

Exploring Experiential Authenticity and Engagement Pattern in Intangible Cultural Heritage (ICH)-Based Sustainable Tourism: A Phenomenological Study

Sarani Bhaumik*, Arup Kumar Baksi**

Abstract *Intangible cultural legacy propagates through behaviours, expressions, knowledge, and abilities that communities and individuals identify as being a part of their cultural heritage, which have been handed down through the centuries and are constantly recreated. Related items and cultural locations are also included in these components. Intangible cultural heritage (ICH) has recently emerged as a crucial aspect of the tourism business in many countries that are origin to these kind of cultural resources. Visitors are motivated to visit and revisit the sites for various psychological, cultural and environmental reasons. Tourism, in particular, is fundamentally a market for engagements and experiences, with travelers floating the “mental spaces” where the experiences are captured. The visitors’ engagement pattern, quality of the experiences both are directly related to visitors’ active involvement during travel and satisfaction, which in turn induces behavioural consequences. Local knowledge and practices concerning culture and heritage can contribute to the research on environmental sustainability and often provide a crucial foundation for community-based resilience to natural disasters and climatic change. ICH practices were found to be critical for sustainable livelihoods for groups and communities. This study takes a qualitative route to assess the engagement pattern of tourists while interacting with the traditional form of Chhau Dance of Purulia, West Bengal, an ICH identified by the Ministry of Culture, Govt. of India. The results of the phenomenological study allowed us to intellectualize the magnitudes of experiential quality and also establish categorical causality with the engagement pattern & behavioral pattern of the visitors. Further studies can be conducted for objective validation of the dimensions and causality.*

Keywords: *Experiential Authenticity, Intangible Cultural Heritage, Engagement Pattern, Sustainability, Qualitative, Phenomenological*

INTRODUCTION

Intangible cultural assets are significant in the discussion of destination-specific sustainable tourism (ICH). The intangible cultural legacy of a tourist destination may act as a magnet to entice tourists. ICH has recently developed to be an important sector of tourism growth for several nations that are home to these kinds of cultural heritage. In addition to influencing the attitudes and views of community members toward ICH, ICH-based sites have frequently been used to guide policy and tourist development decisions (Yao et al.,

2020; Qiu et al., 2019). Many special interest groups of tourists prefer to visit ICH destinations to fulfill their urge to know the hidden cultural treasure of the community as well as experience the authenticity which that communality carry forward from their ancestral to new generation. Presently many research works and few tourism organizations also claim that ICH Tourism can help to preserve and conserve those intangible cultural heritages for long run.

The definition of the “quality of the tourism experience” is frequently re-constructed and re-interpreted. Because

* Research Scholar, Dept. of Management and Business Administration, Aliah University, Kolkata, West Bengal, India.
Email: saranibhaumik1982@gmail.com

** Professor, Dept. of Management and Business Administration, Aliah University, Kolkata, West Bengal, India.
Email: baksi.arup@gmail.com; ORCID: <https://orcid.org/0000-0002-9206-3994>

experiences are inherently unique to each person and only exist in their intelligences, industry and researchers must interact with stakeholders in order to fully understand them (Jennings & Weiler, 2006; Pine & Gilmore, 1998). The level of visitor participation has an impact on both how well information is exchanged and how high-quality the trip experience is when it comes to cultural tourism. Positive consequences of tourism include the resurgence of cultural traditions, their increased visibility, intercultural exchange, economic opportunities for the local community, and an increase in their pride and self-esteem. Historical site visits are an example of “intangible cultural heritage tourism,” which is defined as travel done with the goal of experiencing the locations, events, and artefacts that accurately represent cultural history and narratives. Education and admiration of the traditions, art, and architecture of the host culture are the main goals of intangible cultural heritage tourism. As a result, the management of legacy tourism is dependent on the experiences of the patrons (Chaudhary & Aggarwal, 2012). At present, a transitional period can be observed, particularly from creation of historical attractions based on high-quality goods a development that is more visitor-focused, from exhibitions to education that emphasizes human qualities and consumer preferences experience (Apostolakis & Jaffry, 2005). Tourism for intangible cultural assets is primarily viewed as experience consumption, like other leisure and tourism activities. Visitor experiences have a much greater impact on tourists’ perceptions of quality than the heritage’s overall offerings. Contrary to research on service quality, studies on the experiential benefits of particular tourism interactions, such as visiting historical sites, are still scarce. Heritage managers should prioritize offering extraordinary, rewarding experiences that tourists think are a good value in order to improve visitors’ intents to engage in pro-social behaviour (Lee, Petrick & Crompton, 2007; Chen & Chen, 2009).

The three primary varieties of Chhau Dance, a well-known performance art with a long history of dance, are Seraikella Chhau in Jharkhand, Mayurbhanj Chhau in Orissa, and Purulia Chhau in Purulia. Chaitra Parva, a spring festival, is celebrated in large part through the practice of Chhau dancing, which is closely related to the event’s traditions. The musical ensembles include the Mukhis, Kalindis, Ghadheis, and Dhada, to name a few. They also assist in the creation of the instruments. The vibrant music that is generally used for this dance performance is composed of the beat of native drums like the dhol, dhumsa, and kharka, as well as the melody of the mohuri, and shehnai.

LITERATURE REVIEW

In its simplest form, tourism is the emotional and physical experiences that tourists have, and how well these are

handled directly affects how tourists feel in general. The amount of experience and the caliber of service as a result are extremely different (Su, Li, Chen & Zeng, 2020). The connection between engagement and experience quality is infrequently taken into consideration. Numerous studies have found a causal link between participation, experience quality, and enjoyment. Due to the strikingly divergent study results, the relationship between involvement and satisfaction has drawn attention. The link might or might not have a favourable and significant impact depending on the expert (Chiu, Lee & Chen, 2014; Altunel & Erkut, 2015; Kim, Woo, & Uysal, 2015; Lu, Chi & Liu, 2015; Altunel & Koçak, 2017). The relationship between heritage tourists’ planned behaviour and the quality of their experience (Chen & Chen 2010).

It has been originate that tourists interested in intangible cultural treasures have behaviour intentions that are directly influenced by the quality of their encounters (Altunel & Koçak, 2017). The event’s quality has a direct impact on the tourists’ behavioural intentions, and the reputation of the destination has served as a moderating element between that relationship and their intentions (Jin et al., 2013; Moon et al., 2013). A continuous stream of judgements and passions that occur during periods of perception as a result of incredibly intricate psychological, sociological, and cognitive interactions is referred to as a tourism experience a metric for evaluating the experiential value in four different areas, including entertainment, escape, education, and beauty similarly personal experience cannot be produced without a feeling of escape. Subsequently visitors may get away from the bustle of the city, the word “escape” connotes a sensation of departing from the usual (Otto & Ritchie, 1996; Pine & Gilmore, 1998; Pearce, 2005; Binkhorst, 2007; Kang & Gretzel, 2012). Believes that a place’s authenticity in the context of intangible cultural assets comprises elements like its history, present, and promise for the future. As an outcome, how intangible cultural heritage property is regarded has an effect on “subjective authenticity,” which includes the practitioners’ intrapersonal and interpersonal manifestations (Wesener, 2017).

The main behavioural objectives are loyalty, good word-of-mouth, willingness to refer, “lifetime value”, a rise in earnings, and a decrease in marketing costs. The quickest way to gain more insight into client retention rates is to measure consumer loyalty for an existing customer. To the best of our knowledge, maintaining an existing customer is substantially less expensive than acquiring a new one. Devoted customers are seen as free word-of-mouth marketers who will recommend a product or service to friends, family, or other prospective customers (Shoemaker & Lewis, 1999; Zeithaml et al., 1996). When assessing customer loyalty, relationships with service providers are taken into consideration, as well as their emphasis on repeat business.

Conative loyalty is actually used in academic contexts more commonly than action loyalty since it is simpler to analyse (Oliver, 1999; Bowen & Chen, 2001; Yang & Peterson, 2004). The link between customer happiness, perceived value, and behavioural intention serves as the foundation for intentional tourist behaviour, and nearly all research have shown that customer satisfaction and perceived value positively affect behavioural intents. Customer perception of quality has a significant impact on consumer behaviour. The focus of ICH tourism is on specialised festival experiences, folk activities, and other activities that are only offered at certain times and locations. After some time, the positive reviews of this tourism product from visitors and their enthusiastic recommendations to others have a positive impact on the long-term growth of ICH tourism (Petrick, 2004; Pandža Bajs, 2015; Altunel & Koçak, 2017; Ramseook-Munhurrin et al., 2015; Wu & Li, 2017)

RESEARCH GAP

Based on the literature review it is established that there exists gap relating to engagement pattern with the understanding of Authenticity and hence this study attempted to explore the tourist's perception about authenticity, levels of engagement and behavioural consequence based on tourists' experiences with ICH having sustainable development implications. Further this study concentrates on ICH setting such as Purulia Chhau Dance as well as examines the relationship between various related variables which steer the engagement pattern and predict tourists' behaviour in terms of their engagement.

OBJECTIVE

- To assess Engagement Pattern of tourists while interacting with the traditional Chhau Dance are influenced by experiences, particularly their authenticity and quality.
- To examine the impact of experiential authenticity in engagement pattern of the tourists.

HYPOTHESIS

The study postulated single hypothesis as follows:

H_{01} : Authentic experience does not impact engagement pattern of tourists.

METHODOLOGY

This study was conducted on individuals visiting specific place with ICH as listed by the Ministry of Culture, Govt. of India, namely, Purulia of West Bengal for Chhau dance. A sequential (QUAN → QUAL) mixed method research

(MMR) approach was taken. For the quantitative part structured questionnaire was used with validated constructs of experiential authenticity and engagement pattern which were consolidated based on existing measurement tools (Su, Li, Chen & Zeng, 2020; Wesener, 2017) and contextualized scale items. A five-point Likert scale was used to generate response. The qualitative phase used semi-structured schedule for phenomenological interviews to gather thick descriptions of lived-in experience of interacting with ICH (Chhau dance) in Purulia. The targeted population were the major stakeholders, namely the tourists visiting Purulia to experience the cultural vibrancy transmitted through the traditional Chhau dance and the performers who are practicing, popularizing and transmitting this ICH transgenerationally.

The local administration projected a daily footfall of 350 to 500 tourists during the off-peak season (April to October) and more than 1000 tourists (on an average per day) during the peak season (November to March). The study was conducted in the month of July, 2022 over a period of 15 days commencing from 7th July, 2022. Since 'experiential authenticity' and 'engagement pattern' were to be understood in the context of intangible cultural heritage, the researchers decided to consider the following inclusion/exclusion criteria for sampling the tourists and the performers (Table 1).

Table 1: Inclusion/Exclusion Criteria for Samples

Target Group	Inclusion/Exclusion Criteria
Performers and supporting artisans	Performing for a period of 10 years and more; residing at the destination for 25 years and more
Tourists	Age-25 years and more; Visit frequency to the destination - twice or more; Understanding about ICH

Lemeshow formula was used for the highly volatile tourist population the tourist population has high volatility in terms of their visitation to Natungram and hence cannot be clearly defined (finite) at a given point of time. Therefore, the sampling plan for the study used the following equation (Levy & Lemeshow, 2013):

$$n = \frac{Z\alpha^2 \times P \times Q}{L^2}$$

where,

n = sample size required

$Z\alpha$ = standard distribution with α at 5% = 1.96

P = Prevalence of Outcome, 50% for unknown population

Q = 1 – P

L = Level of accuracy, 10%

Therefore, the required sample size for the study was computed as:

$$n = \frac{(1.96)^2 \times (0.5) \times (0.5)}{(0.1)^2} = 96.4$$

The minimum sample size required from each population was 97. The study decided to fix the sample size to 100 tourists for the quantitative survey.

We approached with purposive sampling for the qualitative phase considering the experiential nature of the study. In the qualitative phase the data got saturated after 18 interviews for the performers and supporting artisans and 51 for the tourists.

DATA ANALYSIS

Quantitative Phase

To test the hypothesis, regression analysis was deployed. The R square value (0.333) indicated a significant proportion of variance (33.30%) in engagement pattern (EP) of the tourists could be attributed to authentic experience (AE). Other parameters of regression analysis ($F=9.470$, $t=3.077$, $\text{sig}=.006$) also confirmed the predictive impact of AE on EP. The tolerance and the Variance Inflation Factor (VIF) were also found to be acceptable to reject the issues of multicollinearity. Hence, we reject the null hypothesis. Table 2, Table 3 and Table 4 tabulated the regression results.

Table 2: Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics					Durbin-Watson
					R Square Change	F Change	df1	df2	Sig. F Change	
1	.577 ^a	.333	.297	.52426	.333	9.470	1	48	.006	2.157

a. Predictors: (Constant), AE.

b. Dependent Variable: EP.

Table 3: ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	2.603	1	2.603	9.470	.006 ^b
	Residual	5.222	48	.275		
	Total	7.825	49			

a. Dependent Variable: EP.

b. Predictors: (Constant), AE.

Table 4: Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Collinearity Statistics	
		B	Std. Error	Beta			Tolerance	VIF
1	(Constant)	1.795	.810		2.215	.039		
	M_AE	.575	.187	.577	3.077	.006	1.000	1.000

a. Dependent Variable: EP.

Qualitative Phase

In-depth interview transcripts, generated from the performers and supporting artisans, were analysed using the thematic content analysis. MAXQda was used as the application tool. Thematic content analysis helped organising the data into categories based on initial classification around certain criteria. Initial surface level analysis allowed the researchers to identify the major words / terminologies / phrases. A

lexical search was conducted to identify the contexts in which such words / terminologies / phrases were used by the respondents. The coding system was developed as per Morgan and Hoffman (2018). An evaluative and scaling content analysis (Kuckartz, 2014; Mayring, 2019) was deployed to add evaluative codes for measurement. A total of 156 coded segments (completed in two cycles of coding) were created with 10 codes and 3 sub-codes (Table 5).

Table 5: The Code Model

Major Variables	Codes	Sub-Codes
Authentic experience	Cultural rootedness, cultural sensitivity, cultural affinity, immersive experience, self-image, transgression of craft practices.	Co-creation, aspiration for learning.
Engagement pattern	Immersive engagement, collecting memories, pro-environmentalism, advocacy.	Co-engaging activities, aspiration for learning.

The researchers applied the Two-Case Model to visualize the extent to which codes co-occur with respect to the two major variables, namely authentic experience (or experiential authenticity) and engagement pattern of tourists. The frequencies of the codes can be produced per case and the reflective memos could also be integrated. With the two-case model we could relate the two variables. Fig. 1 represented the Two-Case Model. The model confirmed

the causal relationship between authentic experience and engagement pattern based on code-linkages. The causality impact could be substantiated with the codes, such as, advocacy, cultural affinity, immersive experience, cultural sensitivity, cultural resonance and self-image. Hence the quantitative findings could be further explained with the precise identification of the factors which linked the two variables under study.

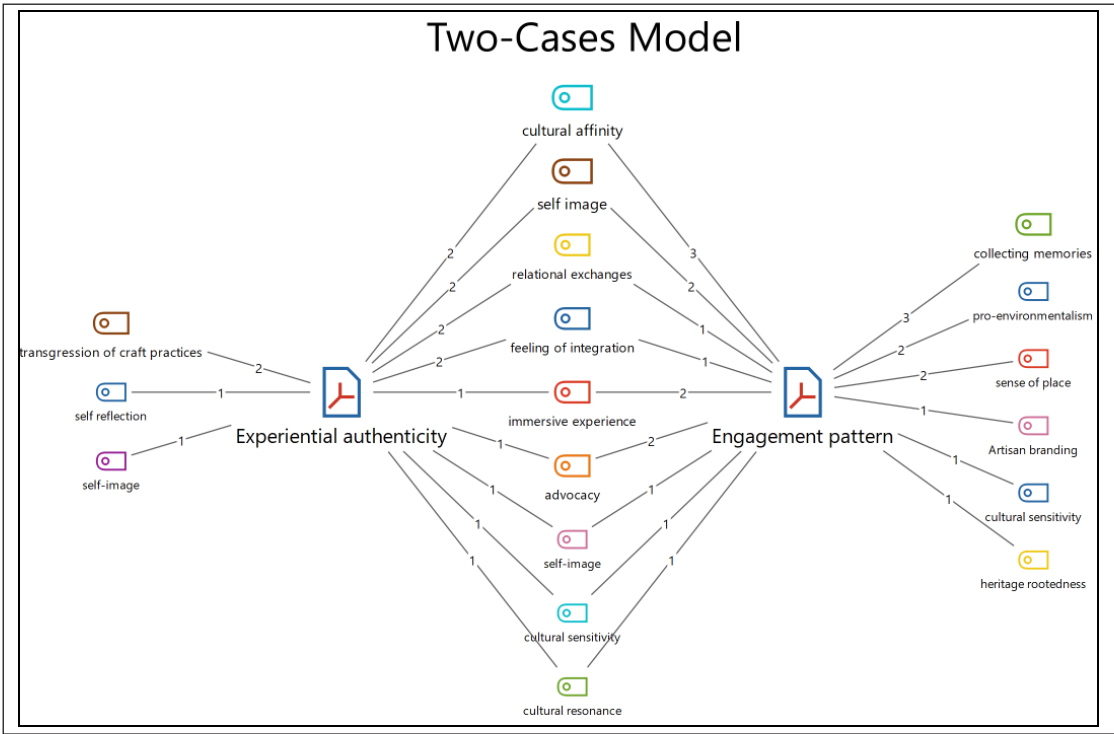


Fig. 1: Two-Case Model Showing Causality between Experiential Authenticity and Engagement Pattern of Tourists

CONCLUSION AND DISCUSSION

Found on interaction with community people who are associated with Chhau dance performance, we consider them as a major service provider as well as stake holder who helps tourists to achieve extreme psychological satisfaction due to visit Purulia as tourist destination for experiencing Chhau dance as ICH tourism product. According to them, many performer groups are locally available and with proper payment they perform. Most of the time locally available hotels are going to arrange Chhau dance performance on the basis of tourists' request. Maximum hotels have

their own performer venders. Behalf of the tourist group hotel personnel contact with those performer venders and organize performance. Tourists need to pay extra for this performance to the hotel. After performance few tourists become interested to interact with them regarding performance as well as related fundamental information. Performers also indulge this both way interaction, because this performance not only for them as source of income but also reason of glory. Few villages namely, Barabhum, Charida, Baghmundi, Murguma etc. usually organize Chhau dance performance for tourists only on peak as well as shoulder tourist seasons. They organize cultural performance

& all instruments accompanying Chhau Dance for authentic experience. Performers also encourage tourists' active participation during total performance. Initially, performers perform, then, after main performance, they initiate tourists' performance. They play instruments accompanying Chhau Dance and tourists are enjoyed to perform. Most of the time people started discussion with them regarding Chhau dance related information as well as interested to listen background associated with performance means stories behind the performance. Tourists are also interested to click snaps with them and visit mask villages to buy Chhau mask or Chhau dance related souvenir for capturing good memories to recall and cherish those moments in future.

Based on this discussion also found that now Purulia is also famous for new Holi or Dol Yatra celebration destination. Many tourists prefer to visit Purulia during this time rather than Holi related hallmark destinations. Tourist group prefers to visit villages, experience scenic landscape and nature. Service providers enclose few destinations nearby good resorts and organize regular cultural performance by local artists and famous Chhau dance groups. Where tourists' design own Palash flower garland and actively participates with cultural performance, enjoy Chhau dance performance and experience authentic local cultural flavor all together. Based on questionnaire survey, it was identified that mainly students and service holders are dominate type of visitors as well as few media personnel, entrepreneurs are also preferer to visit Purulia as tourist destination. This result suggests that, as per psychological tourist typology they are mid-centric ('Midcentric' swing between the 'Allocentric' and 'Psychocentric') tourist. Said group of tourists have a balanced combination of both personalities based psychographic traits. Current study also detects some push factors related with visit which mainly, travelling on vacation, travel photography, explore local socio-cultural heritage as well as scenic beauty and they prefer to stay short duration maximum for 5 days over the destination. Study also explore that maximum travelers visited destination multiple times as a tourist base on their mid-centric nature which mainly prefer to visit in a group as well as alone or both to explore or be a part of Chhau dance. Due to survey we noticed that tourists mainly identify some major sources of travel related information which boost them to visit the destination were social media posts, YouTube, recommended by friends and relatives and sometime travel magazines. Current study also identifies that majority of tourists want to come to visit Purulia again to experience Chhau Dance again in future as well as geographical features, landscape, adventure sports, etc. They also want to recommend Purulia as ICH tourism destination to their friends and relatives to explore authentic experience of Chhau Dance.

Numerous research studies have shown that ICH-based sustainable tourism can help with the preservation and

conservation of ethnicity of cultural assets as well as help to raise awareness of those cultural treasures among visitor groups. The locals prefer to showing their cultural heritage and sharing this treasure with tourists. In order to satisfy their curiosity about the community's undiscovered cultural charms and to experience the authenticity that, this communality passes down from its forefathers to current generations, many special interest groups of travelers elect to travel to ICH tourism destinations. The amount of tourist participation has an impact on the quality of the travel experience and the efficiency with which information is shared when it comes to cultural tourism. The majority of visitors to Purulia are students and service holders, with a small number of media professionals and business owners rounding out the "Mid-centric" traveler segment and this current study as proved that the visitor engagement pattern is significantly attributed to authentic experience. By psychological nature, they prefer a semi-adventurous atmosphere are likely to interact with locals to pique their intellectual curiosity, prefer to travel in small groups occasionally by themselves, and if their travel experience has been positive in terms of active participation and they have treasured the local community's acceptance, they prefer repeat visits and like to share the necessary travel information with close friends and family members as well as suggest that they visit the destination again.

Visitors' engagement with real experiences, however, can further be expanded to include alternate travel experiences, focusing on those travelers who choose to just remain in cozy environmental bubbles enjoying authentic cultural patterns of Purulia Chhau dance form in their place of stay and encourage them to engage themselves with the destination and the dance form to become trusted source of information for other visitors.

REFERENCES

- Altunel, M. C., & Erkut, B. (2015). Cultural tourism in Istanbul: The mediation effect of tourist experience and satisfaction on the relationship between involvement and recommendation intention. *Journal of Destination Marketing & Management*, 4, 213-221.
- Altunel, M., & Koçak, Ö. (2017). The roles of subjective vitality, involvement, experience quality, and satisfaction in tourists' behavioral intentions. *European Journal of Tourism Research*, 16, 233-251.
- Apostolakis, A., & Jaffry, S. (2005). A choice modeling application for Greek heritage attractions. *Journal of Travel Research*, 43(3), 309-318.
- Binkhorst, E. (2007). Creativity in tourism experiences: The case of Sitges. In *Tourism, Creativity and Development* (pp. 147-166). Routledge.

- Bowen, J. T., & Chen, S. L. (2001). The relationship between customer loyalty and customer satisfaction. *International Journal of Contemporary Hospitality Management*, 13(5), 213-217.
- Chaudhary, M., & Aggarwal, A. (2012). Tourist satisfaction and management of heritage sites in Amritsar. *South Asian Journal of Tourism and Heritage*, 5(2), 47-61.
- Chen, C. F., & Chen, F. S. (2010). Experience quality, perceived value, satisfaction and behavioral intentions for heritage tourists. *Tourism Management*, 31(1), 29-35.
- Chiu, Y. T. H., Lee, W. I., & Chen, T. H. (2014). Environmentally responsible behavior in ecotourism: Exploring the role of destination image and value perception. *Asia Pacific Journal of Tourism Research*, 19(8), 876-889.
- Jennings, G. R., & Weiler, B. (2006). Mediating meaning: Perspectives on brokering quality tourism experiences. In G. R. Jennings & N. Nickerson (Eds.), *Quality Tourism Experiences* (pp. 57-78). Burlington, MA: Elsevier.
- Jin, N., Lee, H., & Lee, S. (2013). Event quality, perceived value, destination image, and behavioral intention of sports events: The case of the IAAF World Championship, Daegu, 2011. *Asia Pacific Journal of Tourism Research*, 18(8), 849-864.
- Kang, M., & Gretzel, U. (2012). Effects of podcast tours on tourist experiences in a national park. *Tourism Management*, 33(2), 440-455.
- Kim, H., Woo, E., & Uysal, M. (2015). Tourism experience and quality of life among elderly tourists. *Tourism Management*, 46, 465-476.
- Kuckartz, U. (2014). *Qualitative text analysis: A guide to methods, practice and using software*. Sage.
- Larkin, M., Watts, S., & Clifton, E. (2006). Giving voice and making sense in interpretative phenomenological analysis. *Qualitative Research in Psychology*, 3(2), 102-120.
- Lee, S. Y., Petrick, J. F., & Crompton, J. (2007). The roles of quality and intermediary constructs in determining festival attendees' behavioral intention. *Journal of Travel Research*, 45(4), 402-412.
- Levy, P. S., & Lemeshow, S. (2013). *Sampling of populations: methods and applications*. John Wiley & Sons. doi:http://dx.doi.org/10.1002/9780470374597
- Lu, D., Liu, Y., Lai, I., & Yang, L. (2017). Awe: An important emotional experience in sustainable tourism. *Sustainability*, 9(12), 2189.
- Lu, L., Chi, C. G., & Liu, Y. (2015). Authenticity, involvement, and image: Evaluating tourist experiences at historic districts. *Tourism Management*, 50, 85-96.
- Mayring, P. (2019). Qualitative content analysis: Demarcation, varieties, developments. *Forum: Qualitative Social Research*, 20(3), 1-26. Freie Universität Berlin. <https://doi.org/10.17169/fqs-20.3.3343>
- Moon, K. S., Ko, Y. J., Connaughton, D. P., & Lee, J. H. (2013). A mediating role of destination image in the relationship between event quality, perceived value, and behavioral intention. *Journal of Sport & Tourism*, 18(1), 49-66.
- Morgan, D. L., & Hoffman, K. (2018). A system for coding the interaction in focus groups and dyadic interviews. *The Qualitative Report*, 23(3), 519-531. doi:<https://doi.org/10.46743/2160-3715/2018.2733>
- Oliver, R. L. (1999). Whence consumer loyalty? *Journal of Marketing*, 63(4_suppl1), 33-44.
- Oliver, R. L. (1997). *Satisfaction: A behavioral perspective on the consumer*. McGraw-Hill, New York, NY.
- Otto, J. E., & Ritchie, J. B. (1996). The service experience in tourism. *Tourism Management*, 17(3), 165-174.
- Pandža Bajs, I. (2015). Tourist perceived value, relationship to satisfaction, and behavioral intentions: The example of the Croatian tourist destination Dubrovnik. *Journal of Travel Research*, 54(1), 122-134.
- Pearce, P. L. (2005). *Tourist behaviour: Themes and conceptual schemes*. Channel View Publications.
- Petrick, J. F. (2004). The roles of quality, value, and satisfaction in predicting cruise passengers' behavioral intentions. *Journal of Travel Research*, 42(4), 397-407.
- Pine, J., & Gilmore, J. (1998). Welcome to the experience economy. *Harvard Business Review*, 76(4), 97-105.
- Qiu, Q., Zheng, T., Xiang, Z., & Zhang, M. (2019). Visiting intangible cultural heritage tourism sites: From value cognition to attitude and intention. *Sustainability*, 12(1), 132.
- Ramseook-Munhurrin, P., Naidoo, P., Seebaluck, N. V., & Puttaroo, A. (2018, June). The effects of push and pull travel motivation on tourist experience, tourist satisfaction and loyalty. In *Proceedings of the 8th Conference of Advances in Hospitality and Tourism Marketing and Management* (pp. 838-850).
- Ramseook-Munhurrin, P., Seebaluck, V. N., & Naidoo, P. (2015). Examining the structural relationships of destination image, perceived value, tourist satisfaction and loyalty: Case of Mauritius. *Procedia-Social and Behavioral Sciences*, 175, 252-259.
- Shoemaker, S., & Lewis, R. C. (1999). Customer loyalty: The future of hospitality marketing. *International Journal of Hospitality Management*, 18(4), 345-370.
- Su, X., Li, X., Chen, W., & Zeng, T. (2020). Subjective vitality, authenticity experience, and intangible cultural heritage tourism: An empirical study of the puppet show. *Journal of Travel & Tourism Marketing*, 37(2), 258-271.

- Su, X., Li, X., Wu, Y., & Yao, L. (2020). How is intangible cultural heritage valued in the eyes of inheritors? Scale development and validation. *Journal of Hospitality & Tourism Research*, 44(5), 806-834.
- Wesener, A. (2017). Adopting 'things of the little': Intangible cultural heritage and experiential authenticity of place in the Jewellery Quarter, Birmingham. *International Journal of Heritage Studies*, 23(2), 141-155.
- Wu, Y., Chen, L. Y., & Ren, L. (2017, July). Implementation of service design on innovation development of traditional handicraft: A case study of Yongchun lacquered basket. In *International Conference on Cross-Cultural Design* (pp. 232-240). Springer, Cham.
- Yang, Z., & Peterson, R. T. (2004). Customer perceived value, satisfaction, and loyalty: The role of switching costs. *Psychology & Marketing*, 21(10), 799-822.
- Yao, D., Zhang, K., Wang, L., Law, R., & Zhang, M. (2020). From religious belief to intangible cultural heritage tourism: A case study of Mazu belief. *Sustainability*, 12(10), 4229.
- Zeithaml, V. A., Berry, L. L., & Parasuraman, A. (1996). The behavioral consequences of service quality. *Journal of Marketing*, 60(2), 31-46.