number of visits, duration of stay and information sources are selected to examine the impacts of destination familiarity on tourist's perceived images.

(4) *Motivation and depth of experience*. As mentioned above, the importance (or centrality) of cultural motives in driving destination choice and depth of experience (or level of engagement with the attraction) have been confirmed by McKercher (2002), McKercher *et al*. (2002) and McKercher and du Cros (2003) as effective variables to segment the cultural tourism market. Earlier studies (e.g. Richards, 1996; Silberberg, 1995) also tried to segment the market by the importance or centrality of cultural tourism in the trip decision. In all cases, substantial differences were found in the intensity of participation and range of activities pursued (McKercher *et al*., 2002; McKercher, 2002). Motivation will influence the number and type of activities pursued, awareness levels of primary and secondary cultural attractions and other trip factors (McKercher, 2002). Various image related studies also stated that motivations influence the image forming process and the choice of destination (Baloglu and McCleary 1999; Beerli and Martín, 2004a, 2004b). Motivation captures however only one dimension of cultural tourism. It is recognized that different people will engage cultural tourism attractions at different levels, depending on their own interests, level of knowledge, time availability,

level of education, awareness of the site prior to the visit, and other factors (McKercher and du Cros, 2003). The issue has been examined by different authors from different concepts, such as Timothy's (1997) cultural connectivity, Stebbins's (1996) 'serious leisure' or Macintosh and Prentice's (1999) perceived authenticity. Built on these studies, McKercher (2002) added depth of experience as a second dimension in recognizing that different tourists may have qualitatively different experiences even if the motivation levels are similar.

METHODOLOGY

The research process was composed of two phases. First, a list of image attributes of Taiwan's images of cultural attractions was developed. It was done by a qualitative phase – literature review of existing scales related to image attributes of cultural tourism and content analysis of projected images online. Then, in the second phase, inbound tourists who visited Taiwan's cultural attractions were surveyed, providing a quantitative dimension to this research.

As argued by Echtner and Ritchie (1993), unless considerable effort is expended in the design stages, attribute lists may be incomplete by failing to incorporate all of the relevant characteristics of the destination image. Consequently, the image attributes were generated in a staged process to ensure the content validity. The initial pool was composed of items used in other image studies reported in the literature and then fine–tuned to the study area – cultural tourism. The cultural tourism survey conducted by the Association for Tourism and Leisure Education (ATLAS) Cultural tourism Research Project (CTRP) is one of the most important studies focusing on the research of cultural tourism development within the European and global contexts. The CTRP was established in 1991 and similar survey has been conducted in 1992, 1997, 1999, 2001 and 2004 respectively. A specific focus of the 2004 survey was the image that cultural visitors had of the destination they were visiting. Twelve image items were developed based on destination features often promoted for cultural tourism, including 'authentic sights', 'museums and cultural attractions', 'customs and traditions' etc. (ATLAS, 2005). In addition, after a review of the tourist destination attractions and attributes included in the different scales developed in the literature, Beerli and Martín (2004a) identified nine dimensions of image attributes, where the dimension – 'culture, history and art' was regarded as the most relevant to this study. The initial pool was therefore established based on the above two studies.

According to Beerli and Martín (2004a, 2004b), the selection of the attributes used in designing a scale will depend largely on the attractions of each destination and it's positioning. Suggested by O'Leary and Deegan (2005), content analysis of written information (e.g. websites, promotional materials) could provide a great deal of information about the images projected by a tourism destination. The website of Taiwan's Tourist Bureau was therefore selected for content analysis in order to reflect better the cultural tourism offerings of Taiwan. Four Taiwan–specific attributes (i.e. indigenous culture, Hakka culture, local arts and crafts and industrial heritage) were added to the questionnaire. Furthermore, it is believed that cultural tourism covers all aspects of travel where visitors can learn about another area's history and way of life. Thus, cultural factors in the context of tourism not only include 'high' cultures but also destination's way of life, such as gastronomy, hospitality and popular culture.

Based on the above process and considerations, an image measurement consisted of 14 selected image

items was developed. Table 2 contains the final list of attributes that were used in the survey. In the questionnaire, respondents were asked to rate each of 14 attributes on a Likert–type scale of 1 to 5 (in which 1 = not at all important and 5 = very important) according to the importance they attached to the attribute when choosing a cultural tourism destination. Other sections of the questionnaire include socio–demographic and travelling profiles of respondents, including nationality, gender, age, education, occupation, length of stay, number of visits, information sources etc. To test cultural tourist typology proposed by McKercher (2002) and McKercher and du Cros (2003), a further five point Likert scaled question (1 'did not influence the decision of visit' to 5 'the main reason for coming to Taiwan') was used to test centrality of cultural tourism in the travelling decision. Likewise, a four point scaled question was used to test depth of experience. The possible answers ranged from 'mostly sightseeing/photography' through to a chance 'to develop a deep understanding of Taiwan's culture and heritage'. The survey was administered to a random sample of inbound visitors to Taiwan. Various cultural attractions in Taipei were chosen as the points of distribution during October 2011 and March 2012. Tourists were met and given the questionnaire during their visits. A total of 1,000 questionnaires were conducted, and 945 valid collected in the end.

The delineation of existing market segments within the marketplace usually necessitates the use of two market segmentation methods: a priori (or conceptual) and a posteriori (or data–driven) market segmentation (Dolnicar, 2004; Hanlan *et al*., 2006). With the a priori segmentation method, study subjects are partitioned into groups by attributes selected based on researchers' prior knowledge of the segments. On the other hand, when the a posteriori approach is used, the starting point is typically an empirical data set. Quantitative analysis is then applied to this data in order to identify the sizes and number of visitor segments that are previously unknown. In this research, given its exploratory nature, an a posteriori segmentation approach is adopted since the characteristics of tourists segments are previously unknown. Further, while a priori segmentation is based on the discretionary selection of variables, a posteriori segmentation can be based entirely on empirically delineated segments; the outcome is therefore much more in–depth (Bieger and Laesser, 2002; Formica and Uysal 1998). Hanlan *et al*. (2006) and Prayag (2010) also argued that the post hoc approach can offer an improved understanding of the key factors influencing the choice of a tourist destination and provide marketers with actionable information.

In terms of analytical approach, the widely accepted factor–cluster segmentation analysis was used. First, image attributes were factor analyzed to identify the underlying benefits sought. Then, the factor score for each respondent was used in stage two for clustering visitors into market segments. The goal of cluster analysis is to arrive at clusters of homogeneous people which differ in meaningful ways and display small within–cluster variation, but large between cluster variation. In the third stage, chi–square tests were used to explore the differences between clusters in terms of categorical variables such as demographic and travelling characteristics.

RESULTS

Descriptive statistics

The descriptive statistics illustrating the socio–demographic and travelling profiles of respondents are shown in Table 1.

Table 1. Descriptive statistics: socio–demographic and travelling profiles

Nationality		*Length of stay*	
Asian	45%	Less than 1 week	58%
American	23%	1–2 weeks	29%
European	23%	2 weeks +	13%
Others	9%		
		Number of visits	
Gender		1 time	50%
Male	58%	2 times	29%
Female	42%	3 times+	21%
Age		*Information sources*	
< 25 yrs	10%	Guide books	31%
25 to <40 yrs	74%	Internet	26%
40 to < 60 yrs	14%	Travel agency	18%
60 yrs +	2%	Others	25%
Highest education		*Travelling motivation*	
High School or less	18%	Very important	34%
University	62%	Slightly important	46%
Postgraduate	20%	Neutral	18%
		Unimportant	2%
Occupation		Very unimportant	1%
Student	29%		
Employed	62%	*Depth of experience*	
Retired	4%	Deep understanding	28%
Others	5%	Learn a lot	22%
		Learn a little	30%
		Mostly sightseeing	20%

Generally speaking, the majority of respondents were Asian (45%), male (58%), visitors aged from 25 to 40 years old (74%) and employed (62%). In terms of the travelling profiles, more than 50% stayed less than one week (58%) and were the first time visitors (50%). One third of respondents consulted mainly the guide books (31%), followed by internet (26%). To investigate further cultural tourist typology developed by McKercher (2002) and McKercher and du Cros (2003), five types of cultural tourist were identified using centrality of cultural tourism in destination choice (i.e. travel motives) and depth of experience as discriminators. Following McKercher (2002, p.34), the segments were defined based on the logical break points of the two

scaled questions. Purposeful cultural tourists were identified as those people who indicated that cultural reasons played a strong role in their decision to visit (4, 5) and who also had a deep experience (3, 4).Sightseeing cultural tourists indicated that cultural reasons played an important role in the decision to visit (4, 5), but who indicated that their experiences were fairly shallow (1, 2).Casual cultural tourists identified the midpoint in the motivation scale (3) and reported a shallow experience (1, 2). Incidental cultural tourists indicated that cultural tourism played little or no role in their decision to visit Taiwan (1, 2) and, concomitantly reported a shallow experience (1, 2).Serendipitous cultural tourists stated that cultural tourism played little or no role in their decision to visit (1, 2, 3) but had a deep experience (3, 4). The descriptive statistics revealed that, for 80% tourists, the importance of cultural attractions in their decisions to visit Taiwan played a very important (34%) or slightly important (46%) roles. One in three tourists (30%) stated that they had the opportunity to learn a little about Taiwan's cultures, while nearly the same level of respondents (28%) indicated that they developed a deep understanding of Taiwan's cultures.

Factor analysis

The next stage of data analysis involved the identification of underlying dimensions of the 14 image attributes using factor analysis (principal component analysis with varimax rotation). The KMO measure of sample adequacy (0.857) and the Bartlett's test of sphericity (2788.28, p= 0.000) confirmed the suitability of the data for factorization. This approach resulted in the extraction of four factors, explaining 56.19% of the total variance. Only factor loadings equal to or above 0.5, eigenvalues equal to or above 1 were chosen for interpretation. One original image attribute– industrial heritage, showed low communality and therefore was discarded. The discard does not signify its low importance but the diversity of these attributes, which needs to be considered individually. The reliability of these factors was assessed using Cronbach's alpha coefficients. Subscale reliabilities range from 0.71 to 0.93 and the overall reliability is 0.93. The factor solution along with the means and standard deviations of the variables is presented in Table 2.

– Factor 1, labelled as 'Indigenous Culture', consists of three items about Taiwan's indigenous cultures, i.e. indigenous cultures, Hakka cultures and local arts and crafts.

– Factor 2, labelled as 'Living Culture', consists of four items reflecting the living, intangible, popular or less serious types of cultural consumption, i.e. local gastronomy, hospitable local people, customs and traditions and popular cultures.

– Factor 3, labelled as 'Arts and Museum', consists of three items, including museums and galleries, theatre and concerts as well as festivals and concerts.

– Factor 4, labelled as 'Heritage and History', consists of three types of tangible heritage, i.e. historic architecture, heritage sites and temples.

Cluster analysis

To identify tourist segments based on similar priority structures, the four image dimensions extracted from factor analysis were used as clustering variables. Determination of the number of clusters was based on the examination of the F–statistics from a two–, three–, four–, and five–cluster solution derived from a

K–means cluster analysis. The four–cluster solution was the most readily interpreted and most favourably met the criteria of measurable, accessible, substantial, actionable, and differentiable for effective segmentation (Kotler *et al*., 2002). ANOVA test showed that all the segments differed from each other, thus confirming that the segments are statistically different from each other in their mean scores.

Table 2. Result of factor analysis

Factors	Mean	Std dev.	Factor Loading	Eigen–value	% of Variance
Factor 1: Indigenous Culture	3.63			4.50	32.14
Indigenous culture	3.70	0.91	0.82		
Hakka culture	3.39	1.05	0.80		
Local arts *and* crafts	3.81	0.88	0.59		
Factor 2: Living Culture	4.07			1.24	8.82
Local gastronomy	4.10	0.89	0.67		
Hospitable local people	4.12	0.89	0.66		
Customs *and* traditions	4.07	0.85	0.59		
Popular cultures	3.98	0.99	0.54		
Factor 3: Arts and Museum	3.86			1.12	7.97
Museums *and* galleries	3.97	0.86	0.81		
Theaters *and* concerts	3.64	0.97	0.60		
Festivals *and* events	3.97	0.82	0.51		
Factor 4: Heritage and History	3.82			1.02	7.25
Historic architecture	3.73	0.96	0.77		
Heritage sites	3.94	0.87	0.66		
Temples	3.78	1.00	0.61		

To delineate the clusters and to label them, the mean importance scores for each image dimension were calculated and then formed a priority structure for the four clusters. The results of cluster analysis, along with the corresponding cluster means and mean ranking across factors, are presented in Table 3. Based on the mean score characteristics with respect to the factors, these clusters were named as follows.

– Segment 1: Arts and museum with high motive (32%). This segment represents the second largest segment. It is different from other segments on the basis of the highest mean score assigned to arts and museum (4.51), and highly motivated to travel for cultural reasons (4.39). This segment, however, paid less attention to heritage (4.36), which differs significantly from the next segment.

– Segment 2: Heritage with medium motive (33%). This segment constitutes the largest segment of the market and attached the highest importance to heritage and history (4.03). Similar to segment 1, living culture was ranked as the second important factor by this segment; however, the overall importance attached to cultural attractions (3.83) is less than the previous segment (4.39). Segment 2 differs from segment 1 in that its

major concern is heritage rather than arts and museum – only ranked as the third place (3.84).

– Segment 3: Living culture with medium motive (25%). Compared to the above two segments, the most special feature of segment 3 is the highest importance level on living culture (3.89) and the lowest importance level on heritage and history (3.10). In terms of the overall means, this segment is ranked as the third place (3.46), so a label of medium motive was added.

– Segment 4: Living culture with low motive (10%). This segment is characterized by the smallest segment of the market and the lowest mean scores across all the factors. It has a similar priority structure to segment 3, namely both segments place higher importance on living culture, followed by arts and museum. The major difference between two segments lie in the lowest average importance score (2.89) assigned by this segment, so a label of low motive was attached to make a distinction from segment 3.

Table 3. Result of cluster analysis

Factors	1. Arts and museum with high motive (32%)	2. Heritage with medium motive (33%)	3. Living culture with medium motive (25%)	4. Living culture with low motive (10%)
Arts and Museum	4.51 (1^{st})	3.84 (3^{rd})	3.67 (2^{nd})	3.00 (2^{nd})
Heritage and History	4.36 (3^{rd})	4.03 (1^{st})	3.10 (4^{th})	2.82 (3^{rd})
Living Culture	4.38 (2^{nd})	3.93 (2^{nd})	3.89 (1^{st})	3.07 (1^{st})
Indigenous Culture	4.31 (4^{th})	3.52 (4^{th})	3.21 (3^{rd})	2.69 (4^{th})
Overall mean	4.39	3.83	3.46	2.89

Profiling of Segments

To further examine the differences among segments and provide practical information to formulate marketing strategy, the next stage of the analysis is to explore how these four customer segments differ. Each segment was cross–tabulated with external variables, including demographic and travelling characteristics. The differences were checked for statistical significance using chi–square tests. As shown in Table 4 and Table 5, only nationality, age, occupation, number of visits, travelling motivation and depth of experience accounted for significant differences in segment profiles. To avoid problems with different sample sizes across segments and among profiles, the data in Table 4 and Table 5 were normalized by using ratios. A ratio over 1.0 indicates well–represented and less than 1.0 indicates under–represented. For example, Asian visitors are highly represented in segment 3, with a ratio of 1.12, meaning that the percentage of 'Asian' in segment 3 is 12% higher than the overall percentage of the segment. In addition, to ease data interpretation, the well–represented ratios across segments were underlined. The implications of these findings are discussed as follows and only the profiles with statistically significant differences ($p< 0.05$) between segments were taken into account.

Table 4. Socio–demographic profiles of segments

	1. Arts and museum with high motive (32%)	2. Heritage with medium motive (33%)	3. Living culture with medium motive (25%)	4. Living culture with low motive (10%)	X^2	*df*	*p*
Nationality							
Asian	0.97	0.94	1.12	1.07	19.39	9	0.022
American	1.01	1.20	0.87	0.67			
European	1.00	1.09	0.96	1.02			
Others	0.96	1.60	0.49	1.30			
Gender							
Male	0.92	1.02	1.05	0.95	3.91	3	0.271
Female	1.12	0.97	0.92	0.90			
Age							
< 25 yrs	1.00	0.95	1.16	0.77	17.07	9	0.048
25 to <40 yrs	1.03	1.01	0.93	1.04			
40 to < 60 yrs	0.63	1.10	1.28	1.12			
60 yrs +	0.60	1.12	0.54	0.00			
Education					10.7	9	0.297
High School or less	1.01	0.83	1.19	1.06			
University	0.98	1.03	1.00	0.96			
Postgraduate	1.16	1.10	0.77	0.76			
Occupation					22.05	12	0.037
Student	0.98	0.94	1.12	0.90			
Employed	0.81	1.21	0.90	1.16			
Retired	0.98	1.39	0.62	0.73			
Others	0.72	1.10	1.28	0.87			

DISCUSSIONS

As shown in Table 4, substantial differences were first noted by country of origin (X^2= 19.39, p= 0.022). Western tourists were far more likely to travel to Taiwan for cultural reasons than visitors from Asian source markets. American and European visitors emphasized that cultural attractions, especially heritage and arts, played a very important role or was the major reason in their decision to visit Taiwan. More precisely, heritage (1.20) and arts (1.01) were well representative in the American market, while heritage (1.09) and living culture (1.02) drew particularly the attention of the European market. Western tourists also tended to embrace a wider range of cultural experiences than Asian tourists. On the contrary, culture had a lower importance while visitors from Asian countries made their decision of travelling. Further, they sought mainly the travelling experiences of living culture (1.21 and 1.07). As the perceived images of Asian to Western tourist changes across the cultural attractions continuum, McKercher and Chow's (2001) and McKercher and du Cros's (2003) arguments about the relationship between 'cultural distance' and types of cultural tourists

may offer further insights into the differences between Asian and Western tourists. They proposed that the culturally proximate market is generally interested in escapist, recreational and less culture motivated trips. On the other hands, culturally distant tourists tend to seek deeper cultural experiences.

Table 5. Travelling profiles of segments

	1. Arts and museum with high motive (32%)	2. Heritage with medium motive (33%)	3. Living culture with medium motive (25%)	4. Living culture with low motive (10%)	X^2	*df*	*p*
Length of stay					6.21	6	0.400
< 1 week	0.77	0.91	1.14	1.67			
1–2 weeks	0.92	1.23	0.90	0.75			
2 weeks +	0.77	1.24	1.02	1.27			
Number of visits					20.59	9	0.015
1 time	0.98	0.99	1.00	1.11			
2 times	0.86	1.05	1.12	0.97			
3 times+	1.17	0.99	0.88	0.81			
Information sources					3.82	9	0.275
Guide books	0.98	0.97	1.00	1.07			
Internet	0.93	0.98	1.19	0.87			
Travel agency	1.16	1.10	0.77	0.76			
Others	1.14	1.07	0.82	0.97			
Travelling motivation							
Very important	1.81	0.92	0.38	0.28	303.34	12	0.000
Slightly important	0.76	1.23	1.25	0.38			
Neutral	0.19	0.61	1.42	3.67			
Unimportant	0.00	0.50	2.02	3.17			
Very unimportant	0.79	0.75	1.00	2.38			
Depth of experience					22.06	9	0.009
Deep understanding	1.18	1.00	0.94	0.61			
Learn a lot	1.13	0.89	0.92	1.15			
Learn a little	0.89	1.13	1.06	0.78			
Mostly sightseeing	0.68	1.05	1.16	1.46			
Typology of cultural tourist					232.03	12	0.000
Purposeful (32%)	1.35	1.04	0.80	0.25			
Sightseeing (48%)	0.96	1.22	0.96	0.50			
Serendipitous (11%)	0.21	0.55	1.44	3.93			
Casual (8%)	0.18	0.75	1.33	3.62			
Incidental (1%)	0.00	0.00	3.00	2.50			

The Asian visitors surveyed in the study came mainly from Japan, Korea, Honk Kong, Singapore and Mainland China. These countries all have similar cultural traditions, religions and societies as Taiwan, and can be regarded as being culturally proximate. The three Western markets examined (i.e. American, European and others) can be classified as being culturally distant. This finding enables the author to conclude that, as far as Taiwan is concerned, Asian and Western cultural tourists are fundamentally different. Generally, the greater the cultural distance, the more likely Taiwan's heritage and arts are relevant to the visitors. The further the tourists' home country is from Taiwan, the more likely they are more cultural motivated, since the cultural assets of Taiwan provide them a higher degree of otherness and an opportunity of cultural learning. However, Asian tourists tend to seek activities that are more entertaining or sightseeing oriented. Clearly, understanding the concept of cultural distance can be important to destination marketing.

In terms of the four demographic variables tested, significant differences were only found in age (X^2= 17.07, p= 0.048) and occupation (X^2= 22.05, p= 0.037) of the respondents. The findings correspond partially to previous research (e.g. McKercher, 2002; McKercher and du Cros, 2003) that suggested demographic variables are not accurate indicators of cultural tourism segmentation. Generally speaking, visitors aged less than 25 years old were more inclined to enjoy the living culture. On the other hand, those who aged between 25 to less than 60 years old were more motivated to visit Taiwan for high cultures and wished to learn about Taiwan's arts and heritage. Visitors aged 60 years old or more showed a preference for visiting the heritage sites. This characteristic was also reflected by the occupation status, where students and retired people are dominant in segment 3 and 2 respectively. The employed or those who aged between 25 to less than 60 years old present an interesting case. They collected a wide array of experience, demonstrated by well–represented simultaneously in the segments of arts, heritage and living culture.

The above behavior patterns lead on to an interesting question of why some age or occupation groups pursue a wider range of cultural activities but the others have a more narrow cultural taste. The omnivorous/univorous framework introduced by some recent segmentation studies could be applied to explain the research findings. Please see Barbieri and Mahoney (2010); López–Sintas and García–Alvarez (2004) or Snowball (2010) for further explanation of the theoretical evolution of the omnivorous/univorous theory. As summarized by Snowball (2010, p.468): "although higher education and income groups were more likely to consume high culture, they were also more likely to consume a variety of popular cultural forms, what Peterson (1992) termed the cultural omnivores. Cultural univores, who consumed a much narrower range of cultural forms, were much more likely to have lower income and education levels". As found by Peterson (1992) and Swanson *et al*. (2008), although higher education and occupational groups are more likely to report a taste for ''high'' culture, they also like a greater variety of popular or non–elite forms. On the other hand, those of lower education and occupational groups were much more likely to choose only one genre of cultural consumption and to be motivated by escapism. Further, older people are more likely to be motivated by aesthetic and educational activities.

A number of empirical works in academic literature (e.g. Baloglu and Mangaloglu 2001; Beerli and Martín, 2004a, 2004b) demonstrated that trip characteristics (such as length of stay, total trip duration and repeat visitation) and information sources all influence destination familiarity and perceived image. As

mentioned earlier, Baloglu (2001) operationalised the concept of destination familiarity as the composite of experiential and informational familiarity. In other words, destination familiarity can be accumulated through actual visitations to a destination (experiential familiarity) as well as exposure to destination related information in a consumer's daily life (informational familiarity)(Chen and Lin,2012).

According to Table 5, no differences were noted among the length of stay (X^2= 6.21, p= 0.400) and information sources (X^2= 3.82, p= 0.275); however, significant differences emerged between segments in relation to the number of visits (X^2= 20.59, p= 0.015). This finding corroborates previous studies that suggested past experience may be more important than information obtained from external sources (Baloglu, 2001; Ryan and Cave, 2005). When there is past experience, the criteria for decisions are strengthened, while the need to receive information becomes weaker. It appears that travelling experience plays a crucial role in influencing the cultural activities pursued, and can be of great use in segmenting the markets.

In terms of the importance among different image dimensions, first time visitors were motivated to visit Taiwan mainly by the living culture (1.11 for low motivation). For those who came to Taiwan for the second time, apart from the emphasis put on living culture (1.12 with low motive), they also preferred visiting heritage sites (1.05). By contrast, arts (1.17) held a great appeal to the visitors who visited Taiwan for the third time or more. However, the importance of living culture became lower order activity for these visitors. To sum up, more times the tourists come to Taiwan, heritage and arts become more important in their decision making. It is also a reflection that the first time visitors, half of the market, tend to participate for recreational and pleasure reasons and not for deep learning experiences.

Finally, since significant differences were noted in motivation (X^2= 303.34, p= 0.000) and depth of experience (X^2= 22.06, p= 0.009) (see Table 5), this study tested further the cultural tourism typology developed by McKercher (2002) and McKercher and du Cros (2003). Five types of cultural tourist were identified using centrality of cultural tourism in destination choice (i.e. motivation) and depth of experience as discriminators as explained earlier. Almost half of the research sample (48%) was classified as sightseeing cultural tourist, indicating that cultural reasons were an important reason for their visit to Taiwan; however their experiences were as being sightseeing orientated or as providing only limited learning opportunities. According to Table 5, nearly one third of the sample (32%) was identified as purposeful cultural tourist who was highly motivated to learn something about Taiwan's culture and also had deep cultural experience. The other three types of cultural tourists account for only 20% as a whole. These people, with relatively small proportion of the sample, stated that cultural tourism played little importance in their travelling decision, although the depth of experience sought varied. These findings coincide partially with the findings of McKercher (2002) and McKercher and du Cros (2003); that is, the sightseeing cultural tourist dominates the market.

As demonstrated in Table 5, significant difference (X^2= 232.03, p= 0.000) was noted in the images of different types of cultural tourists, supporting the studies of McKercher (2002) and McKercher and du Cros (2003) that centrality of cultural tourism in destination choice and depth of experience are validate variables in segmenting the cultural tourism market. Arts (1.35) and heritages (1.04) are of great importance for the purposeful cultural tourist. Heritages are also well representative (1.22) in the segment of sightseeing cultural

tourist. On the other hand, for those three types who were less motivated to travel for cultural reasons, namely serendipitous, casual and incidental cultural tourists, living culture had much higher importance in their travelling decisions. This finding explains further the relationship between the types of cultural tourist and the cultural activities pursued. A great discrepancy between the high cultural and popular cultural activities was found, where the underlying motivation of travelling played a significant role.

CONCLUSION

This paper tested the effectiveness of using image–based segmentation approach to identify segments of the cultural tourism market. Each destination has its own unique mix of cultural attractions that will appeal to different types of cultural tourists in different ways. Considering that the perceived images held by tourists affect significantly their travelling decisions, image–based segmentation may provide destination–specific information on preferred cultural experience which may provide guidelines for the allocation of promotional resources to the segments and the development of promotional messages. This study identified 14 image attributes of cultural attractions. Taiwan's inbound tourists were then surveyed to rate the importance of these attributes. Four discrete image–based segments were identified according to the importance of images of cultural attractions in their decisions to visit Taiwan. This paper, hopefully, will advance the examination of cultural tourism by attempting to segment the market. The theoretical and managerial implications were summarized as follows.

First, significant differences were noted in the types of activities pursued depending on cultural distance, which has implications for the future development of cultural tourism. As suggested by McKercher and Chow (2001), different strategies need to be considered to develop the cultural tourism potential of a destination depending on the cultural distance of the target markets. The research findings suggest that near neighbors or culturally proximate markets may have less interest in the "high" cultures of a destination. For a destination like Taiwan, which has identified Asian countries, especially China, Japan and Korea, as its fastest dominant market, the clear inference is that Asian tourists come to Taiwan to pursue living culture. To succeed in this market, the destination management organizations should highlight relevant cultural elements in their promotional materials. For instance, stressing the uniqueness of Taiwan's foods and way of life can be a strong marketing message for Asian tourists. It is also important to focus on the provisions of entertainment–oriented or sightseeing attractions for the culturally proximate markets. On the other hand, for the Western tourists, Taiwan will have to be positioned in another way. Since they are more cultural motivated and pursue deeper cultural experience, a strategy of offering more substantial and quality cultural tourism experience is therefore indispensable.

Second, the above discussions on the omnivorous/univorous framework demonstrated that the main source markets (the employed and those who aged between 25 to less than 60 years) are cultural omnivores. Knowing that over 80% of the market seeks diversity of experience, the tourism marketing authorities and tour operators should provide bundle sets of cultural experience that include both tangible and "high" cultures and an opportunity to experience Taiwan's popular culture and way of life. To increase the appeal of destination, a well organized travel package that combine sightseeing tour, hands–on activities and

encountering with the locals can help to satisfy the diverse needs of the cultural tourists. The depth and variety of cultural experiences pursued can be affected not only by the cultural distance and the socio–demographic background of the visitors, but also the degree of destination familiarity. Since past travelling experience was noted to have significant influence on destination familiarity and perceived image, it is relevant to adopt some strangeness reduction strategies. For example, according to McKercher and du Cros (2003), it can be facilitated by greater commoditization of the experience, greater emphasis on fun and entertainment and the provision of experience that can be consumed with little emotional or intellectual commitment.

This study tested further the cultural tourism typology proposed by McKercher (2002) and McKercher and du Cros (2003). Unlike a priori segmentation approach adopted by them, in which the segmentation variables were discretionarily selected, this study complements the previous works by applying a more objective and holistic a posteriori segmentation procedure. The results verified that centrality of cultural tourism in destination choice and depth of experience is validate variables in segmenting the cultural tourism market, but also identified a number of differences. These findings coincide partially with previous findings; that is, the sightseeing cultural tourist dominates the market. However, unlike their findings in which the purposeful cultural tourist represents a small niche market (11.8% in Hong Kong), this type of tourist has a greater share in Taiwan (32%). It may due to the fact that the survey was conducted in cultural attractions which have already separated the research sample from the rest of tourism population. The distribution of cultural tourists may also vary from destination to destination. As argued by McKercher (2002) and McKercher and du Cros (2003), it will be influenced by a number of factors, including the destination's position in the marketplace, its reputation as a cultural or heritage tourism destination, and the type of tourist attracted.

Finally, this study can serve as a springboard for several future research streams. First, the limitation of such an image–based method is difficult to make broad generalizations about cultural tourist perceptions between destinations. Replicating this study elsewhere would, no doubt, produce quite different segments. Future research can thus replicate this research design and explore potential additional market segments in other destinations. Second, the above findings revealed several theoretical discussions and implications, including the propositions of cultural distance, omnivorous/univorous, experiential and informational familiarity of destination and the two–dimensional model of cultural tourist typology. It would be interesting for further study to examine which elements influence more the perceived images.

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國科會補助專題研究計畫成果報告自評表

請就研究內容與原計畫相符程度、達成預期目標情況、研究成果之學術或應用價值（簡要敘述成果所代表之意義、價值、影響或進一步發展之可能性）、是否適合在學術期刊發表或申請專利、主要發現或其他有關價值等，作一綜合評估。

1. 請就研究內容與原計畫相符程度、達成預期目標情況作一綜合評估

   ■達成目標

2. 研究成果在學術期刊發表或申請專利等情形：

   論文：■已投稿至 SSCI 國際期刊 *International Journal of Tourism Policy* 審查中。

3. 請依學術成就、技術創新、社會影響等方面，評估研究成果之學術或應用價值（簡要敘述成果所代表之意義、價值、影響或進一步發展之可能性）（以 500 字為限）

   This study aims at testing the effectiveness of using image–based approach to segment the cultural tourism market. Identifying 14 image attributes of cultural attractions, Taiwan's inbound tourists were then surveyed to rate the importance of these attributes. Applying factor–cluster and a posteriori segmentation approach, four discrete image segments were identified, including arts and museum, heritage, living culture, and resulted in a sample of 954 respondents. The research findings reveals several theoretical and empirical implications, including the propositions of cultural distance, omnivorous/univorous, experiential and informational familiarity of destination and the two–dimensional model of cultural tourist typology.

   This study can serve as a springboard for several future research streams. First, the limitation of such an image–based method is difficult to make broad generalizations about cultural tourist perceptions between destinations. Replicating this study elsewhere would, no doubt, produce quite different segments. Future research can thus replicate this research design and explore potential additional market segments in other destinations. Second, the above findings revealed several theoretical discussions and implications, including the propositions of cultural distance, omnivorous/univorous, experiential and informational familiarity of destination and the two–dimensional model of cultural tourist typology. It would be interesting for further study to examine which elements influence more the perceived images.

附件五

國科會補助專題研究計畫出席國際學術會議心得報告

日期：101 年 11 月 24 日

計畫編號	NSC 100-2410-H-003 -119		
計畫名稱	基於意象之文化觀光市場區隔：以造訪我國之國際旅客為例		
出國人員姓名	劉以德	服務機構及職稱	國立台灣師範大學歐洲文化與觀光研究所
會議時間	April 18th-20th 2012	會議地點	西班牙 Bilbao
會議名稱	(中文) 觀光旅遊研究學會歐洲年會 (英文) TTRA Europe conference		
發表題目	(中文) 以改良版重要性績效分析法衡量台灣文化觀光之意象 (英文) A Revised Importance-Performance Analysis for Assessing Image: The Case of Cultural Tourism in Taiwan		

TTRA EUROPE BILBAO 2012 18-20 APRIL

PERFORMANCE MEASUREMENT AND MANAGEMENT IN TOURISM

ttra EUROPE Travel and Tourism CHAPTER Research Association

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Deusto Faculty of Social and Human Science

Dr. Carlos Lamsfus, chair of the TTRA Europe 2012 Conference, on behalf of The European Chapter of the Travel and Tourism Research Association (TTRA Europe),

YI-DE LIU

Has attended the TTRA Europe 2012 Conference as an author in the Session with the topic:

A REVISED IMPORTANCE-PERFORMANCE ANALYSIS FOR ASSESSING IMAGE: THE CASE OF CULTURAL TOURISM IN TAIWAN

And in witness whereof for all pertinent purposes, I hereby issue this certificate.

Bilbao, 20 of April 2012

Dr. Carlos Lamsfus
Conference Chair

	18th April	19th April	20th April
09:00 - 09:30	**Pre-conference Visit (Optional)**	**Keynote Presentation: Richard Perdue** Strategic planning for destination competitiveness: issues and concerns from the Virginia Tourism Corporation experience	**Keynote Presentation: Aurkene Alzua** Measurement and Modelling of Tourism Flows in a Smarter World
09:30 - 10:00			
10:00 - 10:30		Coffee Break	Coffee Break
10:30 - 11:00		**Parallel Sessions**	**Parallel Sessions**
11:00 - 11:30			
11:30 - 12:00			
12:00 - 13:00	Lunch	Lunch	**Round Table on Performance Measurement and Management in Tourism** **Pedro Jareño** (Head of Communication and Marketing at minube.com) **Mercedes Sánchez** (Territory Manager - Business Listings, Spain & Portugal of Tripadvisor) **Jon Arambarri** (R&D manager of Virtual Ware Group)
13:00 - 13:30			**Closing Session and Welcome by TTRA 2013**
13:30 - 14:00	**Official Opening and Welcome**	**Keynote Presentation: Dan Fesenmaier** New Framework for Measuring Response to Travel Advertising	Lunch
14:00 - 14:30	**Keynote Presentation: Zheng (Phil) Xiang** Travel Information Search and Social Media: the Macro Analysis		
14:30 - 15:00		**Round Table of Accessible Tourism** **Scott McCabe** (Lecturer at University of Nottingham) **Elisa Domenech** (Project manager at Segittur) **Mireia Ferri Sanz** (University of Valencia)	
15:00 - 15:30	Coffee Break		
15:30 - 16:00	**Parallel sessions**	**Parallel Sessions**	
16:00 - 16:30			
16:30 - 17:00			
17:00 - 18:00		**Meeting with the editor: Rick Perdue:** How to increase your chances to publish in the JTR	
18:00 - 19:00		**TTRA European Chapter Annual Business Meeting**	
20:30 - 22:00	Welcome Reception	Conference Dinner	

二、與會心得

此為本人第二次參加TTRA Europe會議,論文發表場次為4月18日下午，共計有10餘人聆聽本人之報告，並給予寶貴之意見，作為後續論文發表之參考。此外，本人亦出席了2場Keynote Presentations和選擇幾場和本人研究相關之Parallel Sessions參加。 以下為研討會會場之照片。

三、發表論文全文或摘要

A Revised Importance-Performance Analysis for Assessing Image: The Case of Cultural Tourism in Taiwan

Abstract

Destination image is critical to the success of any destination, particularly because of how it affects the level of satisfaction with the tourist experience. Importance-Performance Analysis (IPA) and its revision were selected for destination positioning analysis in this study. The first aim of this paper is to extend the traditional IPA approach and provides an option for destination positioning analysis. The measurement of image related to cultural tourism has received little attention in the tourism literature. Consequently, in this exploratory research, the first step is to conceptualize cultural tourism and determine the main attributes involved in its image measurement. Then, the scale developed was tested in an empirical manner. A questionnaire was used to examine the importance of 19 destination attributes for Taiwanese tourists who visited Taiwan's cultural tourism attractions and to determine how they rated Taiwan's performance with respect to these attributes post-visitation. This information was subsequently incorporated into the traditional and revised IPA grids. Then implications for destination positioning were provided by classifying the image attributes into factors so that the Taiwanese destination management organizations can make better decisions about how to improve the perceived image. The result confirms the importance of tangible and Taiwan-specific cultural assets, such as authentic sights, historic architecture, museums and galleries, literary and artistic sites, as well as Taiwanese customs and way of life. They can be pull factors for tourists looking to do something quintessentially Taiwanese. However, adequate resources have to be allocated to improve the welcome, gastronomy, as well as the expense of visiting Taiwan, not only because they are the major weaknesses but also because tourists regard them as prerequisites. Moreover, attributes such as festivals/events and lively atmosphere can delight the tourists and strongly enhance overall satisfaction.

Keywords: destination image; destination positioning; cultural tourism; importance- performance analysis; three-factor theory

Introduction

Destination image is critical to the success of any destination, particularly because of how it affects the level of satisfaction with the tourist experience (O'Leary & Deegan, 2005). Tourism research into destination image (such as Baloglu & McCleary, 1999a; Beerli & Martín, 2004a, 2004b; Chon, 1990) has also confirmed its importance for both marketing and the tourist decision making process. In fact, the influence of tourism image on the choice of holiday destination has been considered by various authors in consumer behaviour literature. Therefore, it is thought that destinations with stronger positive image will have a higher probability of being included and chosen in the process of decision making (Frías, Rodríguez, & Castañeda, 2008). A number of image studies have suggested effective destination positioning strategies to appeal to potential visitors, by either measuring existing images or the structure and formation dynamics of image (Choi, Lehto, & Morrison, 2007). Several previous works have highlighted the importance-performance testing with respect to destinations or on the relationships between choice behaviours and loyalty to a destination (Joppe, Martín, & Waalen, 2001; Zhang & Chow, 2004; Chu & Choi, 2000). Importance-Performance Analysis (IPA) was therefore selected as a technique suitable for destination positioning analysis in this study. Although IPA is simple and intuitive, previous studies have demonstrated several shortcomings. The first objective of this paper is to extend the traditional IPA approach and provides an option for destination positioning analysis.

Furthermore, the study of cultural tourism image is an emerging field. Cultural tourism is now recognized as a mainstream tourism activity and a form of special interest tourism (McKercher, Ho, du Cros, & Chow, 2002). 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, or to describe how cultural tourists differ from other tourists (McKercher et al., 2002). According to Dolnicar (2002), among the 155 book and journal publications related to cultural tourism, 19% deal with cultural tourism or special kinds of cultural tourism (urban tourism, heritage tourism etc.) in a very general manner, 38% are case studies describing and analyzing cultural tourism at one specific destination or attraction, 32% lay the main emphasis on contextual issues such as interaction with local culture and the social, economic and political effects of cultural tourism , 6% focus on managerial issues, both from the destination management and from the corporate perspective, and finally the remaining 5% centre around understanding and describing the group of cultural tourists. Not a single article could be found focusing on the measurement of the image of cultural tourism destination. This gap is filled by the study at hand in an empirical manner. The second objective is therefore to construct and measure the image of cultural tourism destination that has received relatively little attention in the tourism literature.

Since there is a lack of information about the characteristics of image related to cultural tourism, in this exploratory research, the first step is to conceptualize cultural tourism and determine the main attributes involved in the image of this type of destination. Then, the scale developed was tested in an empirical manner. A questionnaire was used to examine the importance of certain destination

attribute for Taiwanese tourists who visited Taiwan's cultural tourism attractions and to determine how they rate Taiwan's performance with respect to these attributes post-visitation. This information was subsequently incorporated into the traditional and revised IPA grids. Then some implications for destination positioning were provided by classifying the image attributes into factors so that the Taiwanese destination management organizations (DMOs) can make better decisions about how resources should be allocated to improve the perceived image. The paper is organized as follows: First, it examines some recent literature and discusses the relevant theories, including the concept of cultural tourism and its features under the Taiwanese context, destination image and its measurement, as well as IPA and the three-factor theory of tourist satisfaction. Methodology, in terms of the data source and analytic approaches, is described in the third section. The results of the data analysis are presented in the fourth section, where a survey of Taiwanese tourists is presented focussing on the evaluation of selected image attributes of Taiwan. Finally, the paper concludes with the implications and future research suggestions.

Literature Review

Cultural tourism: definition and the Taiwanese context

The definitions suggested in literature to pin down the concept of cultural tourism are extremely diverse. Richards (1996) roughly groups all definitions in two broad categories: the 'sites and monuments approach' and the 'conceptual approach'. The first point of view concentrates on the cultural attractions visited by tourists and thus makes measurement very easy. Sites include theatres, museums, historical sites, music and dance and similar points of attraction. The latter approach is more general and less directly measurable, with the main emphasis of the cultural tourist being to learn about the country they are visiting, especially the history, heritage and way of life. Cultural tourism is usually defined using an operational definition (i.e. the 'sites and monuments approach'). Based on the operational definition, cultural tourist can be defined as those who visit, or intend to visit, a cultural tourism attraction, art gallery, museum or historic site, attend a performance or festival, or participate in a wide range of other activities at any time during their trip, regardless of their main reason for travelling (McKercher, 2002; McKercher et al., 2002; McKercher & du Cros, 2003; Richards, 1996). This paper also adopts the operational definition in its methodology.

On the global stage, Taiwan has long enjoyed a dominant position in international tourism and the cultural industries (Mintel, 2008). More importantly, Taiwan tourism product is strongly associated with culture. For example, the heritage sector has been described as a major strength of the Taiwanese market for overseas visitors and is estimated to generate around 28% of all Taiwanese tourism expenditure annually (Mintel, 2008). Furthermore, Taiwan's heritage and cultural offering is one of its key traits and selling points as well as a major potential growth area for tourism in Taiwan (Mintel, 2010). According to *VisitTaiwan* (the national tourist board in Taiwan), most tourist trips will touch a part of Taiwan's culture or heritage and is the primary reason for taking a city trip. The country has a multifaceted range of cultural options, including museums and galleries as well as

historic buildings, especially those connected to royal heritage, which has strong associations with Taiwan (Mintel, 2008).

Destination image and its measurement

Destination image is important because of the role it plays in the potential tourist's decision-making process. It is also significant because of how it affects the level of satisfaction with the tourist experience, which is critical in terms of encouraging positive word-of-mouth recommendations and return visits to the destination (Baloglu & McCleary, 1999; Beerli & Martín, 2004a, 2004b; O'Leary & Deegan, 2005; Royo-Vela, 2009). Analyzing destination image has become an important strand of tourism research. Therefore, several definitions of destination image have been reported. Although the definition of destination image is not so certain, it is widely accepted that destination image is an integral and influential part of the traveller's decision process and consequently travel behaviours. It is also an internally accepted mental construct representing attributes and benefits sought of a product / destination (Choi et al., 2007; Pike & Ryan, 2004). One of the most comprehensive definitions is that put forward by Echtner and Ritchie (1991, 1993). They suggested that the destination image construct consists of three dimensions: attribute / holistic, functional / psychological, and common / unique. The most recent studies (such as Baloglu & Brinberg, 1997; Baloglu & McCleary, 1999; Beerli & Martín, 2004a, 2004b; Gartner, 1993; MacKay & Fesenmaier, 1997) tend to consider image as two closely interrelated concepts: perceptive / cognitive evaluations of their own knowledge and beliefs about the object and affective appraisals of their feelings towards the object.

Furthermore, the image of a destination is created through a combination of what is communicated by the destination and what is understood by the tourist. Therefore, destination image can be analyzed from two points of view. First, the projected image through the promotional activities of tourist destination bodies and tour operators as well as news and information about the destination derived from multiple sources; and second, the perceived image by the tourist, generated from the information received through word of mouth, and his/her experience at the destination (Andreu, Bigné, & Cooper, 2001). The projected image can be regarded as a ‘‘pull’’ factor in the destination decision process, which is transmitted by communication channels targeted at the potential tourists. In contrast to ‘‘pull’’ factors, ‘‘push’’ factors are considered as socio-psychological variables that predispose an individual to travel (Andreu et al., 2001; Baloglu & Uysal, 1996).

Various methodologies of measuring destination image have been developed over the past 30 years, most of which consist of either a structured, quantitative approach or, an unstructured, qualitative approach. Strong preference has been given to structured methods of image measurement when data were obtained as answers to closed-ended survey questions (Echtner & Ritchie, 1991, 1993; Pike, 2002). While structured methodologies have a number of advantages over qualitative methods, they focus on particular destination attributes and generally neglect the holistic, or overall, aspect of destination image. Qualitative studies, on the contrary, are advantageous to measuring the

holistic aspect, but do not facilitate statistical and comparative analyses of destination images (Jenkins, 1999). Therefore, several image literature claims using innovative and holistic approaches that combine both, quantitative and qualitative research. For instance, Echtner and Ritchie (1991, 1993) suggested that a combination of structured (such as Likert Scale or semantic differential associated with multivariate or bivariate statistical analysis) and unstructured (such as interview, focus group, open-ended survey questions, content analysis etc.) methodologies should be used to measure the complex nature of destination images. An operationalization of this concept is using a list of 35 attributes and three open-ended questions in order to capture the richness of the image. Jenkins (1999) has also highlighted the importance of a preliminary phase of qualitative research to distil the constructs or attributes used by the study population in their cognition of destination image, followed by a quantitative phase of research to measure tourism destination image according to the relevant constructs. The combination of structured and unstructured are also becoming prevalent recently, such as the works of O'Leary and Deegan (2005) and Royo-Vela (2009).

IPA and its revision

Originally introduced by Martilla and James (1977), IPA is an easy-to-use method to identify which service attributes an organization should focus on. Based on IPA, survey data are utilized to construct a two-dimensional matrix. In this matrix, attribute importance is depicted along the x-axis and attribute performance is depicted along the y-axis. The average scores of performance and importance, commonly utilized in practice, and then divide the matrix into four quadrants. This analysis yields prescriptions for four strategies. Attributes in quadrant I, evaluated high in satisfaction and importance, represent opportunities for gaining or maintaining competitive advantages. In this area managers should 'keep up the good work'. Attributes located in quadrant II are rated high in satisfaction but low in importance, implying that resources committed to these attributes would better be employed elsewhere (i.e. 'possible overkills'). Quadrant III contains attributes both low in satisfaction and importance. Typically, it is not necessary to focus additional effort here (i.e. 'low priority'). Finally, low satisfaction on highly important attributes demands immediate attention (quadrant IV: 'concentrate here').

Although IPA is simple and intuitive, previous studies have demonstrated several shortcomings. For example, Matzler, Bailom, Hinterhuber, Renzl, & Pichler (2004a) noted the original IPA has two implicit assumptions: (1) attribute performance and attribute importance are independent variables; and (2) the relationship between attribute performance and overall performance is linear and symmetrical. However, several studies have demonstrated that the relationship between attribute performance and attribute importance is causal (such as Matzler *et al.*, 2004a; Oh, 2001), and the relationship between attribute-level performance and overall customer satisfaction is asymmetrical (such as Matzler & Sauerwein 2002; Matzler *et al.*, 2004a). Since changes to attribute performance (satisfaction) are often associated with changes to attribute importance and the relationship between attribute-level satisfaction and overall satisfaction is nonlinear, some studies have emerged to

enhance the IPA.

One of the major IPA revisions is to argue that tourist satisfaction can be structured hierarchically (Deng, Kuo, & Chen, 2008; Deng, 2007; Johnston, 1995; Matzler & Sauerwein, 2002; Matzler, Sauerwein, & Heischmidt, 2003; Matzler *et al*., 2004a, Matzler, Fuchs, & Schubert, 2004b). Kano, Seraku, Takahashi, & Tsuji (1984) were the first to develop a theoretical explanation for the factor structure of customer satisfaction. In Kano's model (also known as three-factor theory of customer satisfaction), service attributes are grouped into the following three categories with different impacts on overall satisfaction (see Figure 1 for illustration).

[Figure 1 around here]

- Basic factors (or dissatisfiers) are minimum requirements that cause dissatisfaction if not fulfilled but do not lead to satisfaction if fulfilled or exceeded; that is, negative performance on these attributes has a greater impact on overall satisfaction than positive performance. The fulfilment of basic requirements is necessary but not a sufficient condition for satisfaction.

- Excitement factors (or satisfiers) are the factors that increase satisfaction if delivered but do not cause dissatisfaction if they are not delivered; in other words, positive performance on these attributes has a greater impact on overall satisfaction than negative performance.

- Performance factors lead to satisfaction if performance is high and to dissatisfaction if performance is low. Namely, satisfaction increases linearly depending on performance.

This model implies that basic factors establish a market entry ''threshold.'' Performance factors typically are directly connected to tourists' explicit needs and desires. Therefore, an organization should be competitive in this domain. Excitement factors are unexpected and surprise the tourists. As they generate 'delight', an organization should try to stand out from the rest as regards these attributes (Matzler & Sauerwein, 2002; Matzler et al., 2003, 2004a; 2004b; Fuchs & Weiermair, 2003).

To concretize the above concept, Vavra (1997) proposed an approach used to identify the abovementioned three factors of satisfaction, which combines explicit attribute importance (i.e. tourists' self-stated importance) and implicit attribute importance (i.e. based on an attribute's correlation or regression analysis with overall tourist satisfaction) in a two-dimensional importance grid. The mean of the importance weights is normally used for the horizontal and vertical coordinates of the matrix. The following factors can then be identified:

- Basic factors: Attributes with low implicit and high explicit importance. Tourists rate these attributes as important but they do not affect overall satisfaction when expectations are met or exceeded.

- Excitement factors: Attributes with high implicit but low explicit importance. Tourists say they are not important, but if delivered they enhance overall satisfaction, but do not cause dissatisfaction if not delivered.

- Performance factors: Depending on their score level we can distinguish between high- and low-importance performance factors.

Methodology

The research process involved was composed of three phases. In the first phase, a list of image attributes for cultural tourism destination was developed - through a qualitative phase. Then, in the second phase, Taiwanese tourists who visited Taiwan's cultural tourism destinations were surveyed, providing a quantitative dimension to this research. The tourists were asked to rate the importance of each of these attributes and Taiwan's performance with respect to these attributes post-visitation. Last, the ratings for performance, explicit importance and implicit importance (derived from partial correlation analysis) were used to construct the traditional and revised IPA grids as well as derive the three factors of tourists' satisfaction.

Previous research has proposed a number of scales to determine the different attributes relevant to measuring perceived image. Research on the principal scales, Beerli and Martín (2004a, 2004b) revealed that the lack of agreement about the conceptualization of perceived destination image has given rise to great heterogeneity in its measurement. As argued by Echtner and Ritchie (1991), unless considerable effort is expended in the design stages, attribute lists may be incomplete by failing to incorporate all of the relevant characteristics of the destination image. Consequently, the image attributes were generated in a staged process to ensure content validity. The initial pool was composed of items used in other image studies reported in the literature and then fine-tuned to the study area – cultural tourism.

Then, suggested by O'Leary and Deegan (2005), content analysis of written information (such as websites, promotional materials) could provide a great deal of information about the images projected by a tourism destination. Consequently, the websites of three major travel agencies in Taiwan (i.e. ezTravel, Liontravel, Startravel) were selected for content analysis in order to reflect the cultural tourism offerings of Taiwan. Several scholars (such as Andreu et al., 2001; Baloglu & Mangaloglu, 2001; Frías et al., 2008; Gartner, 1989; Gartner & Bachri, 1994) have demonstrated that the image that travellers hold about a destination (especially international destination) would be significantly influenced by travel intermediaries such as tour operators and travel agents. For instance, Baloglu and Mangaloglu (2001) proposed that tour operators and travel agents have multiple and critical functions in destination marketing efforts: (1) they provide information to potential travellers and (2) develop and promote destination packages. In either case, destination images held by tour operators and travel agents are more likely to influence these vital processes for a tourist destination. Secondly, the Internet as an information source exhibits considerable differences relative to other sources, such as accessibility, convenience in updating, real-time information service, interactive communications, etc. These features make the Internet a singular information source worthy of deep analysis (Frías et al., 2008). Finally, an expert panel comprising three tourism professors then reviewed the survey instrument to establish content validity.

The image measurement component consisted of 19 selected image items. Table 1 contains the final list of attributes that were used in the questionnaire. In the questionnaire, respondents were

asked to rate each of 19 attributes on a Likert-type scale of 1 to 5 (in which 1 = not at all important and 5 = very important) according to the importance they attached to the attribute when choosing a cultural tourism destination. For example, “How important is royal heritage in your personal travel decision-making to Taiwan?” They were then asked to rate each of these attributes on a scale of 1 to 5 (in which 1 = very poor performance and 5 = very good performance) according to how they thought Taiwan has performed. For example, “How do you think Taiwan performs in terms of royal heritage?” The purpose of these two sections is to facilitate the IPA of perceived images. One further question aiming to assess the overall satisfaction of visit was also included. The purpose is to facilitate the calculation of implicit importance scores.

The questionnaire was administered by the research assistants to a random sample of Taiwanese visitors to Taiwan during the month of July 2010. Taiwan Taoyuan International Airport was chosen as the points of distribution. This means that tourists coming back from Taiwan could be met and given the questionnaire on their arrival into the country. Following McKercher (2002) and McKercher et al. (2002), the survey began with a filtering question to separate the research sample from the rest of the tourism population. A question applying the standard operational definition of participation in any one of a number of named cultural tourism attractions at any time during the visit was applied. The cultural tourism attractions, for the purpose of this study, were defined according to the definition used by the International Commission on Monuments and Sites (ICOMOS) to define cultural heritage. Cultural heritage is a broad concept that includes tangible assets as well as intangible assets. Examples of tangible heritage include museums, historical buildings, religious sites and theme parks if they have a heritage focus, whereas intangible heritage includes collections, performance and festivals/events (cited in McKercher & du Cros, 2003). A questionnaire was deemed invalid if the respondent did not specify which places they visited, or identified activities or attractions that could not be considered as cultural tourism attractions using the ICOMOS parameters. In the end, a total of 600 questionnaires were distributed, and 475 respondents (79%) completed and returned through face-to-face survey.

To derive statistically the implicit importance, either regression analysis or partial correlation analysis was normally used by previous research. For instance, Matzler and Sauerwein (2002) and Matzler et al. (2004a) implicitly derived service attribute importance using a multiple regression analysis with overall satisfaction as a dependent variable and service attribute performance as independent variables. Alternatively, Matzler et al. (2003), Deng (2007) and Deng et al. (2008) proposed the adoption of partial correlation analysis between attribute performance and overall tourist satisfaction. Those who favour of correlation analysis criticized regression analysis for that the reliability of regression coefficients in showing the attribute's influence on overall satisfaction is questioned due to the problem of multicollinearity, which arises when two or more attributes are correlated. If this was the case, only one of the attributes would seem to affect overall satisfaction (Aigbedo & Parameswaran 2004). Consequently, it was decided to use partial correlation analysis to drive the implicit importance in this study.

Results

The development of measurement scale

The qualitative phase began with an analysis of the image measurement variables found in the literature for other types of tourist destinations. According to Beerli & Martín (2004a, 2004b), the selection of the attributes used in designing a scale will depend largely on the attractions of each destination, on its positioning, and on the objectives of the assessment of perceived image, which will also determine whether specific or more general attributes are chosen. After reviewing other measurement scales, only two studies were found to be relevant to the features of cultural tourism: those found in ATLAS (2005) and Beerli & Martín (2004a).

The cultural tourism survey conducted by the Association for Tourism and Leisure Education (ATLAS) Cultural Tourism Research Project (CTRP) is one of the most important studies focusing on the research of cultural tourism development within the European and global contexts. The CTRP was established in 1991 and similar survey has been conducted in 1992, 1997, 1999, 2001 and 2004 respectively, so the research instrument developed is arguably the most holistic and reliable. A specific focus of the 2004 survey was the image that cultural visitors had of the destination they were visiting. Twelve image items were developed based on destination features often promoted for cultural tourism, including 'authentic sights', 'museums and cultural attractions', 'customs and traditions', 'lively atmosphere', 'linguistic diversity', 'multicultural region', 'historic architecture', 'festivals and events', 'regional gastronomy', 'hospitable local people', 'culturally distinct region', and 'a fashionable place to be' (ATLAS, 2005). Secondly, after a review of the tourist destination attractions and attributes included in the different scales developed in the literature, Beerli & Martín (2004a) identified nine dimensions of image attributes, where the dimension – 'culture, history and art' was regarded as the most relevant to this study. This dimension includes: 'museums, historical buildings, monuments etc.', 'festival, concerts etc.', 'handicraft', 'gastronomy', 'folklore', 'religion', and 'customs and ways of life'.

The initial pool was therefore established based on the above two studies. In order to reflect better Taiwan's heritage and cultural offerings, content analysis of the websites of three major travel agencies in Taiwan was conducted. Four Taiwan-specific attributes (i.e. royal heritage, theatres and musicals, literary and artistic sites, and film tourism sites) were added to the questionnaire. Although the attributes used need to reflect the features of cultural tourism, two general attributes (i.e. cost/price levels and accessibility) were added to the survey. This was suggested by the expert panel, who thought that these general attributes are highly associated with the experience and quality of cultural tourism in Taiwan. To ensure clarity of the survey instrument, the phrasing of attribute items was borrowed, when possible, from previous research and examined by the expert panel. A set of 19 items (see Table 1) was compiled as a result of this filtration.

[Table 1 around here]

Traditional and revised IPA grids

The descriptive statistics illustrating the average importance and performance scores are shown in Table 1. The mean scores for all 19 performance attributes range from a high of 4.52 to a low of 3.57, with an overall performance score of 4.08. They are all above the neutral point 3, signifying relatively high evaluations. 'Customs and way of life' is the attribute with the highest score, whilst 'cost/price levels' has the lowest score. In terms of the importance ratings, the mean scores for all 19 importance attributes range from a high of 4.82 to a low of 3.92. 'Royal heritage' is the attribute with the highest score, whilst 'multicultural region' has the lowest score. These scores were then used to create the IPA grid. The placement of each attribute on the action grid was determined by using the means of importance and performance as the coordinates. As shown in Figure 2. Four are situated in the 'concentrate here' (lower-right) quadrant. Seven are located in the 'keep up the good work' (upper-right) quadrant. Five are cited in the 'low priority' (lower-left) area, and three are found in the 'possible overkill' (upper-left) quadrant. The location of attributes within the 'keep up the good work' quadrant indicates that, on the whole, Taiwan's main competitive advantages lie in most of its tangible assets (such as historic architecture, museums and galleries) and Taiwan-specific elements (such as royal heritage, literary and artistic places, theatres and musicals, and Taiwanese customs and way of life). Clearly, significant efforts must be made to highlight these attributes in destination positioning. However, the welcome, gastronomy, as well as the expense of visiting Taiwan were regarded as major concerns.

[Figure 2 around here]

Following Vavra (1995) and Johnston (1995), it is hypothesized that the importance of attributes can on the one hand be gained directly by asking respondents (explicit importance), on the other hand indirectly by a partial correlation analysis of the single performance statements of the attributes against the overall satisfaction score (implicit importance). The two values of each attribute are then put into an importance grid, which in turn helps to identify three distinct satisfaction determinants, and to derive some implications for Taiwan's destination managers. Partial correlation coefficients (i.e. implicit importance) together with self-stated importance (i.e. explicit importance) for 19 importance attributes were listed in Table 1. The implicitly derived importance of the attributes ranges between 0.471 and 0.012. 'A fashionable place to be and' and 'film tourism sites' are the attributes with the highest implicit importance, which affect overall satisfaction most significantly. On the other hand, 'culturally distinct region' is the least important one, which plays the least significant role in affecting overall satisfaction.

After obtaining the implicitly derived importance, along with explicit importance, the 19 importance attributes were plotted on the importance grid for identifying attributes for the three factors of tourist satisfaction (see Figure 3). The grand means for implicit importance and explicit importance were used to place the axes on the grid, which are 0.213 and 4.4 respectively. Within this frame, five attributes were identified as basic factor, three as excitement factors, six as performance factors with high importance and five as performance factors with low importance. The implications of the factors are summarized as follows.

[Figure 3 around here]

- Basic factors (or dissatisifiers), including 'royal heritage', 'theatres and musicals', 'regional gastronomy', 'hospitable local people' and 'cost/price levels', are rated very high in terms of explicit importance but they have no or only very little influence on total tourist satisfaction. In order to avoid dissatisfaction, Taiwanese DMOs need to maintain the performance of these five attributes above a certain 'threshold level'. They are core attributes that tourists take for granted but performance above a certain threshold does not enhance satisfaction.

- Excitement factors (or satisfiers), including 'festivals and events', 'lively atmosphere' and 'a fashionable place to be', tend to obtain in surveys very low importance scores, but show a very high influence on satisfaction. Namely, improved performance of these attributes can surprise and delight the tourists and strongly enhance overall satisfaction given low explicit importance.

- 'Authentic sights', 'historic architecture', 'museums and galleries', 'literary and artistic sites', 'film tourism sites' and 'customs and way of life' were identified as performance factors of high importance, whilst 'local arts and handicraft', 'linguistic diversity', 'culturally distinct region', 'multicultural region' and 'accessibility' were identified as performance factors of low importance. For these factors, overall satisfaction increases/decreases linearly depending on performance of individual attribute. In other words, these performance factors are explicit expectations and need to be delivered at least at the basic level.

Discussion and implications for practice

Compared to the explicit importance, major differences occur while considering the implicit importance (see Table 2). The most notable discrepancies between the explicit and implicit importance ratings are concerned with the first eight attributes shown in Table 2. The five basic-factor attributes are no longer above-average importance, while the three excitement-factor attributes are no longer below-average importance derived from partial correlation analysis. In other words, from the comparison results between traditional IPA (derived from explicit importance) and revised IPA (derived from implicit importance), while the other eleven attributes remain in the same quadrants, the first two basic factors change from the 'keep up the good work' quadrant to the 'possible overkill' quadrant, the rest three basic factors change from the 'concentrate here' quadrant to the 'low priority' quadrant, and the three excitement factors changes from the 'possible overkill' quadrant to the 'keep up the good work' quadrant.

[Table 2 around here]

This finding is crucial as the IPA matrix is sensitive to the importance measure used. How and why implicitly derived importance differs from tourists' self-stated importance has been discussed for some time. For instance, Lowenstein (1995) suggested that the explicit method reflects what the tourist will admit readily, and thus may not reflect fully the importance of attributes that the consumer would not admit to or is not aware of. Furthermore, according to Matzler and Sauerwein (2002), the difference between two methods can be attributed to the fact that when using some form

of self-stated importance, tourists may not take into account the current level of attribute satisfaction. Rather, their importance will be rated relative to each other. On the contrary, when some form of implicit measurement of importance is used; relative importance is derived given the current level of satisfaction. Another potential problem with explicit method is that the measures may be uniformly high as some tourists rate everything as very important (Bacon, 2003).

The managerial implications of this study summarized in Table 2 help to determine the improvement priorities of Taiwanese DMOs. This study suggests that the DMOs could decide to redirect resources to other attributes while maintaining the basic level of performance of the five basic-factor attributes, since once exceeding a certain threshold, they are unable to enhance the overall satisfaction. However, if the destination does not maintain the basic level of performance of these attributes, then it will result in a fair decline in tourist's overall satisfaction. In addition, special attention should be paid on two attributes - 'hospitable local people' and 'cost/price levels'. Although they are regarded as 'low priority' by revised IPA their locations change to the 'concentrate here' quadrant from the result of traditional IPA. As to the excitement factors, they are the attribute that desire manager's effort to 'keep up the good work' in revised IPA while in traditional IPA, they are attributes regarded as 'possible overkill'. Namely, improving festival and events, offering a lively atmosphere and making Taiwan a fashionable place to be might product a big boost in tourist satisfaction. Finally, for the eleven performance factors, the consistency between traditional and revised IPA implies that the five high-importance performance factors are the main strengths of Taiwan, namely most of the tangible assets and Taiwan-specific elements.

Conclusion

This study has significant implications for destination positioning. Positioning analysis requires an understanding of how a destination is perceived to perform on attributes deemed important to the target, relative to the competition. Therefore, positioning a multi-attributed destination in dynamic and heterogeneous markets presents a significant challenge for DMOs (Pike & Ryan, 2004). Furthermore, according to Joppe et al. (2001), by linking the satisfaction with the image of a destination that is portrayed, it is possible to focus on the key attributes that will ensure that the destination can meet or exceed the visitor's expectations and therefore ensure his or her return and/or positive word-of-mouth recommendations.

The extension of IPA technique contributes to enhance the traditional IPA approach and provides an option for destination positioning analysis. The implicitly derived importance for image attributes, obtained by partial correlation analysis can obtain the characteristics in a three-factor theory of tourist satisfaction. The three-factor theory of tourist satisfaction developed by Kano et al. (1984) contradicts the assumption of traditional IPA that the relative importance of image attributes is adequately represented as a point estimate. Rather, it has to be seen as a function of overall satisfaction (Matzler et al., 2003). Moreover, the two-dimensional importance matrix proposed by Vavra (1997) suggests that self-stated and statistically derived importance differ and that by

combining these importance weights, a hierarchy of tourist satisfaction can be identified.

According to Fuchs & Weiermair (2003), basic factors must be met for all the market segments the destination wishes to access. If this is not the case, the specific destination will even not be considered in tourists' travelling decision. From the competitive advantage point of view, basic factors form the barrier to market entry. Performance factors may be considered as competitive hurdles, as tourists use them explicitly for their comparison with rival offerings. Thus, a destination will only be considered as attractive when its performance factors are at least as good as those of its competitors. Provided that the basic factors are met and competitive performance factors are offered, it will only be the excitements factors which significantly improve the perceived value over that of competitors. The DMOs need to know which factor image attributes fall. Only then can effective decisions be made (Matzler & Sauerwein, 2002; Matzler et al., 2004a).

Empirically, the research findings offer a practical means for DMOs faced with the challenge of identifying their diverse and multi-attributed product to differentiate their destination in a meaningful way, and to set better the priority for improving the perceived images. This study identified 19 image attributes of cultural tourism destination. Taiwanese tourists were then surveyed to rate the importance of these attributes and compared Taiwan's performance with respect to these attributes post-visitation. The results reveal that the Taiwan's destination image was largely confirmed by the Taiwanese tourists. The creation of a national brand and image often taps into positive aspects of the country's culture and heritage (Mintel, 2010). In Taiwan, *VisitTaiwan* has been using its cultural and heritage as a core part of its positioning for many years (Mintel, 2008). This study confirms the importance of tangible and Taiwan-specific cultural assets, such as authentic sights, historic architecture, museums and galleries, literary and artistic sites, as well as Taiwanese customs and way of life. They can be pull factors for tourists looking to do something quintessentially Taiwanese, namely the 'unique selling point' of Taiwan. However, adequate resources have to be allocated to improve the welcome, gastronomy, as well as the expense of visiting Taiwan, not only because they are the major weaknesses but also because tourists regard them as prerequisites. Moreover, the three excitement factors (i.e. festivals and events, lively atmosphere, a fashionable place to be) can delight the tourist and reward the DMOs by strongly enhancing overall satisfaction.

Finally, even though some theoretical and empirical implications have been provided, one needs to evaluate the findings with at least the following limitations in mind. In this study, a cultural tourist is defined as someone who visits, or intends to visit, a cultural tourism attraction, such as art gallery, museum or historic site, attend a performance or festival, or participate in a wide range of other activities at any time during their trip – an operational definition approach. However, this approach provides only a crude estimation of participation, namely treating cultural tourists as an undifferentiated market. Yet, a growing body of conceptual and empirical research is demonstrating that not all cultural tourists are the same. Hence, future research could be developed by examining the differences in perceived images that might exist within the market. Referring to the research of McKercher (2002) and McKercher and du Cros (2003), the cultural tourism market could be further

segmented according to the variables, such as the importance of cultural tourism in the decision to visit a destination, the depth of experience sought by the cultural tourist, and activity preferences. Moreover, the paper was crafted around IPA and ignored to consider other methodological approaches. For the analysis of destination image, future research can consider other approaches, such as Aaker and Keller's (1990) brand image evaluation method, Bagozzi and Dabholkar's (2000) means-end chain theory or Crotts, Pan and Raschid's (2008) key drivers of guest delight approach.

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Table 1 Performance, explicit and implicit importance scores

Attributes	**Performance**	**Explicit Importance**	**Implicit Importance**
Architectures	3.53	3.32	0.086
Authentic sites	3.52	3.80	0.012
Cultural distinction	4.07	3.89	0.305
Cultural diversity	3.78	3.75	0.260
Customs/way of life	3.56	3.65	0.310
Festivals/events	3.65	3.74	0.191
Gastronomy	3.75	3.74	0.054
Heritage/monuments	3.87	4.00	0.021
Indigenous cultures	3.29	3.31	0.412
Industrial heritage	3.35	3.36	0.094
Local arts/crafts	3.62	3.60	0.312
Museums/galleries	4.11	4.19	0.472
Night markets	4.06	4.02	0.340
Pop culture	3.83	3.84	0.471
Religious sites/ceremonies	3.56	3.14	0.201
Theatres/concerts	3.46	3.72	0.021
Average	3.69	3.69	0.223

Table 2 IPA grids and factors of tourist satisfaction

Attributes	**Traditional IPA**	**Three factors of tourist satisfaction**
Authentic sites	Concentrate here	Basic
Festivals/events	Concentrate here	Basic
Theatres/concerts	Concentrate here	Basic
Gastronomy	Keep up the good work	Basic
Heritage/monuments	Keep up the good work	Basic
Museums/galleries	Keep up the good work	Performance High
Night markets	Keep up the good work	Performance High
Pop culture	Keep up the good work	Performance High
Cultural diversity	Keep up the good work	Performance High
Cultural distinction	Keep up the good work	Performance High
Local arts/crafts	Low priority	Excitement
Indigenous cultures	Low priority	Excitement
Customs/way of life	Low priority	Excitement
Religious sites/monuments	Low priority	Performance Low
Architectures	Low priority	Performance Low
Industrial heritage	Low priority	Performance Low

Figure 1 Three-factor theory (adapted from Kano et al. 1984)

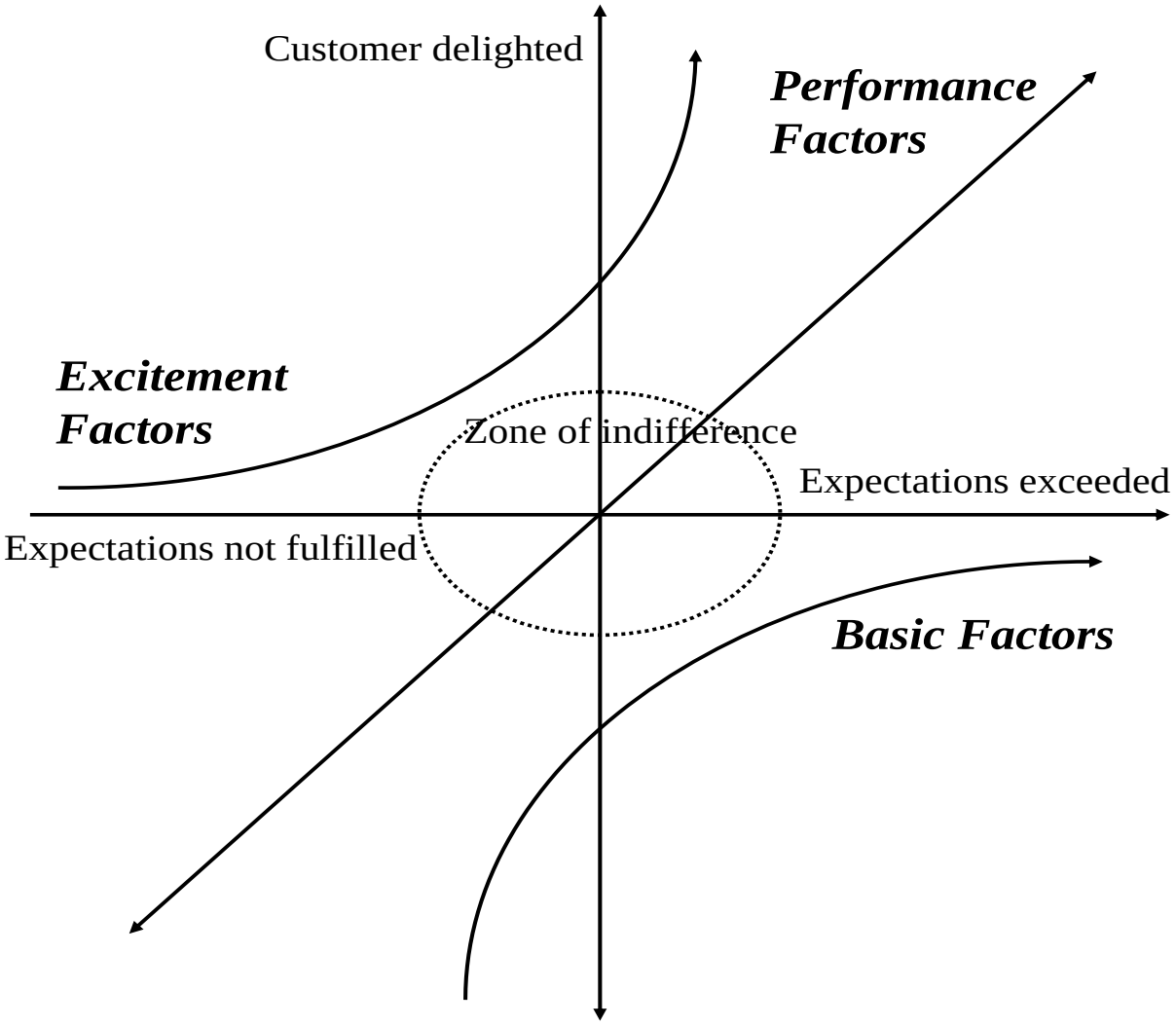


Figure 2 Traditional IPA grid

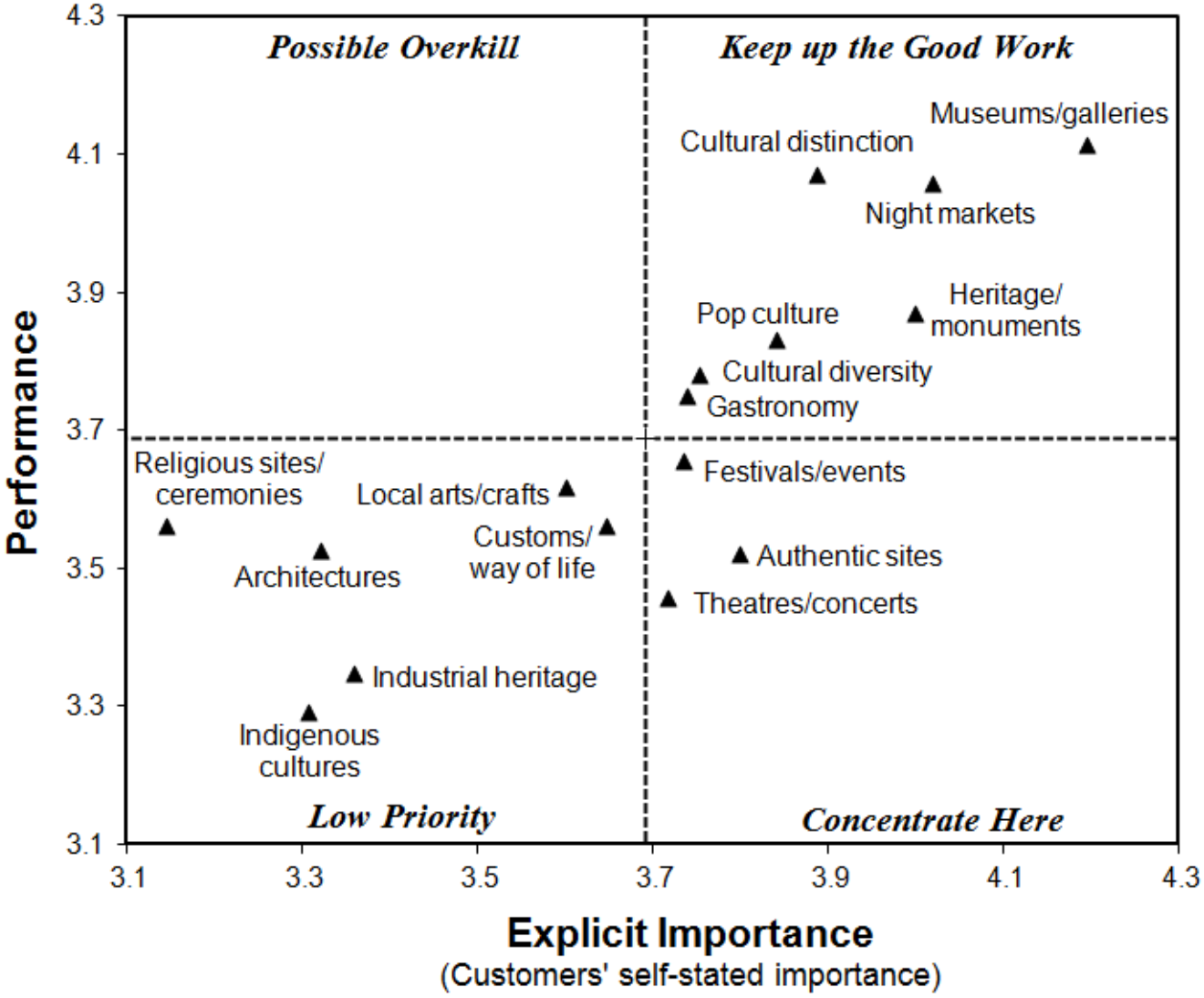
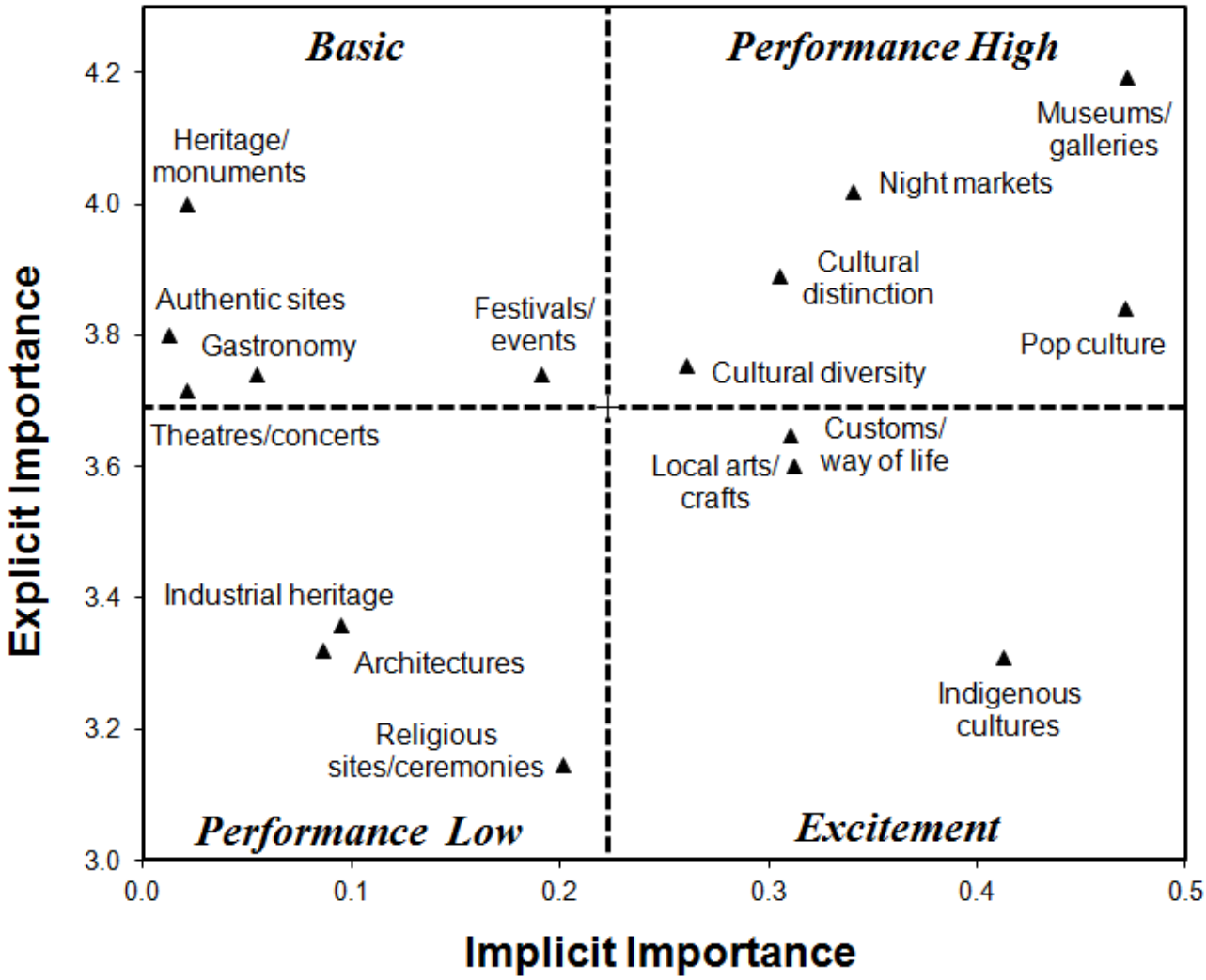


Figure 3 Factor structure of tourist satisfaction



四、建議：無

五、攜回資料名稱及內容：研討會論文集和活動照片

國科會補助計畫衍生研發成果推廣資料表

日期:2012/11/25

國科會補助計畫	計畫名稱: 基於意象之文化觀光市場區隔：以造訪我國之國際旅客為例
	計畫主持人: 劉以德
	計畫編號: 100-2410-H-003-119- 學門領域: 休閒遊憩

無研發成果推廣資料

100 年度專題研究計畫研究成果彙整表

計畫主持人：劉以德	**計畫編號：**100-2410-H-003-119-
計畫名稱：基於意象之文化觀光市場區隔：以造訪我國之國際旅客為例	

成果項目			量化			單位	備註（質化說明：如數個計畫共同成果、成果列為該期刊之封面故事...等）
			實際已達成數（被接受或已發表）	預期總達成數(含實際已達成數)	本計畫實際貢獻百分比		
國內	論文著作	期刊論文	0	0	100%	篇	
		研究報告/技術報告	0	0	100%		
		研討會論文	0	0	100%		
		專書	0	0	100%		
	專利	申請中件數	0	0	100%	件	
		已獲得件數	0	0	100%		
	技術移轉	件數	0	0	100%	件	
		權利金	0	0	100%	千元	
	參與計畫人力（本國籍）	碩士生	0	0	100%	人次	
		博士生	0	0	100%		
		博士後研究員	0	0	100%		
		專任助理	0	0	100%		
國外	論文著作	期刊論文	1	1	100%	篇	
		研究報告/技術報告	0	0	100%		
		研討會論文	1	1	100%		
		專書	0	0	100%	章/本	
	專利	申請中件數	0	0	100%	件	
		已獲得件數	0	0	100%		
	技術移轉	件數	0	0	100%	件	
		權利金	0	0	100%	千元	
	參與計畫人力（外國籍）	碩士生	0	0	100%	人次	
		博士生	0	0	100%		
		博士後研究員	0	0	100%		
		專任助理	0	0	100%		

其他成果 (無法以量化表達之成果如辦理學術活動、獲得獎項、重要國際合作、研究成果國際影響力及其他協助產業技術發展之具體效益事項等，請以文字敘述填列。)	無

	成果項目	量化	名稱或內容性質簡述
科教處計畫加填項目	測驗工具(含質性與量性)	0	
	課程/模組	0	
	電腦及網路系統或工具	0	
	教材	0	
	舉辦之活動/競賽	0	
	研討會/工作坊	0	
	電子報、網站	0	
	計畫成果推廣之參與（閱聽）人數	0	

國科會補助專題研究計畫成果報告自評表

請就研究內容與原計畫相符程度、達成預期目標情況、研究成果之學術或應用價值（簡要敘述成果所代表之意義、價值、影響或進一步發展之可能性）、是否適合在學術期刊發表或申請專利、主要發現或其他有關價值等，作一綜合評估。

1. 請就研究內容與原計畫相符程度、達成預期目標情況作一綜合評估

■達成目標

□未達成目標（請說明，以 100 字為限）

□實驗失敗

□因故實驗中斷

□其他原因

說明：

2. 研究成果在學術期刊發表或申請專利等情形：

論文：■已發表 □未發表之文稿 □撰寫中 □無

專利：□已獲得 □申請中 ■無

技轉：□已技轉 □洽談中 ■無

其他：(以 100 字為限)

已發表至 SSCI 國際期刊 International Journal of Tourism Policy 審查中

3. 請依學術成就、技術創新、社會影響等方面，評估研究成果之學術或應用價值（簡要敘述成果所代表之意義、價值、影響或進一步發展之可能性）(以 500 字為限)

This study aims at testing the effectiveness of using image-based approach to segment the cultural tourism market. Identifying 14 image attributes of cultural attractions, Taiwan's inbound tourists were then surveyed to rate the importance of these attributes. Applying factor-cluster and a posteriori segmentation approach, four discrete image segments were identified, including arts and museum, heritage, living culture, and resulted in a sample of 954 respondents. The research findings reveals several theoretical and empirical implications, including the propositions of cultural distance, omnivorous/univorous, experiential and informational familiarity of destination and the two-dimensional model of cultural tourist typology.

This study can serve as a springboard for several future research streams. First, the limitation of such an image-based method is difficult to make broad generalizations about cultural tourist perceptions between destinations. Replicating this study elsewhere would, no doubt, produce quite different segments. Future research can thus replicate this research design and explore potential additional market segments in other destinations. Second, the above findings revealed several theoretical discussions and implications, including the

propositions of cultural distance, omnivorous/univorous, experiential and informational familiarity of destination and the two-dimensional model of cultural tourist typology. It would be interesting for further study to examine which elements influence more the perceived images.