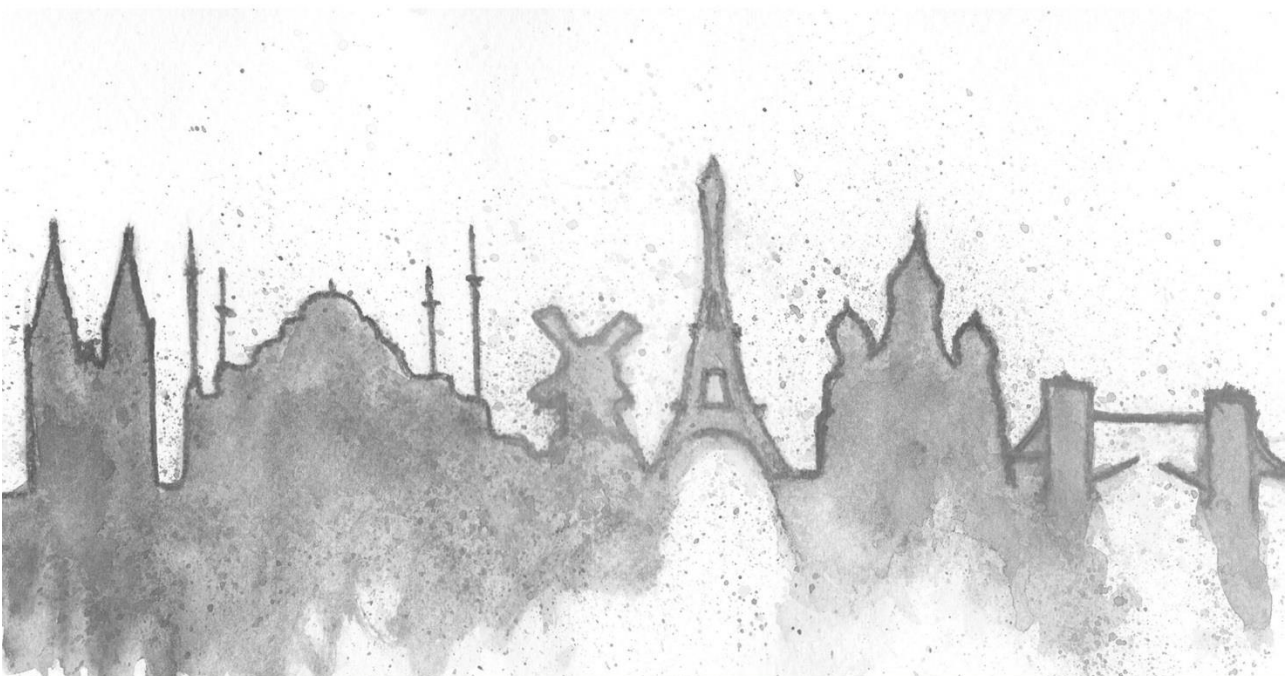


edited by JASMINA GRŽINIĆ • KSENIJA VODEB



Cultural tourism and destination impacts



**CULTURAL TOURISM AND DESTINATION
IMPACTS**



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Preface

Tourism represents a complex phenomenon. Meeting of different cultures makes part of the tourist phenomenon. The interest in demand for facilities and contents of a cultural character is increasingly frequent. Hence destinations transform their own image. For example, towns develop urban tourism by following the sociological, cultural, economic and ecological impacts of the development. Through cultural itineraries, town partnerships validate the importance of culture as a dynamic originator of sustainable development in the future, as well as of acceptance of social traits and cultural and regional identities.

As a new selective form of tourism, event tourism stimulates creativity, quality and innovativeness within destinations, having multiplicative impacts on the local communities. Apart from visitors' stimulating experiences and experience-based knowledge, numerous positive effects are also created, such as destination image, reduction in high peak period visits (seasonality), expenditure is encouraged, infra- and supra-structures are being developed, stays are extended and destinations develop in the social and cultural sense. Destinations of the future will be the destinations of events and festivals, as promoters of cultures, customs and diversity. Tourist attraction inventories and calendars will be created and special event definitions and categorisation will be formed.

This book, i.e. its chapters, is the consequence of cooperation between the Faculty of Economics and Tourism "Dr. Mijo Mirković" Pula and scientific institutions from the region, which, by means of mutual collaboration, contribute to improvement in the development of tourism and education of future tourism managers. This book is also an extension of the description and analysis of tourism trends, started by the scientific monograph "Modern Trends in Tourism", published in 2014.

The book includes 10 chapters, divided into four thematic areas. The first two papers relate to the development of cultural tourism and its significance in modern international tourism. The following two papers

analyse the importance of events in tourism, as well as impacts on the destinations, described through the analysis of cultural event stakeholders and their contribution to sustainable development. The authors research and analyse different impacts of stakeholders on sustainable development of destinations.

The adaptation of tourism supply to tourism demand is the focus of the research in the next four papers of the book. What is analysed are: the importance of modern hospitality business in destinations of culture and tourism, the experience economy and the ability of a tour operator to ensure modern traveller's experience, intercultural communication and competence, the modern technology influence on tourism and its socio-cultural impacts. The theme area of "Cultural Resources and Regional Development" acquaints the reader with the position of cultural resources of the Croatian Istria as a recognised tourism destination, as well as with the importance of protection of cultural and historical heritage as a contribution to the development of protected areas.

This publication is significant for deepening the knowledge of undergraduate and diploma students of the study course of "Culture and Tourism", the undergraduate study course of Tourism, the diploma study course of "Tourism and Development" at the Juraj Dobrila University of Pula, as well as of other study programmes of the same/interdisciplinary profile of education.

Given that this scientific monograph is written in the English language, it can prove useful also for foreign students in order for them to understand the influence of modern trends in tourism in regional circumstances of development. Some of the papers are the product of the cooperation between professors and students from the study course of Tourism, which certainly represents added value of this publication, as it enables inclusion of students in the scientific and research work.

The research results encourage readers to discuss the hypermobility of modern travellers and the changes (social, cultural, economic and ecological) which the future will bring us. Tourism practitioners will find

the benefits of this scientific monograph through their acquaintance with modern trends of tourism development and the challenges they bring, which, as such, must reach operational levels, as, otherwise, they will represent a threat to the survival and development of destinations, as well as of tourism mediators.

In times of high market competitiveness, only those destinations which, by means of market strategies, manage to realise market differentiation, will yield a higher level of clients' satisfaction, through added value for both tourism poles, supply and demand.

At the end, our appreciation goes to the reviewers and to all of the contributing authors.

Jasmina Gržinić
Ksenija Vodeb

PART I

CULTURAL TOURISM: THE CONCEPT AND PRINCIPLES

Mauro Dujmović¹

TOURISM, CULTURE, CULTURAL TOURISM

Abstract

In modern tourism the concept of big and mass tourism has been abandoned and support given to responsible development based on selected programmes and types of tourism, which leads to a new differentiation and quality in the increasingly demanding tourist market. The existing mass and uniform types of tourism are being refined by new and higher quality contents. In that context, culture has a direct impact on tourism and tourism increasingly affects culture, which has become an important motive for tourist travel. While some thirty years ago cultural tourism implied heritage tourism, i.e. visits to cultural and historical monuments, museums and galleries, some ten years ago that phenomenon underwent its transformation, so that today the same term also includes various social, cultural and entertainment events. The aim of this chapter is to provide a broader introduction into the highly diverse and complex topic of cultural tourism and highlight some of its most distinguished features and trends. Today, cultural tourism includes tourist travel during which tourists are active participants in the cultural life of the social community they visit and popular culture represents the part of non-material cultural heritage which forms a new, although often neglected, method of tourist product diversification.

Keywords: *cultural tourism, tourist experience, cultural resources, past, history, heritage.*

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1. INTRODUCTION

As a social, economic and cultural phenomenon, tourism is in the process of permanent and powerful changes. In the course of its history, tourism has gone through different developmental phases (the phase of creation of the prerequisites for the development; the phase of initial development; the phase of expansion; the phase of mature tourist development of the 60's and 70's of the 20th century, which is marked by the pronounced tourist offer competitiveness in global and national markets (Jadrešić, 2001). Due to the increase in both standards of living and free time, tourism has developed into a mass phenomenon and directing of a large number of people towards tourist destinations led to specific ecological, cultural and social consequences, which further led to the need to reappraise the bases themselves of what today is implied by the term of tourism. At the beginning of the 80's of the 20th century, dissatisfaction with mass tourism led to the development of a new, differentiated and segmented special interest tourism, grounded on the concept of sustainable development and responsible exchange for all participants (mutually useful both for tourists and the local community) and it is individually oriented². Novelli (2005) defines specific forms of tourism as those which include tourists who, according to their particular motivation, choose and go on a specific type of holiday or journey and whose level of satisfaction is determined by the experience emanating from the chosen tourist activity. According to the World Tourist Organisation (WTO), specific forms of tourism emerge as a reflection of a new value which includes the enhanced importance of open air activity, awareness of ecological problems, educational advancement, aesthetic consideration and progress of the society and an individual himself/herself (Genov, 2008).

The term of special interest tourism (specific forms of tourism, selective tourist types, and selective tourism) includes those tourism forms which are oriented towards activities which attract a lower number of passionate visitors. These can be different hobbies or activities enjoyed by

a small number of participants. Douglas et al. (2001) describe special interest tourism as an alternative to mass tourism. A special interest tourist comes on holiday in order to enjoy a product or service which satisfies his particular interests and needs. Such a tourist is in search of non-exploitationary and authentic experiences. As opposed to individual tourism of privileged groups and mass tourism, today's tourism is characterised by a mass structure and equally by an increasing cohabitation of mass tourism and special interest tourism. Although there is a tendency in science to define types and forms of tourism in the sense of concepts, terms and contents, that process is very far from being completed and we often witness disharmony in attitudes. New types and sub-types of tourism have been in constant creation as the result of newly emerged circumstances and tendencies in modern tourism. On the other hand, it is hard to define characteristics and differences among some types of tourism, as a tourist, during his leisure time, appears in several separate types of tourism. In this way, a tourist, using his holiday, can appear in several roles; in the role of a hotel guest, nautical tourist, a naturist, etc.

Still today, mass tourism represents the predominant category of modern tourism. Due to its spatial and time concentration, mass tourism is sometimes also called total, traditional, industrial or uniform tourism. It is accessible to all tourist categories and sun, sea, mountain, recreation, summer holidays and spatial and time concentration continue to remain the central characteristic of modern tourism. However, as we have mentioned earlier, in modern tourism the concept of big and mass tourism has been abandoned and support given to responsible development based on selected programmes and types of tourism, which leads to a new differentiation and quality in the increasingly demanding tourist market (Jadrešić, 2001). The existing mass and uniform types of tourism are being refined by new and higher quality contents; on the other hand, new types of tourism are also being developed which, thanks to their originality and diversity, enrich its content. Previously quoted motives are replaced by new and innovative quality services in the form of experience, events, authenticity, identity, ecological originality, contact with nature,

socialising and games, using holiday time on several separate occasions, as well as an increased spatial and time dispersion. In this way, all possible negative effects are diminished and positive socio-cultural, spatial and time and economic elements and effects are enhanced.

Based on the analysis of world tourist traffic trends, dominant promotion methods, commercialisation and distribution and also according to the behaviour of today's tourists, their habits, needs and wishes, as well as according to predictions by the World Tourist Organisation, the highest tourist traffic growth in the coming period should be expected in the following production segments and for the following tourist products: sun and sea (intercontinental travel and combined travel), sports tourism (winter and summer), adventure (eventful) tourism, ecological tourism, cultural tourism, urban tourism, rural tourism, cruises, theme parks, health tourism (Mičić, 2007).

2. CULTURE AND CULTURAL TOURISM

Culture has a direct impact on tourism and tourism increasingly affects culture, which has become an important motive for tourist travel. In modern society, exceptional significance has been given to leisure activities and cultural expenditure

The fact that tourism, as a social phenomenon, consists of products of the national culture, which represents the characteristics of each nation, its identity, but also the element of the link with other societies, is generally well known and accepted (Ravkin, 1983, Jadrešić, 2001). However, the problem imposes of how to identify culture in relation with the concept of tourism. It is important to bear in mind that both tourism and culture are dynamic and conflicting processes which continually change.

The history of the concept, as well as the expansion of its use in different areas, from ethnology and ethnography, through anthropology and sociology, to the science about literature, points also to the different concepts of culture. Within each particular humanity or social discipline

there is a serious disagreement concerning what exactly is covered by the term culture. Since there is no a unique definition, the term is multi-discursive, which means that it can be used in a multitude of different discourses (Duda, 2002). One of the leading culture theoreticians, Raymond Williams (1988), in his book *Keywords* states that the word culture is one of the two or three most complicated words in the English language. The word culture is used both in sociological and everyday vocabulary in a series of ways. In all the ways in which it is used, culture is, implicitly or explicitly, opposed to nature. All that people produce or do is culture and all that exists or is created without human intervention is part of the world of nature. It could be concluded that there are four main meanings where the word culture is used today: 1) state of spirit, always only the best things, which leads to perfection of people, dealing with best poetry and literature, as an expression of aspirations of individual human achievement; 2) societies which are superior to others, where culture is linked to civilisation in the sense that some societies have greater culture and are more civilised than others; 3) collective set of art and intellectual work within a society in the sense of high culture; 4) total lifestyle of a society, where culture signifies a lifestyle of an individual in the society or social groups and include, for example, the way in which they dress, customs (rituals) related to weddings, family life, types of work, religious celebrations and use of free time.

Modern theoreticians pay greatest attention to this last definition itself. Culture is here perceived in its comprehensive sense, as a total lifestyle of a specific nation or population or social group, which has the characteristics and significance systems by which it distinguishes itself from other cultures and includes all forms of social activity (thus tourism, too), as well as artistic and intellectual activities. Most of our behaviour and opinion is governed by culture, although we often might not be aware of it. In meeting with other cultures, however, we become aware of our own characteristics. The general characteristics of every culture are: 1) culture is based on symbols which are used to save and transfer large amounts of information; 2) culture is acquired and its transfer does not

depend on biological inheritance (colour of hair, nutrition, etc. are innate and the method of hair dyeing, the manner of eating, etc. are acquired), human behaviour shaping under the influence of social environment is called socialisation; the process of social interaction through which people acquire their culture is called enculturation; 3) culture is common, which means that the same cultural pattern is followed by the majority of members of a social group in the sense that acceptable forms of behaviour (norms and values) shape the common context in which people live; a minimum of acceptance is ensured by the process of social control (as cultural patterns are not accepted in equal measure by all individuals); 4) culture is an integrated unity, i.e. it is a system of interdependent patterns of behaviour, beliefs, techniques, etc., therefore, foreign cultural patterns cannot be accepted without changing a whole series of our own cultural patterns; 5) culture constantly changes; it is a dynamic category, it responds to changes in the environment, both physical and social. Since culture bearers are individuals, the process of innovation is permanently in progress (finding of new forms of behaviour), but also the process of diffusion (the process of expanding of other cultures' influences).

The point of culture is to teach people how to live, think and to lead them through life. Through culture we adopt and learn the rules of conduct, rituals, traditions, customs and procedures. Culture dictates ideas and sets rules which are complied with by the majority of society members. Culture regulates and governs human behaviour and relationships with other society members and teaches us how to establish and maintain those relationships. Culture affects the shaping of our perceptions, attitudes, emotions, conceptions and stereotypes. Culture structures governmental bodies and affects social, political, economic, financial, educational, religious, family, health and recreational social systems. Culture affects family, social and business relationships (Reisinger, 2009).

A society culture encompasses invisible aspects, beliefs, ideas and values which make up the content and visible aspects, objects, symbols and technologies which represent that content. Apart from the dominant national culture, all modern societies also have many different cultures

(regional, subcultures of specific social groups or ethnic communities, etc.), which speaks of a plural, diverse and hybrid character of different cultures. Cultural hybridity is the consequence of historical migrations and interactions among various peoples and, in modern times, such types of temporary migrations and interactions are mostly carried out by means of tourism.

It is very difficult to define cultural tourism due to an evidently large number and flexible definitions of culture. However, based on what has been mentioned so far, let us suppose that culture, within the context of tourism, can be defined as a totality of material (the entire tourist infrastructure) and spiritual values (customs, lifestyle, tradition) which a community feels as its unique lifestyle. If we consider culture within this context, i.e. in its comprehensive sense as a total lifestyle of a specific community, social group or population, then cultural tourism, apart from consumption of cultural products from the past, also includes modern culture, i.e. everyday practices and the lifestyle of the people in receptive destinations. Something that is a commonplace and everyday occurrence in one culture, in another culture may be new and exotic. Cultural tourism, therefore, is not made up solely of passive expenditure, i.e. viewing and visits to historical localities, museum collections, paintings or theatre performances. An ever-increasing number of tourists are interested in *creative tourism* which consists of active participation in cultural activities, such as painting, photography, dance, cookery, etc. Smith (2009) therefore proposes the following definition of cultural tourism:

“Passive, active and interactive inclusion in cultures and communities by means of which visitors acquire new experiences of an educational, creative and entertaining nature.” (Smith, 2009: 23)

This definition is the result of the transition to more active and more interactive forms of cultural tourism, as well as the implication that education and entertainment are not mutually exclusive and that tourists simultaneously get in touch with several different cultures and communities. The majority of cultural tourists are particularly interested

in locations and the authenticity of cultural experience. For example, Smith (2003) distinguishes *post-tourism* from cultural tourism. A post-tourist is aware that tourist experience is commoditized and perceives it as a game; for such a tourist travel does not represent a search for self-fulfilment and the tourist experience attraction is self-explanatory and he/she accepts the fact that tourist resort presentations are as important as the resort itself (Rojek, 1993). As opposed to post-tourists, cultural tourists show greater interest in original interaction with local communities and their traditions. We can also talk about cultural tourism as travel in which cultural tourists participate both as researchers and adventurers. This can be correct, especially in the context of *native and ethnic tourism*, when tourists wish to visit the local population in their natural environment, which sometimes can be very remote and inaccessible (jungle, desert, etc.). On the other hand, Richards (1996) believes that cultural tourists are more educated than average tourists and that they have a better understanding of the adverse impacts tourism has on the local population, the environment and culture.

In cultural tourism the expenditure of cultural resources is realised only when they are prepared as tourist attractions which are shaped as tourist products and are offered in the market at a specific price. As an offer in tourism, cultural resources are shaped and presented in three ways: 1) by cultural activities (touring and sightseeing of historical sites, towns, museums, galleries, theatres, concerts, exhibitions, events, etc.); 2) mechanically (in various documentary series, cinemas); 3) in the form of items for sale (books, paintings, CDs, videos, handicraft, souvenirs and similar). Attractive areas which are considered as potential tourist attractions and motives in cultural tourism are: archaeological areas and architecture (ruins, famous buildings, whole cities); museums, art, sculptures, crafts, galleries, festivals, different events, music and dance (classical, folklore, contemporary), drama, theatre, films, linguistic and literary studies (tours and events), religious celebrations, pilgrimages, the entire culture and subculture (Pančić Kombol, 2006).

We often talk about cultural tourism as an industry on the rise and the tourism sector which is becoming increasingly versatile. It is therefore essential to examine some of the sub-sectors and sub-segments of that product and that market. Hughes (1996) makes distinction between universal, wider, narrower and sectorial cultural tourism. Such a division roughly corresponds to the perception of culture as a total lifestyle, culture in the context of inclusion into specific ethnic or native groups, culture in the context of participation in artistic and intellectual activities of a society and visits to specific cultural heritage or art pavilions. According to some authors, culture is one of the main motivational factors for so-called cultural tourists, but is not necessarily primary. Cultural tourists do not form a homogenous group or category, so Greg Richards (2007) for example talks about five types of cultural tourists: 1) purposeful cultural tourist, for whom culture is a primary motivator and who is in search of intensive cultural experience; 2) sightseeing cultural tourist, who travels for cultural reasons, but is in search of superficial cultural experiences and mainly consists of touring of cultural attractions; 3) serendipitous cultural tourist, who is not primarily motivated by culture, but who, arriving in the destination, has an intensive cultural experience; he does not visit the destination for reasons of culture, but, once there, he still realises a deep cultural tourist experience; 4) casual cultural tourist, for whom culture is an unimportant motivational factor and who is in search of a superficial experience and 5) incidental cultural tourist, for whom culture is not a fixed motive, but who visits cultural attractions.

Bearing in mind the huge diversity and complexity of the topic and above all the limitations imposed by the editors of this book in regard to the number of pages dedicated to each of the contributor to this edition it is best to divide cultural tourism into several sub-sectors applying Smith's categorization or typology of cultural tourism risking in this way to consciously omit some other important cultural tourism sub-categories (religious tourism, gastronomic and wine tourism etc.). Smith (2009) thus

makes a distinction among heritage tourism, arts tourism, creative tourism, and indigenous tourism.

2.1. Heritage tourism

Heritage tourism is directed to material (buildings, monuments, artefacts, archaeological sites, historical areas, etc.) and non-material cultural and historical heritage (traditions, customs, memory, ideas, languages, beliefs, etc.).

To experience “something” has become both a goal and task of tourist travel which is not reduced to a mere holiday and the creation of that “something” then becomes a motivational imperative of professionals in the tourist industry. Graham et al. (2000) make distinction between the terms past, history and heritage. Past relates to everything that ever happened, history relates to attempts by today’s historians to explain certain aspects of the past and heritage relates to modern interpretation and representation of the past. However, with the development of the heritage industry, the concept of heritage is increasingly linked with commercialisation and commodification of the past. In order for a destination to be desirable for tourists, it strives to maintain its attractiveness through the commercialisation of the past in the way that it offers tourists the images of what they want to experience, as, in the destination, tourists consume the created ideas about the destination and not the everyday life. Heritage is a multiple term and encompasses everything, from historical artefacts, through buildings and landscapes, to tales from history. Typical tourism heritage attractions include: built attractions (monuments, historical buildings, architecture, archaeological sites), natural attractions (national parks, landscapes, the coast, caves), religious attractions (churches, cathedrals, temples, mosques, synagogues, places and towns of pilgrimage), industrial heritage (mines, factories, industrial landscapes), literary heritage (famous writers’ houses and birth towns), artistic heritage (landscapes and environments which inspire artists), various cultural attractions (traditional festivals, events,

dance and folk music). The concept of non-material heritage is becoming increasingly important and this is the reason why, in 2003, UNESCO adopted the Convention concerning the Protection of Intangible Cultural Heritage. The term of non-material (intangible) cultural heritage includes expressions, skills, knowledge, presentations, as well as instruments, objects and cultural venues, which are recognised as parts of their own cultural heritage by societies, groups and sometimes also by individuals. The listed forms of non-material cultural heritage are manifested in folk language and oral literature, performing art which includes music and dance, folk customs and knowledge related to traditional skills and handicraft.

Given such a large number of attractions, heritage tourism management can prove to be a very demanding and complex process. Due to the excessive number of tourists who visit them, a large number of these places in the world are threatened by devastation, making problems of conservation and management of those resources key topics which this cultural tourism sub-sector has been dealing with for the last several years. The main challenge is maintenance of balance between conservation and visitor management. In principle, conservators are always prepared to issue permits for heritage renovation, but they are not always so kindly disposed towards excessive numbers of visitors or excessive tourist development. Tourism management in urban areas requires an integrated approach. Successful planning must be directed towards resolution of conflict of interest among town planners, persons responsible for tourist development, conservators and the local population. As life and work active population lives in historical towns, it is not permissible to turn those locations into museums or to fossilise historical attractions in the open by tourism or the heritage industry.

The number of visitors in some world heritage places, especially those on the UNESCO World Heritage List, has started to represent a serious problem. An excessive number of tourists is turning these locations into places of mass tourism and, although UNESCO advocates their accessibility to as large as possible a number of people, it proves very hard

to establish a balance between conservation and visits by too many people to those areas. This especially comes into the picture in the cases where the local population forms part of the landscape (for example, in historical towns or cultural landscapes). As the places from the world heritage list mutually differ, it is impossible to standardise their management. Management plans must take into consideration the specific qualities of each particular place. The destiny of attractions and places which are not on the world heritage list depends on their owner, his financial position and his management philosophy.

At the 32nd General Conference on 17th October 2003 in Paris, UNESCO adopted the Convention concerning the Protection of Intangible Cultural Heritage. This decision emanated from the need to protect unique customs and language and from the ever increasing importance that non-material cultural heritage has for a large number of world cultures. Non-material cultural heritage is, among others, manifested in the following areas:

- oral tradition and sayings, including language as a means of communication of non-material cultural heritage,
- performing arts,
- customs, rituals and celebrations,
- knowledge and skills related to nature and the universe,
- traditional crafts

Brown (2003) states that non-material heritage protection is not a simple process, especially in the case where an autochthonous population wishes to keep secret their customs and tradition with the aim to prevent abuse and commercialisation of their cultural heritage by tourists or powerful individuals and investors coming from outside. This population traditionally lives in areas which can fall into the hands of both domestic and foreign investors, who endanger the autochthonous population's material and non-material heritage by investing in tourist development and infrastructure. Excessive numbers of visitors can lead to acculturation

or permanent changes in the autochthonous culture. In other words, the domestic population begins to adapt their work, activities and the entire life practice to the interests of tourists or becomes susceptible to the influences of tourists and their behavioural patterns.

Namely, this does not concern only the neglect and inadequate protection of cultural heritage belonging to autochthonous populations or tribal groups. Samuel (1994) believes that heritage reflects the dominant aesthetics and public taste, i.e. what is appreciated in the society at a given time. That means that heritage itself is biased and elitist and that, traditionally, reflects the tastes and inclinations of the European white male middle class population. Due to the influence of postmodern thought and cultural policy, a significant step forward has been made towards the valorisation of heritage of minority and ethnic groups in the society. Ordinary people's social history has always been in second place as opposed to royal or military history, which was mostly dominated by men and less by women. However, the situation is changing today and heritage sites and museums are increasingly turning towards the heritage of wider ranks of society. Postmodern pluralisation of history and its interpretation and representation led to an increased recognition of industrial, agricultural and popular national heritage, thus also to the democratisation of the whole process. There are also different attitudes and discussions about the way in which cultural heritage is interpreted. Some theoreticians (Swarbrooke) believe that interpretation of heritage has the role of sanitisation, glorification and illustration of a softer version of the past, for the purposes of avoiding possible conflicts and controversies. This is especially commonplace in tourism. Tourists are not interested in real facts or historiographical reality; they are searching for experience and therefore the main goal of the tourism industry is to entertain and animate and not to shock or terrify visitors (Schouten). Of course, there are also those theoreticians (Tunbridge and Ashworth, Lennon and Foley) who claim the opposite and who believe that it is essential that heritage is presented in the light of real facts, which will emotionally shock and move visitors (Smith et al., 2010).

There are different ways in which heritage can be used for tourism purposes. One of the examples also includes “live heritage”, i.e. involvement of costumed actors in the interpretation and presentation of some historical events. Although historians and conservators often express their doubt concerning the authenticity of such stagings of the past, this form of presentation is very popular among audiences, giving them an opportunity to actively participate in those events.

In modern tourism, heritage tourism represents one of the main world tourism sectors on the incline and, apart from traditional processes and practices; it also includes a wide range of people and their cultures.

2.2. Arts tourism

Arts tourism is a sub-sector of cultural tourism and heritage tourism and it is directed towards visual and performing arts, as well as towards cultural festivals and events. Art was the main motive for travel as early as in the 16th century, when travels associated with so-called *Grand Tour* began. English aristocrats’ sons went on educational trips around European countries. Besides sightseeing monuments, they also frequented theatres, operas, concert halls, etc. It was equally important to see those historical buildings and shows under their rooves. Still today such institutions are popular tourist attractions; they are often a trade mark of some destinations, what tourists must see, even when not personally interested in their artistic product. Apart from scenic arts, this form of tourism also covers museums and art galleries, concerts, local population’s arts and crafts, as well as their dances and music. Cultural festivals, especially carnivals, attract an increased number of visitors and there is a certain fear that, by its commercialisation, tourism could dilute or trivialise art. A certain quantity of ethnic and native work is, doubtless, gaining in popularity at the global level and it is necessary to bear that in mind in order to prevent its excessive commercialisation and exploitation. The growth of arts and heritage tourism can be attributed to the widening and growth of awareness about heritage, larger earnings, more free time,

larger mobility, greater accessibility to works of art and a higher level of education among wider social classes. A large number of publications and documentaries also affect raised awareness in people concerning arts, heritage and cultural experience.

The demand for arts tourism grows parallelly with the maturation of the tourist market. This process of maturation includes a greater interest in individualised special interest holidays and demand for more intensive experiences, significances and identity through the activities in tourism which include a greater interest in art work. Each year, there are an increased number of museums, galleries, artistic performances and festivals which attract tourists. Renowned artists, other cultures' exotic art, famous schools of art and special art forms and eras attract tourists to performances and exhibitions in galleries and museums such as Tate Modern in London or Guggenheim in Bilbao. The Tate Modern gallery was in the fourth place among the most visited free attractions in England in 2007, with over 5 million visitors (VisitBritain, 2008). An increased number of specialised tour operators (so-called short-break tour operators) sell weekend packages which include accommodation and theatre show tickets in larger cities, offering also personalised itineraries and additional advantages such as organised tours of theatres behind the scenes and talks with actors and producers of theatre shows. Some of those companies, as for example, Prospect Tours, which has been operational for 25 years, specialise in organisation of small group visits to exclusive and expensive events (Prospect Tours, 2009). Despite these examples, however, according to the ATLAS (Association for Tourism and Leisure Education) research from 2007, arts tourism is less popular than heritage tourism. In this research, 65% of respondents confirmed having visited a museum, 52% of respondents visited a historical site, but only 24% of them visited an art gallery, 12% a theatre and 5% a classical music concert (ATLAS, 2007).

Arts tourism is of a heterogeneous character and includes tourists with different interests and habits. Hughes (2000) thus distinguishes so-called "arts core" tourists who travel in order to enjoy an art performance and

so-called “arts peripheral” tourists who travel for some other reasons, but who will, during that travel also visit an art performance. In the first category of tourists, it is possible to distinguish a primary arts-related tourist, who makes a decision about a visit to an artistic performance or event before travelling and a multi-primary arts related tourist, for whom the attendance of an art performance or event is as important as other reasons for staying in a destination. Similarly, in the second category, it is possible to distinguish an incidental arts-related tourist, i.e. a visitor for whom art represents the secondary reason for a visit to a destination and an accidental arts-related tourist, who makes a decision about a visit to an art performance or event following his arrival in a destination and for whom art is not the initial reason for the visit to that destination. Such and similar divisions can be useful for tourist organisations which are oriented towards arts tourism in their effort to develop adequate products and services intended for this target group and to place them in the tourist market.

Arts tourism doubtless brings multiple advantages to some destinations. It is possible to realise complementary income through ticket sales and a better expenditure, which is, generally speaking, related to the entire cultural tourism; art events are normally staged in the evenings and can affect the growth in the number of overnights in a destination. A brilliant art scene beautifies and advances the destination image, making it more attractive and alluring for tourist visits and plays an important role in the urban regeneration strategies. However, not all is as idyllic as it seems at first sight and it is necessary to point out that in this tourism segment, too, there are some problems and tensions. Persons employed in the arts sector and creativity have different priorities in comparison with the tourism industry and it often occurs that, due to their programme schedules, it is very hard to include art performances and exhibitions in travel packages (Smith, 2003.). Additionally, there is also anxiety concerning unfavourable impacts which tourism has on arts in the sense of trivialisation, unauthenticity and other similar negative phenomena. Hughes researched the effects of tourism on productions of the London

theatre quarter Theatreland and discovered that the dominance of tourists in the audiences led to excessive musical production to the detriment of more serious theatre production (Smith et al., 2010). However, regardless of everything, arts tourism will continue to attract a relatively small, but expenditure-wise, powerful group of visitors, remaining a prestigious tool of tourist promotion and development of a large number of regions and destinations. However, there are also other forms of artistic expression, such as rock music festivals, carnivals or different concerts which attract a large number of visitors and which are insufficiently acknowledged as economic gain sources and which must be included in theoretical studies concerning arts tourism.

2.3. Creative tourism

Creative tourism consists of active participation in cultural tourism activities and creative work on an individual or collective basis. Art and creative activities, such as painting, pottery, photography or dance form an integral part of holidays. In some cases, groups of tourists take part in activities in isolation from the local communities, while, in others, the interaction between hosts and guests represents the main part of the tourist experience. Today, UNESCO has the leading role in the development of creative tourism, advocating a greater approach to culture and history, as well as authentic inclusion in the real cultural life of a place and its people.

Creative tourism occurs as a reaction to passive consumption in cultural tourism and includes creative consumers who use interactive experiences which assist them in their personal development and creation of identity by means of increase of personal creative capital. Creative tourism relies on non-material resources which emanate from the local environment and which can be unique only to a given space and which do not require expensive investment for maintenance, but are more subtle for the placement and command great effort and cooperation of the management sector, creative individuals and population in the destination. Richards

and Raymond (2000) use the term *creative tourism* in order to describe travel which includes the elements of acquisition of special skills and creativity during holidays, which belong to the culture of the receptive country, i.e. community. It concerns a narrow market niche within cultural tourism, which is entirely in harmony with the postmodern concept of tourism, as it promotes experiential activities. The cultural tourism market is rapidly transforming. While thirty years ago cultural tourism implied heritage tourism, i.e. visits to cultural and historical monuments, museums and galleries, only to extend the concept of cultural tourism in the way that it implied various cultural and entertaining events and almost all events of life and work culture, today we speak more frequently of creative or educational tourism. Creative, i.e. educational tourism includes tourist travel in which tourists are active participants in cultural life and ways of work in the social community they visit through workshops and informal methods of learning. While heritage tourism requires considerable investment in infrastructure, equipping and interpretation of cultural and historical monuments, modernisation of museums, development of mega cultural institutions and events of international profile, creative tourism requires the mobilisation of the active participants in cultural and artistic social community life and their integration, both mutual and with the tourism sector. Such a type of holiday enables tourists to develop their own creative potential and to draw closer to the local population by active participation in workshops and educational experiences which outline holiday destination culture. Such a concept of tourism which promotes experiential activities represents a unique and rare form of tourist experience. Workshops are conducted in small groups in the instructor's home or his/her workplace, enabling visitors to explore their own creativity and, simultaneously, to be in touch with the locals. The workshops are entertaining and informal and consist of spending enjoyable time in the instructor's company, while the participants acquire a new skill or create a product. For example, workshops in New Zealand offer versatile creative experiences, such as bone-carving creations or creation of souvenirs made of clay or wood;

learning to make silver objects, hand-forging of knives, artefacts made of paper, meeting wine producers and cheese and other foodstuff-making. Each country can offer different types of creative experiences. For example, perfume manufacture in France, carving and photography in Canada, folk music in Mexico, etc.

2.4. Ethnic or indigenous tourism

Ethnic or indigenous tourism attracts those tourists who wish to visit the local population in their settlements and who wish to participate in their cultural customs and traditions. This environment can be reserves, national parks, jungles, deserts or mountain regions and often include a remote and relatively fragile location, which is almost inaccessible to an average tourist. The main motivational factor is authentic and spontaneous interaction between tourists and the local population. It is a form of tourism which requires an extremely careful approach as colonial authorities in the past treated local populations with disrespect, confiscating their land and trying to destroy and degrade their customs and traditional way of life. Today, there are many tour operators who make profits using the exotic qualities of indigenous, ethnic or tribal groups. Activities such as visits to local tribes (so-called hill tribes), mountain or desert trekking, are becoming increasingly popular, especially in destinations such as South-east Asia and Central America. The growing popularity of ecotourism has contributed to the increased interest in protection and preservation of the autochthonous population, their habitats and their culture. Although ecotourism is more concerned with the natural environment and less with cultural issues, it anyhow advocates and encourages the use of services of autochthonous guides, products and local resources.

Indigenous tourism appears in several forms and includes a large number of activities, such as:

- indigenous ecotourism (jungles, rainforests and mountain regions of Central America and Asia)

- wilderness and safari tourism (national parks in Kenya or Tanzania, where Massai tribes live)
- hill tribes and trekking (villages in Thailand or in Vietnam)
- Bedouin or desert tourism (North Africa or Middle East deserts)
- Inuit (eskimo) tourism (countries near the Arctic circle, such as Canada, Greenland or Alaska)
- rural tourism (on South Pacific islands)
- tourism in reserves (American Indian reserves in USA or Canada)
- Aboriginal or Maori tourism (in Australia and in New Zealand)

The profile of tourists who take part in this type of tourism is subject to change. In the past, this market consisted of allocentric tourists, i.e. adventurous and fearless individuals in search of undiscovered and intact areas. Although activities like visits to hill tribes, mountain or desert trekking are still characteristic for the independent backpack market, there are also other forms of indigenous tourism, such as cultural heritage, arts and crafts and rural tourism, which have become part of mainstream tourist packages; for example safari tourism in Kenya and Tanzania has today become a mass tourist phenomenon. Despite the fact that such a form of tourism can result in negative ecological and socio-cultural consequences, cultural tourism can also contribute to the raised awareness about the importance of one's own culture, thus positively affecting the renewal of traditions and cultural pride of indigenous communities.

3. THE DEBATABLE NATURE OF CULTURAL TOURISM

In the last years of the 20th century, cultural tourism emerged as an alternative form of tourism which was sufficiently acceptable to become an antithesis of the conventional, mass tourism. So, towns started creating their own tourist offer basing it on physical elements of culture and associated experiences (museums, galleries, castles, forts, artists' houses). On the other hand, villages were redefined as places of expenditure, where history and rural tradition took priority over modern agricultural production. A large number of destinations (urban and rural alike) started competing in self-(re)production and promotion in the context of culture, where similar principles and mechanisms were often used. The consequence of that development is the problem of serial reproduction or so-called McGuggenheimization of culture where every ability to create uniqueness ceases. Rojek (1995) points to the increase in a "universal cultural space" which, to their visitors, ensures the same aesthetic and spatial references, regardless of where in the world it is situated. The effect of this is the production of a large number of sterile and inflexible cultural tourist spaces, in which passive expenditure/consumption dominates, as well as the use of well-known historical references.

With an increased development and diversification of modern tourism discussions about cultural tourism are also developing. For example, Richards (2007) quotes two, according to him, main wrong perceptions of cultural tourism. First of all, he believes that it is not true that cultural tourism brings greater earnings to a destination primarily due to a lower number of visitors of a better financial status and that there are no proofs for that, despite the fact that consumer habits of cultural tourists are somewhat different from other tourists' habits. Secondly, Richards believes that the statement that cultural tourism is the fastest growing segment of the world tourist market is not true, as it is not easy to define cultural tourism and due to the fact that it does not represent a unique market. Although culture may even represent the key motive for arrival in some destination, cultural expenditure has a very small share in the

structure of total expenditure. In Venice, for example, tourists spend most money on accommodation (45%) and on shopping (21%), whereas the least amount of money is spent on culture (2%).

For example, Smith and Robinson believe that today's cultural tourism is carried out following the example of the Grand Tour. Education, social reputation and human curiosity continue to represent the main motivational factors for travelling, but, nowadays, they are complemented by a certain number of other factors, such as low budget airlines, ever increasing number of museums, cultural attractions, festivals and cultural events, cultural tourism democratisation which is assisted also by sophisticated marketing campaigns, etc. Thanks to globalisation and technological development, all tourist travel can be considered as cultural tourism as they satisfy human needs for diversity, influence acquisition of new cultural knowledge, practices and experiences. Smith and Robinson emphasise that most tourists continue their search for relaxation, warm climate and hedonistic enjoyment, that relaxation on the beach continues to be the most popular form of holiday and that tourist visits to theme parks have constantly been thriving and on the increase. This, however, does not mean that individuals, who form part of mass tourism, are not interested in culture. This reminds us of the fact that tourism mirrors a certain degree of polarisation between perseverance of culture as something sublime and special in the society and culture as a common, everyday lifestyle of a community. In other words, cultural tourism is no longer exclusively associated with a passive consumption of the venues of high and elite culture (historical sites, museums, monuments and other forms of an iconic presentation or spectacle of a nation), but it also includes active participation in popular cultural attractions, sport, shopping, gastronomy and other forms of everyday human lifestyle in receptive destinations. In this context, places of mass tourism also contain important cultural elements (for example, the first contact with another culture in a new destination is usually the menu, a waiter or food in a restaurant) and it is popular culture itself which is the part of the non-

material culture which represents a new, although often neglected, method of tourist product diversification (Smith et al., 2010).

Due to globalisation, mobility, transport industry, Internet and mass media, cultural forms are easily accessible to tourists worldwide, believes Richards (2007). Apart from tourists who travel all around the world in order to consume cultural resources, resources themselves are becoming increasingly mobile. Exhibitions go on world tours, the same musicals are performed on different continents, just like the new Guggenheim museums are being opened throughout the world. Swiss journalist and author Alain de Botton emphasises that we mainly tend to ignore everyday details which make our everyday environment as exciting, interesting and exotic as remote destinations. He believes that in the domicile environment it is also possible to find an equal quantity of cultural diversion as one finds by going on holiday, which implies that cultural tourists' cultural expenditure is very similar to their expenditure at home and that tourism is actually an extension of everyday life (Smith et al., 2010).

Classical cultural tourism is still tightly connected to the European model of passive consumption of historical sites and museums, while in other parts of the world new forms of consumption of natural attractions are emerging, as well as of the products of the traditional village life, life in the wilderness, gastronomy that promotes the richness of the domestic cuisine and which is a blend of the local and imported culinary techniques, etc. In order to attract as large as possible a number of visitors, tourist destinations develop specific marketing programmes and new cultural attractions (creative tourism, spreading of tourism to the polar area where the Arctic towns are offered in the market as places in which it is possible to revive and experience the exploration ventures of the early Polar Circle explorers, such as R.F. Scott, R. Amundsen and others) and the transition is evident to popular culture and other forms of non-material heritage for the purposes of as best as possible diversification of the cultural tourist product.

Cultural tourism can contribute to the protection of cultural traditions, as well as to the enrichment of the lifestyle in urban and rural areas. Historians and protectors of cultural and historical heritage do not always look with optimism at cultural tourism development, primarily due to the lack of comprehensive research on socio-cultural and economic changes and the need to research the positive and negative effects of tourism on the culture of a destination. However, despite pessimism due to the potential negative effects of tourism on culture, there are also optimistic viewpoints on the comprehension of cultural tourism as the potential for protection and conservation of the cultural heritage and local culture development. The income generated by cultural tourism is often used for protection and renewal of cultural and historical heritage and serves as a support in the development of the local, traditional culture, which, in many destinations without tourism, would most probably be lost forever.

4. CONCLUSION

The growth of cultural tourism can better be explained as a consequence of wider social and economic trends which mark either the period of 'late modernity' or 'postmodernity'(Harvey, 1989). Over the years tourism consumption patterns have changed dramatically. Tourism has developed from an elite pursuit to a basic leisure need of the masses, and arguably the world's biggest source of employment. At the same time, consumption of all forms of culture has expanded, as the democratization of culture and the growth of the middle class have opened up 'high' culture to a wider audience. As tourism and cultural consumption have grown, so the relationship between tourism and culture has also been transformed. Important elements of this transformation include increasing de-differentiation between previously separate social and economic spheres, such as culture and economy and tourism and culture, and the apparently contradictory trends towards globalization and localization

Cultural consumption has grown, and tourism is an increasingly important form of cultural consumption, encouraged and funded by local, national

and supranational bodies. This reflects the change from an era when production drove consumption, to the consumer society where consumption drives production. Today, museums and other cultural institutions are throwing open their doors to visitors and actively competing with other leisure attractions for their custom and expenditure. Traditional cultural attractions such as museums and galleries are having to reassess their role as the pressure to generate visitor income intensifies, and the need to compete with a new generation of commercial tourist attractions grows. The range of cultural products alone is vast, and the term 'cultural tourism' has been used to describe the consumption of art, heritage, folklore, and a whole range of other cultural manifestations by tourists. As the boundaries between 'high' and „low“ or 'popular' culture fade, as distinctions between 'culture' and 'tourism' or 'everyday life' also begin to erode so the scope of cultural tourism expands to include elements which previously would not have been considered 'cultural' (such as popular music, modern design or match museums). Cultural tourism is therefore changing, both in terms of the way in which tourists consume culture, and in the way in which culture is presented for tourist consumption. Culture is now becoming an essential element in tourism policies at all levels. What is essentially new about this wave of cultural tourism development is the fact that culture is now primarily being promoted for economic, rather than cultural ends.

Summarizing this chapter, it has to be stated that the cultural tourism product and cultural tourism itself is a very complex segment of the tourism industry. Although classic mass tourism will never considerably lose its market positions cultural tourism's future positions will most probably be strengthened directly and indirectly as well since with the change of the recreational needs of tourists and visitors the demand for cultural travels will rapidly grow as well. Cultural tourism has been important in the expansion of cultural facilities, in the growth of tourism employment, and in the development of diverse tourism and cultural policies. In the past, cultural resources and the cultural tourist have largely been taken for granted, and this will have to change if the full

advantages offered by cultural tourism development are to be realized. In particular, the growing segmentation of cultural tourism supply and demand requires that we stop referring to "the cultural tourist", and start thinking about the diverse kinds of cultural tourism consumption existing worldwide.

FOOTNOTES

²The term of selective tourism has been used since the beginning of the 20th century and, since the 1990's, the term of specific forms of tourism has been more frequently used in theory and practice, which is a free translation of the term used in English speaking territories – special interest tourism (Luković, 2008).

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CULTURAL TOURISM AND INTERNATIONAL IMPACTS

Abstract

In today's international competition, new destinations can hardly attract tourists; however, new market opportunities are opening up to them. It is therefore necessary to continually strengthen tourist service quality and to work on the creation of new products as a motive for tourist arrivals, with the aim to extend the tourist season. The main advantage of culture-inspired travel is that it is carried out throughout the whole year and that it is not strictly related to the tourist season. The main purpose of this study is to demonstrate the potentials of the cultural tourism market for existing and new destinations in international tourism. This paper presents the significance of international tourism development changes and growth by globalisation, as well as the role of European heritage and cultural destinations in the renewed European tourism policy. The first part describes the development and influences in international tourism. In the second part of the paper, the author analyses and compares the trends of international and European cultural tourism and provides recommendations for further development in line with international tourism trends. The research results show that cultural tourism is an important determinant of international tourism development. This study concludes with recommendations for tourism stakeholders and suggestions for future research opportunities related to cultural tourism and its impact on destinations.

Keywords: *international tourism, cultural tourism, culture destinations, global impacts.*

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1. INTRODUCTION

Modern economic development cannot be imagined without bearing in mind the globalisation processes, which reflects upon all the world economy segments, including tourism.

Within a short period of time, since World War II to date, tourism has become a global phenomenon, evidenced by a large number of participants who are involving themselves in world trends. It can be said that the tourist market globalisation process is, in fact, the process of the internationalisation of tourism and hospitality activities.

Namely, under the influences of globalisation processes, new tourist needs emerge in modern tourists and, in the tourist offer, diversification of own activities within and outside tourist economy limits occurs in order to satisfy tourist demands.

The research problem of this article is focused on current issues in tourism which encourage the development of destinations. The main hypothesis of the paper is that international tourism should be expanded to bring socio-economic benefits to the country but also international tourism should be expanded to expose the unique cultural and environmental heritage of the country to the world. To use the globalisation positive impacts it is necessary to create a tourist product which will be recognisable in the world market and which will meet world standards and criteria.

The cultural routes are taken by tourists for sightseeing providing an interesting travel experience. The author is of the opinion that tourism product development cannot be analysed only in the context of creating new routes and attractions, but also in linking all regional destination stakeholders, according to international tourism practice (influences).

The main purpose of this study is to demonstrate the potentials of the cultural tourism market for existing and new destinations in international tourism. The main objectives of this paper are to identify a) the

importance of international tourism flows and its impacts, b) the potentials of the cultural tourism market.

Research methods used in the paper are methods of analysis, synthesis, statistical monitoring and comparison of trends in international tourism, especially cultural ones that can assure an alternative tourism development concept.

2. INTERNATIONAL TOURISM AND INTERNATIONAL CULTURE TOURISM: LITERATURE REVIEW

Tourism industry, «The leading world industry» by growth (after the crude oil, chemical and car industries) currently includes over 600 million people, generating almost a billion dollars per year. World tourism created approximately 5.5% of the total international export in 1980 and 7.4% in 2000 (UNWTO: 2014).

The average annual growth realised in tourism is 7.5% (in current prices), while the growth rates of the world GDP and international export were 4.9 and 6.0%. This is similar to the number of people employed in tourism (400 million). In 2012, this sector made up 30% of the world service export, 8% of the total export of less developed countries (LDCs), 9% of the global GDP and every 12th employment in tourism. Finally, to all world regions, tourism brings growth in the total tourist traffic. For the same period, international data on income per capita proves that the volatility of growth in the countries which specialise in tourism is higher than the average in other countries (Gržinić: 2007).

Cultural tourism is a generator of sustainable development, as it is carried out in places which are not exclusively tourist. It does not take into consideration the loss of local beauty, degradation of the environment and the consequences it has on the local population through direct and indirect connection with tourists (Raj, 2004). According to Greff (2008), the following criteria of cultural tourism development are important:

- Cultural activity continuity,

- Degree of participation of the local population,
- Capacity of the area for production of all goods and services required by the situation (local context in the first place),
- Interdependence of the listed activities in order to develop the "clustering" effect.

Lash and Lury (2007) argue that a global culture industry has developed, partly as a function of globalisation. Cultural tourism is a form of tourism in which the interest in demand for the facilities and contents of a cultural character prevails (Vukonić, Čavlek, 2001.). Cultural tourism is becoming the preferred form of selective tourism (Jadrešić: 2001, Vizjak: 1998), i.e. this is a new segmented tourism or special interest tourism. Brokensha and Guldborg (1992) defined cultural tourism as travel by individuals who wish to meet the local population, learn something about their culture and life, travel for the purposes of education and broadening of their own horizons, visit cultural events, intensely travel in order to experience the wealth of cultural and natural attractions, thus being in a constant search for an authentic, informed and quality experience, in which they are actively involving themselves.

Cultural tourism, therefore, generates both positive and negative aspects of impacts on tourism destinations. Positive aspects relate to the maintenance and preservation of localities and impact on employment. One of the notable shifts in the process of capital accumulation in a post-modern society is how cultural products have embraced branding, so that companies can differentiate their consumer offer from their competitors (Page, Connell, 2010: 358). However, there are also negative impacts, namely: commercialisation of culture, causing of social conflicts, encouragement of a faked authenticity, stereotyping, causing of cultural paradox and similar (Gržinić: 2014). In this, the priority lies in understanding and adaptation of cultural differences by means of development of intercultural communicational competence. Intercultural competence is a continuous process of learning, determined by special experiences, observations, abstract conceptualisation and active

experimenting. The cultural economy makes a significant contribution to national economies (7% to GDP in the USA, 5% in the UK and Canada, over 6% in Brazil) (Anhier, Isar: 2008). Therefore, international cultural tourism provides a comprehensive exploration of the management, operations and marketing of cultural tourism attractions and resources in a global context (Leslie: 2005).

Due to all the previously mentioned facts, it is necessary to monitor the international tourism flows, as well as its impacts.

3. INTERNATIONAL TOURISM

The General Agreement on Service Trade and the introduction of European Union standards into the tourism segments can certainly be considered as the most important prerequisites for the development of the global tourist product.

The GATS contribution to international tourism is reflected in the ensurance of an increased transparency and predictability of relevant rules and regulations, as well as in the promotion of progressive liberalisation of international tourist service exchange, while The European Union contribution emanates from its common tourist policy by means of which, in the role of a moderator, it brings closer the different interests of southern receptive countries (primary tourism growth) to the interests of the northern emissive countries (avoidance of harmful effects on the environment, respect for cultural heritage, service quality, etc.).

The dynamics of international tourist demand growth, observed through the number of tourist arrivals, was slowed down at the beginning of the 80's, i.e. a period of moderate growth arrived.

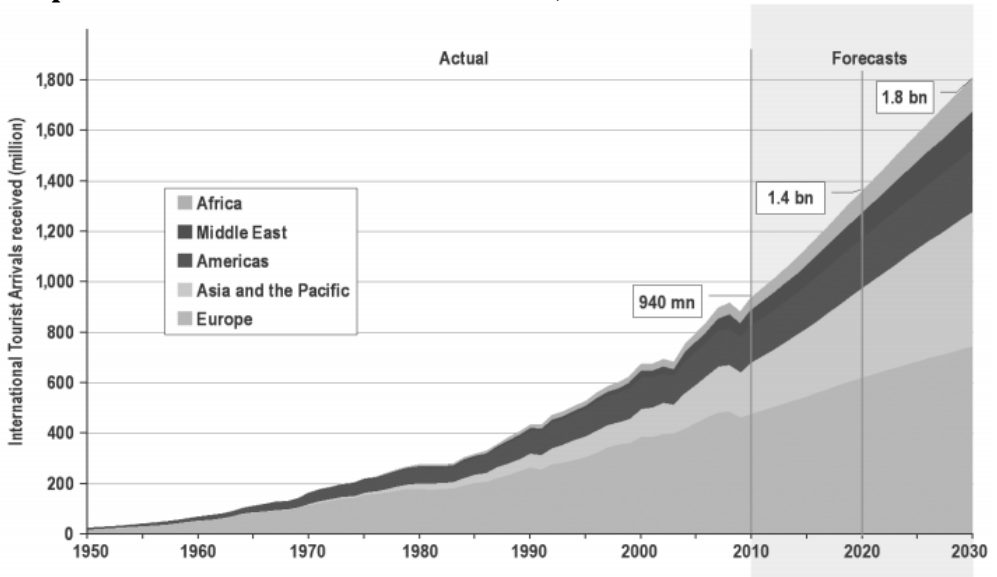
At the same time, the significance of Europe as the most important tourist world macro region remains unchanged to date (graph 1.). In the period since the year 2000, tourism has recorded a positive trend despite the economic recession, «low cost» and «last minute» trends, wars, terrorism,

epidemics and other world problems. A global overview presents the following key findings: (WTM global trends report: 2013)

- Global GDP grew by 3.8% in 2014,
- The long-term economic potential of the BRICs and other emerging markets remains solid and is expected to drive positive performance of the global economy over 2015-2017,
- Global tourist arrivals and inbound spending are predicted to continue to be vital over the 2012-2017 period boosted by increasing demand from emerging markets,
- tourism flows and spending from the US, Japan and Europe returning to growth,
- Online travel agencies are growing in importance (Expedia Priceline, Chinese online travel agency Ctrip),
- Mobile travel bookings are becoming significant globally.

According to the forecasts, international tourist arrivals will reach 1.6 billion between the years 1995 and 2020, which represents an annual growth of 4.3%. The growth of the eastern Asia and Pacific regions (7% per year) will, for the first time in history, surpass the second biggest receptive market, the American one.

Graph 1. International tourist arrivals, 1950-2030



Source: *Tourism highlights edition*, Madrid: UNWTO.

The other world tourist regions will experience growth (UNWTO: 2013). Europe is still the biggest receptive market (with significant international inbound markets: Italy, Spain, France) which will, long-term, realise a fall from 50% to 41% of the world share, but its dominance is reduced and the structure of dominance region changes.

Table 1. International tourism arrivals - Europe

REGIONS	INTERNATIONAL ARRIVALS (IN MILLIONS)		MARKET SHARE (%)	
	2010	2030	2010	2030
Periods	2010	2030	2010	2030
Europe	476.6	744	50.7	41.1
Northern Europe	58.1	82	6.2	4.5
Western Europe	153.7	222	16.3	12.3
Central / Eastern Europe	95.1	176	10.1	9.7
Southern Europe / Mediterranean	169.7	264	18.1	14.6

Source: UNWTO Tourism Highlights, 2011, 2013. <http://mkt.unwto.org/sites/all/files/docpdf/unwtohighlights11enhr.pdf>, /12.03.2013./.

People usually travel for holidays, recreation and other forms of leisure (52% or 568 million international tourist arrivals), than for business and professional purposes (14%) and for other reasons e.g. visiting friends and relatives (VFR), religious reasons and pilgrimages, health treatment, etc. (27%) and about 7% of arrivals is not specified.

International tourist arrivals grew by 5% in 2013, reaching a record 1,087 million arrivals. The market share of emerging economies increased from 30% in 1980 to 47% in 2013, and is expected to reach 57% by 2030, equivalent to over 1 billion international tourist arrivals.

In 2030, 57% of international arrivals will be in emerging economy destinations (versus 30% in 1980) and 43% in advanced economy destinations (versus 70% in 1980) (UNWTO Tourism highlights: 2014). With both cultural and other offers, world tourism manages to adapt and follow what modern «travelling people» request. When tourism development is in question, the need to personalise the approach to tourist products and services today increasingly imposes. Success is mostly attributed to those manifestation forms which have managed to shape their offer through presentation of an authentic lifestyle, customs, gastronomy, ambient values, soul of the place and inherited heritage.

4. IMPACT OF GLOBALISATION AND EUROPEANISATION PROCESSES ON CULTURAL TOURISM

4.1. Globalisation impacts in tourism

The globalisation process is unstoppable and the question whether one should get involved in that process is unnecessary; the only question is how to get involved. Globalisation conditions tourism, but tourism also conditions globalisation (Nordin: 2005, Page, Connell: 2010). Globalisation represents challenges for tourism (figure 1.).

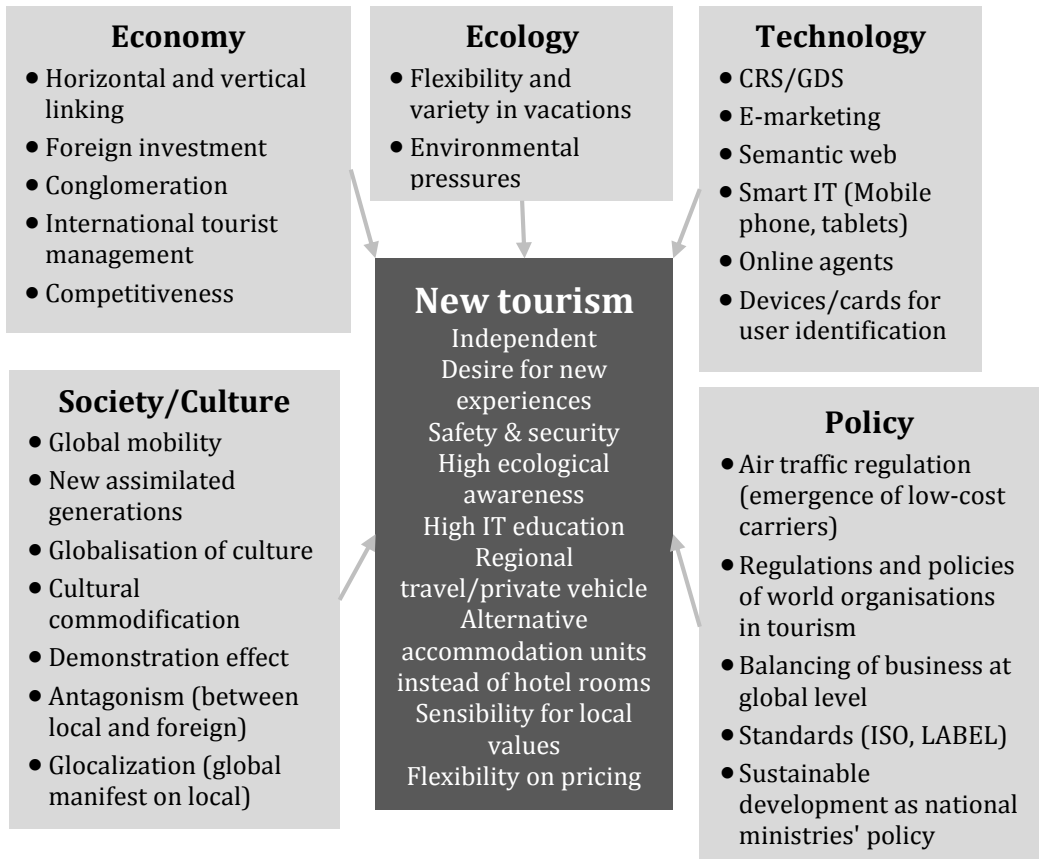
Cultural impacts of tourism represent a correct direction in the conditions of globalisation as they encourage inter-human solidarity, travel by people outside their residences, fully or partly motivated by the interest

in the historical, art or scientific heritage of the social community, region, group or institution. There are new trends in global tourism: movement of the people (enlarging of other religions to Europe and Christianity to Africa and Asia) and new assimilated generations (20th century USA, Canada, Australia, UK, Germany, etc.). *From the cultural point of view*, globalisation is therefore defined as a process of emergence of global tourist culture (positive attitude towards tourism, awareness of identity and diversities), while monitoring the impacts of social changes on tourism through adjustments.

From the *social aspect*, globalisation is defined as a process of inclusion of people into one society, i.e. as a process by which the world becomes a "global village". The contact of cultures can result in conflict situations, stereotyping, as well as in negative consequences for material heritage.

When talking about *political globalisation*, i.e. market-oriented approach to development is expanded, trade and investment are fully liberalised and penetration of transnational corporations is considerably increased by the impacts.

Figure 1. Globalisation impacts in tourism



Source: According to Gržinić, J. (2014).

Large companies (multinational companies) are present in numerous countries. However, previously described impacts mutually permeate.

Visa regimes reduce tourist movements as they aggravate/limit travel to countries in which they are in force, causing political, economic and cultural repercussions. For example, the *Mytravel* portal, recommending travel, quotes destinations showing countries where visas apply. By doing so, destinations with political travel-related obstacles in the form of visa regimes, are automatically put into a minor position in comparison to other countries, which causes large-scale repercussions.

Observed from the *economic point of view*, globalisation is a process in which obstacles, related to the economic exchange, are reduced, i.e. a unique economic market is created. The changes in globalised demand have caused the adjustment of tourist offer. Clarification is given in the following argument. Positive impacts of liberalisation on tourism competitiveness emanate from the fact that tourism is a service business sector, which has the highest multiplicative effects. The success of globalisation depends on the depth of comprehension of target markets and their expectations. We then talk of "glocalisation", i.e. globalisation adapted to local circumstances (Holloway: 2009).

It is possible to achieve *sustainability* through the stimulation of positive impacts on the local economy. It will be omitted if the carrying capacity is not taken care of, including also the one associated to culture. The offer corresponds to the increase of significance of responsible business in all the phases of the service provision process. Accordingly, tourist destination management must set tasks of responsible marketing, adjust the local population to new tourist challenges and unite relationships and consequences of the conflicts of co-existence and symbiosis of tourism and the living environment (Arnaut, E.: 2009, Horak et. al.: 2012.).

4.2. International cultural tourism

The main statistical tool of tourism is Tourism Satellite Account (TSA) (UNWTO, 2011), which monitors all the effects of tourism on the economy. Contribution of the cultural sector is measured by the Satellite Account of Culture (SAC), but still not for a large number of countries because the application system requires the adjustment of the national economy (activities of information, consultation, cooperation).

The Eurostat "ESSnet-Culture project" consists of several Statistical System organizations, working together on methodological developments of comparable statistics on culture (it is a combination of European and UNESCO frameworks for culture statistics).

The European cultural sector consists of non-industrial sector producing non-reproducible goods and services producing cultural products aimed at mass reproduction, mass-dissemination and exports (Plzakova, 2014). In Europe, a double definition for this type of tourism prevails. Therefore, monitoring of cultural tourism contribution is very hard and dynamic. For example, the European Association for Tourism and Leisure Education (ATLAS) conducts researches into cultural tourism in Europe for the needs of the European Union and observes cultural tourism through motivation and experience elements of individuals with the aim to raise the tourist attractiveness of destinations. On the other hand, the technical definition of cultural tourism includes all travel for reasons of culture.

4.2.1. New cultural forms and the new geographies of cultural tourism

Modern tourism identifies different types of tourist destinations, where cultural heritage represents the key element. Examples for this are: large art cities, art/historical small towns, traditional rural destinations, mountain destinations, large and new cultural itineraries, themed cultural parks, protected nature parks and cultural landscapes. From this we can conclude that today's selective forms of tourism mutually interlock/infuse, for example, cultural rural itineraries, creative gastronomic workshops, etc.

As the developed world moves from the production to the consumer economy, cities are increasingly aware of the fact that they must attract as mobile as possible an audience in order to support the local economy. In that process, culture plays the key role as culture is, without doubt, what distinguishes one place from another, giving the consumer the reason to visit a specific location (Richards: 2001).

Since the conventional wisdom is that before the winter season itself (November), but also during that season (December) there are not very many events, different destinations are proving just the opposite, working

on as great as possible offer and promotion of local festivals and various special events in order to advance tourism development and create a specific image in the increasingly competitive tourist market, for example: Bunka no Hi (Tokyo, Japan), Tori no Ichi (Tokyo, Japan), Brussels Innova (Brussels, Belgium), Hogbetsotso (Volta, Ghana), Melbourne Cup (Melbourne, Australia), Christkindlmarkt (Vienna, Austria), New Year's Eve (Sydney, Australia), Downtown Countdown (Las Vegas, USA), Festival de Presépios (Rio de Janeiro, Brazil), etc.

Modern destinations in the world are presented in the following way, emphasising tourist cultural attractions:

- Boston – European historic centre,
- Brighton – a city with many art and cultural events,
- Prague – a city of music with a series of beautiful buildings and festivals,
- Stourhead – a magnificent estate with flowering gardens,
- St. Lucia, the Caribbean – night entertainment and jazz festival,
- Barcelona – a destination of supreme culture and night life,
- Bath – main British spa and Roman cultural heritage,
- Cuzco – rich Inca cultural heritage and the Festival of the Sun,
- Montreal – a city of restaurants and the biggest jazz festival,
- Nashville and Memphis – two music centres, homes of country and blues music.
- Zagreb – Capital city of “New Europe”

Furthermore, the imperative of today's tourism is also its distribution in a number of locations (new geographies of cultural tourism). The increase in the number of international travels leads to increased intercultural contacts among participants from different cultures and societies, which further leads to the increased adoption of customs from different cultures and the creation of a brand new culture, i.e. what is also called cultural hybridisation.

In building the museum Louvre - Abu Dhabi (and also similar projects planned by the British Museum in London) the United Arab Emirates wish to manifest the connection between the Arab and Western worlds as a place of understanding and dialogue, by which tourism is powerfully promoted. Apart from this, Paris - Sorbonne University Abu Dhabi and a branch of the American New York University are being opened. One can visit Guggenheim museums in New York, Venice and Berlin, as leading institutions for preservation and research of modern art (according to the principles by Guggenheim – a collector and a philanthrope), which is a realistic example of globalisation of culture.

Some destinations are still waiting for their cultural affirmation. For example, Croatia has a rich cultural offer, but is still not sufficiently recognised as a cultural and tourist product with the aim to extend the season from summer tourism to throughout the year. Following the example of the world destinations, Croatian post-season offer, too, is mainly based on non-material cultural heritage, especially on enogastronomic offer and art festivals. Examples of the development of Croatian cultural tourism are the Town of Varaždin (Varaždin Baroque Evenings, Špancir fest, Vafi – Animated Film Festival), Istria (cultural mosaic – Istria Inspirit Project, Giostra - Poreč), Korčula (Korkyra Baroque Festival), as well as other independent initiatives which develop recognisability within destinations.

4.2.2. Competitiveness of the tourism product

Culture considerably affects tourism development by means of encouraging it, while tourism, at the same time, valorises culture. According to some researches, it equals 37% of international tourism, with an annual growth of 15% (Jelinčić, 2008). The significance of this type of tourism is monitored by numerous international institutions (UNWTO, European Council, ICOM – organisation of museums and museum professionals, ICCROM – centre for study and restoration of cultural goods and ICOMOS – organisation for preservation of world

monuments and localities). As opposed to other forms of special interest tourism, cultural tourism is pronouncedly complex due to all the modalities in which it appears today. Culture equally unites events and elite cultural venues (for example, museums and galleries), but also a set of values associated with people and places, such as specific location ambience, its buildings, behaviour of people, activities which are carried out there, the feel of local identity, etc. (Tomljenović 2006).

A cultural product should be shaped as an attraction product which will be offered to tourists with the aim of better familiarisation with past and current destination heritage.

For the creation of a quality cultural and tourist product, the link between culture and tourism is important. Cultural heritage is the expression of tradition and history of people/locality. According to this basis, cultural tourism, presented through cultural heritage, represents a combination of material and non-material destination attributes, namely:

- material, i.e. palpable (cultural and historical monuments, museums and galleries),
- non-material, i.e. impalpable (social customs and practices, tradition, language, beliefs, methods and means of conduct).

Spanish creative networks are famous examples, where visitors are offered courses in dance, painting, language, perfume-making, cheese-making and wine-making (together with gastronomic events or cultures through dolls, the River of Kings sound and light show, International Film Festival Bangkok – Thailand, 100% Pure – New Zealand, Carnival of Binche – Belgium, construction of monumental cultural centres – Guggenheim in Bilbao², urban renewal – Glasgow – City of Spirit, Tango in city streets – Buenos Aires, etc.).

In line with the above, cultural tourism encompasses the tourism of heritage, historical tourism and tourism of art. As opposed to earlier explanations of tradition as something which is static and irrational, current research reveals tradition as something which is, looking over a long-term period, changeable and unstable and which, due to the length

itself of the period during which changes occur, gives the impression and/or illusion of continuity (Jelinčić: 2008, 2010).

It is unfounded to consider tourist cultural product a quality one solely on the grounds of authenticity, which means that the community in which that product exists makes decisions on its acceptance/valorisation. Culture is, therefore, determined by people, space and time. The versatility of objective culture factors (cultural goods) will influence the tourist attractiveness of the destination, concentration of tourist trends and the competitiveness of the offer, as well as represent the basis of tourist attractiveness of the destination. Without attractions, there would be no need for tourist services (Swarbrooke: 2000). This is why modern tourist destinations present culture through numerous events and happenings, linking them to clients' experiences.

Formation of the attraction inventory (list of available resources) becomes the basis for proper planning. Why is it so? Due to an easier resource analysis (the offer side) and the decision to travel (the demand side). According to this, attractions are doubtless the most important component in the tourism system. They are the main starter of tourist travel today and are in the very centre of the tourist product.

For the successful placement of the tourist destination in the market, it is necessary to know the motives for arrival in the destination, determine the level of interaction between cultural resources and expected experiences of tourists, as well as have information about whether tourists are satisfied with the cultural "product". Inclusion in tourist trends is the reason for not only visits to cultural attractions, but also for visits to new attractions and events.

Negative consequences of the development of cultural tourism can be avoided or alleviated through better cooperation with the local population in organisation of cultural events. From such an interpretation it emanates that the method and process of event tourism management in a destination is of essential importance for its further successful development of cultural tourism. Cooperative marketing activities, such

as linking of the destination brand with one or several events, aspire to strategically link the brands in order to increase awareness about the brand and/or enrich or change the image of the brand (Kotler, Haider, Rein: 1993). For example, it is possible to raise the destination image by presentation of cultural heritage through the previously mentioned authenticity, with which it is associated. This enables the destination to develop competitive advantage over other destinations in the international (global) tourist market.

4.2.3. Promoters of destination culture

Culture-motivated journeys are such as study, theatre and cultural tours, journeys to festivals and similar events, visits to historical sites and monuments, journeys in order to study nature, folklore or art, as well as pilgrimages (UNWTO: 1985). It is important to become aware of the interaction between cultural resources on one, and the expected experience of a tourist, on the other hand.

A specialised cultural tourist is focused on one or a small number of localities and this form of tourism is on a rapid increase (Richards: 2003). Like this, individual's culture is enriched through meetings of different cultures, meetings of tourists and tourism workers and even the whole local population (the process of acculturation). The same tourist continually visits a specific town, region or country in search of comprehension of the way of living; he/she is of medium to high financial means and high education.

Independent/individual tourists or backpackers can more easily adapt to the new environment of the destination they are visiting. They spend their budget mostly on food and transport.

Given the difference in the number of included tourists, the method of their adaptation to local conditions of service provision, as well as to the local population, is reflected. The flash packer (backpacker style, a higher level of comfort) will go on more local tours or paid activities. In this way,

they are tourists-explorers, whose main interest is to meet and understand people from different cultures, will fully accept and adapt to foreign cultures. Those travellers usually travel independently and adapt as much as possible.

On the other hand, charter tourists are characterised by mass organised arrivals, exclusively for the purposes of holiday and relaxation; they are not at all interested in meeting people from different cultures, due to which it is very improbable that they will adapt to the local culture customs and regulations. It is very probable that the impact of tourists, who usually travel in tour operator packages, on the tourist destination population will not be significant. The main reason is because they are less able to look for the contents and standards which can be found in their own countries and adapt to the destination local culture.

Cooperation of all stakeholders in the destination, event creators and those who will promote, implement and refine in practice those events, is therefore needed. The imperative of today's tourism therefore becomes the significance of the content, to which tour operators are also gradually adapting by specialisation programmes (for example, Roman Roads: Uniline.hr, etc.). Historical localities and pre-historical spaces thus represent greater content significance (for example, public advertising of this type of offer: Good old destinations | 210 countries, The old city tour/history corners). Furthermore, cultural values and labels considerably affect the perception of a destination (locality) in the minds of potential visitors. Also, destination shareholder consultations on the grounds of harmonisation of the attractions calendar in order to avoid overlapping in staging of them have an important role for the value/significance of the content.

5. EUROPE AS ONE DESTINATION

We no longer today talk about cultural homogenisation and imposition of standards which proved to be a negative trend of development; we talk about cultural diversification, i.e. heterogeneity. A good example of respect for cultural diversity is the European Union territory (Švab-Đokić: 2008). Cultural tourism is often the way to reduce top destination burdening, i.e. extended season to pre and post season periods. Initiatives, such as EDEN (European destinations of excellence), which is the European destination excellence network, contribute to this. For example, according to the selection criteria set, Croatian destinations have been awarded this prestigious title (in 2011, Pustara Višnjica, as a sustainable tourist destination, in 2013, Stancija 1904 in Svetvinčenat, as a destination of accessible tourism).

Furthermore, the promotion of European tourism has also been expressed by the initiative NECSTouR (Network of European regions for sustainable and competitive tourism), which functions according to the system of selection of pilot destinations in experimental projects, based on each destination's characteristics. Additionally, the European Council is deserving for implementation of the project of Cultural itineraries and European heritage network, with the aim to understand European values, cultural heritage protection, advancement of tourism development and contribution to the economic development of the countries to which the heritage (itineraries) relates. European cultural itineraries have been developed, such as Santiago de Compostela, Via Francigena, St. Mihovil's Trail, Roman Emperors' Route, The Glagolitic Alley, Parenzana in Istria, etc.

European cities encourage the development of creative industries³ and equally of cultural tourism, which has been recognised as one of the starters of the economy. The European Union programme entitled Creative Europe (2014 – 2020) will continue to support such initiatives in the future.

The method of interpretation of the locality, history, people and art is important in order to create a complete experience. A frequent destination theme in international tourism is destination originality/authenticity (an important criterion in determination of the UNESCO heritage list), as well as the combination of traditional and modern (for example, London: The London Eye and St. Paul's Cathedral). UNWTO proclaimed 27th September 2011 the day of world tourism under the slogan "Tourism links cultures" with the purpose of raising awareness in society about the importance of tourism for its social, cultural, political and economic values.

5.1. European city of culture (ECoC)

Numerous tourist destinations offer creative cultural programmes. The ECoC Programme was launched in 1985. And EcoC title has been awarded to nearly 60 cities in 30 countries. Looking chronologically, the cities with the largest number of projects are Thessaloniki (year 1997), Stockholm (year 1998), Sibiu and Luxembourg (year 2007). Essen for the Ruhr and Istanbul (year 2010) – show fewer than 600 projects each (ECoC study, EU, 2013).

In 2005, FUSIC (non-profit private foundation specialising in cultural and artistic management) founded the *Barcelona Creative Tourism*. It was established in order to provide creative tourists with a unique intercultural exchange and assistance in creation of new ideas and directions, problem-solving and promotion of Barcelona. *Barcelona Creative Tourism* focuses on:

- creation of culture and not just consumption,
- discovery of culture by means of experiencing culture,
- cooperation between visitors and the local population.

Paris is the capital of creativity due to a unique initiative, which, via ADCEP (Association pour le Développement de la Création, Etudes et Projets) offers over 400 activities which cover all the creativity aspects.

The initiative in Paris is composed of 8 categories: literature and philosophy, science and technology, fashion and design, gastronomy, gardening and flower-arranging, photography/cinema/multimedia, acting and music and visual art and handcraft. Linking destinations at the European level has, therefore, brought on the development and linking of local community cultural attractions according to the bottom-up principle.

The advantages emanating from the European Capitals of Culture Initiative lie in the improvement of quality of tourism of those countries (detachment from mass tourism and market differentiation), public presence and interest in offer differentiation.

Table 2. % of successful bid cities demonstrating particular strengths/weaknesses

STRENGTHS	%	WEAKNESSES	%
Local political commitment	42	Artistic programme: European dimension	58
Objective to the use of EcoC to achieve long-term aims or serve city development	38	Artistic programme: Concept and themes	27
Artistic programme: Quality	38	Communication and marketing plan	23
Inclusion of citizens in planning and/or programming process	35	Links with partners in other countries in Europe	23
Artistic programme: Concept and themes	35	Artistic programme: Quality	23
Financial resources	31	Organisational structure	19
Artistic programme: Innovativeness	31	Links with surrounding regions and/or cities	19
Artistic programme: Diversity and balance	31	Lack of details: Expected outcomes	19
		Artistic programme: Volume, Diversity, Balance	19

Source: ICC analysis of Selection Panel for the European Capitals of Culture reports (2001 to 2012) in *European capitals of culture: Success strategies and long-term effects*, Directorate general for internal policies, European parliament, p. 56-57.

Tourism can have very opposite effects according to the way activities are managed (UNEP: 2014). The shortfalls of the project are the absence of long-term partnerships (stakeholder communication), orientation towards the younger population and “maintenance” of culture as a long-lasting European perspective (destination development even following the offer of cultural programmes) (table 2). Furthermore, negative aspects related to insufficient planning, absence of the principle of sustainability and destination branding have, over time, been removed (EcoC study, EU, 2013: 163).

Table 3. Short and long term impacts of hosting events

IMPACTS	LONG-TERM EFFECTS
Cultural and image	The city’s cultural system and programme, Projects/activities that continue, increasing capacity in the sector, Networks, Collaborations and shared structures, Image and sense of place, Impact on individual host city profile, Impact on perceptions of culture, Impact on the ECoC Programme, Local awareness and perceptions, Regional, national and international perceptions, Effect of the ECoC on city ranking/brand positioning.
Economic and physical	Physical developments, Tourism and city competitiveness, Tourism growth, Long-term effects, Creative industries.
Social	Public engagement; Audiences and participants, Attendance amongst populations, Increases in audiences/new audiences, Attendance/participation from particular groups, Impacts on individuals and communities (Public perceptions, Volunteer programmes, Negative impacts).
Political and policy	Political and policy impacts, The concept of ECoC as a catalyst, Challenges and competing agendas, A point of focus, Future governance, funding and strategies for culture.

Source: Author’s according to *European capitals of culture: Success strategies and long-term effects*, Directorate general for internal policies, European parliament, p. 113-152. [http://www.europarl.europa.eu/RegData/etudes/etudes/join/2013/513985/IPOL-CULT_ET\(2013\)513985_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/etudes/join/2013/513985/IPOL-CULT_ET(2013)513985_EN.pdf)

European city tourism follows the development of this increased number of “cultural holidays” on the global level, but out of all the cities for which data is available, only four (Lisbon 1994, Bologna 2000, Reykjavík 2000 and Tallinn 2011) have achieved experience growth in arrivals both during the ECoC title year and the year immediately afterwards (ECoC study, EU, 2013: 137).

In Table 3, possible positive impacts of hosting events are listed (economic and physical, social, political, cultural). It is important to disentangle the specific effects of the ECoC from other trends because the long term average boost given to overnight stays in the ECoC year itself now hovers around 11% (Richards, Rotariu: 2011 in ECoC study, EU: 2013: 133).

Different workshops are situated in European museums, palaces and city parks. Creative workshops, team building and creative business workshops have been developed in numerous destinations. Based on the quoted examples, we conclude that creativity becomes a symbol of the developed society and a powerful starter of European (international) tourism of the future. Creative industries are being developed, as well as creative classes, creative economies, creative cities, creative business and creative governance. Ongoing challenges include: (ECoC study, EU, 2013: 163):

- Clarity of vision and adequacy to specific environments to ensure local ownership,
- Balancing cultural, social and economic agendas,
- Addressing social inequalities: ensuring that all city neighbourhoods benefit.

6. CONCLUSION

It can be concluded that today's international tourism considers a successful destination a space which unites a mutually connected and complementary set of attractions, events, services and products and which, all together, create a complete experience and value for its visitors. This paper presents a developed theoretical framework for understanding how tourism can help economies, particularly cultural tourism. In this, contribution to the tourism sector, as well as possibilities of employment needs to be monitored. Additionally, it is necessary to consider also other factors, such as strengthening of the feeling for tradition and preservation of the authentic local culture.

By analysing the collected secondary data about international tourism, international cultural tourism and globalisation trends, the author provides an overview of tendencies of tourism development and its global impact.

Limitations related to the research problem are in the ability to complete statistical data about cultural tourism. Monitoring of cultural tourism contribution is very hard/unadjusted and dynamic. The above mentioned limitation can serve as an important opportunity for further research studies of the topic (data collection and contribution of cultural tourism). Future research issues should focus on the following conclusions: 1) The relationship between management of cultural resources and tourism management are dynamic and constantly changed category relations, 2) Cultural tourism will ensure destination advantages in the form of the economic benefits for the local population, opening of new work posts, development of dependent industries, etc. 3) Disasters can create a serious tourism crisis (natural disasters, destruction of culture, terrorism attacks, etc.), but tourism can also create significant economic positive outcomes and reconstruction in impossible conditions, so analysing of global impacts represents a future development opportunity.

The available collected data presented in the paper can be useful to analysts of international tourism and destination stakeholders in the planning processes, as well as students of tourism. What remains is education of the local population, local authorities' ambition, linking among stakeholders and recognition/use of the existing possibilities of financing, monitoring and result presenting of cultural projects and trends in tourism.

FOOTNOTES

²The Guggenheim museum offers the possibility of spending a night in one of the three rooms. The first room, "The Suspended Cabin", is situated in the centre of the winding stairway, swinging on a beam with a view of architecture and artefacts. The second room resembles a capsule, called "The Capsule", and guests can use their imagination, "travel if they wish". The third room is called "The Turntable" and is arranged on three levels. Each level turns around, like a record, and the aim is to both utilise the museum space and offer intimate hotel rooms for very special guests.

³Those industries that are based on individual creativity, skill and talent with the potential to create wealth and jobs through developing intellectual property (British council, http://creativecities.britishcouncil.org/creative-industries/what_are_creative_industries_and_creative_economy/ 12.01.2015.)

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PART II

EVENTS IN TOURISM AND IMPACTS ON DESTINATIONS

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IDENTIFICATION AND ANALYSIS OF CULTURAL EVENT STAKEHOLDERS IN A TOURISM DESTINATION: CASE STUDY OF “TeTa - TERAN AND TRUFFLE FESTIVAL”

Abstract

The premises underlying this paper are: (1) that a tourism destination is an amalgam of six elements – the so-called 6 As (Attractions, Amenities, Accessibility, Available Packages, Activities, Ancillary Services); and (2) that sustainable development of a tourism destination can be achieved through the application of strategic management. Given the fact that events are an important source of attractions of tourism destinations in contemporary tourism, the authors are of the opinion that an appropriate event management is essential for sustainable development of tourism destinations. Although the event management process in tourism destinations includes a series of interconnected activities, the purpose of this paper is to analyse theoretically and to study empirically only two activities in the process: identification of event stakeholders and analysis of the identified stakeholders' opinions on the event. Namely, the said activities are a prerequisite for a mutual alignment of the event stakeholders' goals and needs. Identification of weaknesses of this specific event as a first phase in the process of quality improvement is the research problem of this paper. The authors conducted the empirical part of the research by applying the case study method. They analysed the “TeTa – Teran and Truffle Festival”, as an example of a cultural event. The conducted research has multiple benefits, both of theoretical and applicative relevance.

Keywords: *Tourism destination, cultural events, strategic management, stakeholders, “TeTa – Teran and Truffle Festival”.*

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1. INTRODUCTION

According to Janiskee (1996, p. 404, according to Allen et al., 2011) “local or community events are family-fun events that are considered “owned” by a community because they use volunteer services from the host community and utilise public venues such as streets, parks and schools”. Local governments often support local or community events because they produce a range of benefits, improving the quality of life of residents and strengthening a feeling of belonging (Allen et al., 2011). Events have an important role and significance in the product offer of tourism destinations. Events influence the choice of a tourism destination, extension of the tourists’ length of stay in the destination and promote the tourism destination and its image building. Besides the above listed tourism-related functions, the social and cultural functions of events are also of great importance. Events add value to the local culture, tradition and customs, as well as providing entertainment and recreation for the participants, social cohesion, cultural and social progress. Nevertheless, the support of key stakeholders is essential to the fulfilment of the social and cultural role of events at the level of the tourism destination. After the identification of key stakeholders that vary at each event depending on its character (local, regional, national or international) and type (sporting, cultural, arts and the like), the wishes and the goals of all stakeholders involved in the planning process need to be aligned in order to ensure sustainable development of the event.

The research presented in this paper focuses on the identification of key event stakeholders in a tourism destination and the analysis of their opinions. This paper contributes a review of the background literature, while examining the relationship between events and event stakeholders, and analysing the case study of a cultural event which takes place in the Republic of Croatia, namely the “TeTa – Teran and Truffle Festival” in Motovun. “TeTa” is an abbreviation of the Festival name in the Croatian language, where “Te” refers to teran wine while the second part of the abbreviation “Ta” refers to the truffles.

2. STAKEHOLDER THEORY AND EVENT MANAGEMENT IN TOURISM DESTINATION: LITERATURE REVIEW

2.1. Stakeholder Theory

Stakeholders are an interested and influential group including individuals, groups and organisations, as well as coalitions of individuals, groups and organisations, both within the corporation and outside the corporation, that have certain rights, claims on, or interests in the corporation (Tipurić, 2008). The stakeholder approach is based on the principles of freedom, unity, equality and solidarity, and the central concept of stakeholding is the achievement of social and economic connection through participation and involvement of all interested and influential groups. According to Sisek (2001, p. 60), the key tools and principles of stakeholding are:

- Security – in terms of the preparation of individuals for changes, rather than protection against changes;
- Participation and reciprocity – equal participation of individuals with the same interests;
- Social justice – in terms of the equality of opportunities and not the equality of the outcome;
- Autonomy – in terms of the independence and flexibility of individuals; and
- Economic effectiveness – in terms of rightful distribution and increased production of wealth.

The stakeholder theory appeared in the early 60's of the last century and was implemented in strategic management, business ethics and the field of tourism (Reid and Arcodia, 2002). The stakeholder theory deals with the stakeholder management framework and the understanding of the impact of internal and external forces on the organisational context (Freeman, 1984; Donaldson and Preston, 1995; Jawahar and McLaughlin, 2001; according to Todd, 2010). According to the stakeholder approach, besides the shareholders there are other groups that an organisation is accountable to (Freeman and Reed, 1983). Hence, the organisation has to

be managed in such a way as to meet the interests of all stakeholders rather than shareholders' interests alone (Vinten, 2001). The objectives of an organisation should therefore be designed in such a way as to provide balance between the competing demands, expectations and goals of various stakeholders, because the ability of the organisation to generate wealth is determined precisely by its relationship with key stakeholders. Namely, Jensen (2001) suggests that it is not possible to maximise the value of an organisation if the interests of stakeholders are ignored. Accordingly, the acknowledgment of existence of common interests between an organisation and its stakeholders and the development of different ways of managing such interests are the key challenge for today's management (Inkpen and Sundaram, 2004). Reid and Arcodia (2002) claim that the evaluation of stakeholders' satisfaction and the involvement of stakeholders in the planning process lead to greater satisfaction and support of the community, thus preventing possible failure.

One of the classifications groups stakeholders according to their nature as primary and secondary (Todd, 2010). Primary stakeholders are contractually linked to the organisation and they include the employees, suppliers, creditors, customers and shareholders. The organisation's activities also affect secondary stakeholders, although they are usually not contractually linked to the organisation. Secondary stakeholders are the government, competitors, social community and the environment. Clarkson (1995; according to Todd, 2010) suggests that satisfaction and involvement of primary stakeholders are important for the survival and success of an organisation, whereas satisfaction and involvement of secondary stakeholders are not of essential importance for its survival.

2.2. Identification of Stakeholders and Sustainable Event Management in Tourism Destination

The theory and classification of stakeholders can also be applied to the field of event management, where the importance and the crucial role of

stakeholders have also been recognised (Getz, Andersson and Larson, 2007). Event management and the continued success of an event depend upon those stakeholders that are involved in the event organisation. Sustainability of an event is based on the political and tangible support of key stakeholders, i.e. stakeholder support is essential to the fulfilment of the event's social and cultural role at the level of the community and the tourism destination (Anderson and Getz, 2008). Getz (1991, p. 15) describes stakeholders of festivals and events as "... those people and groups with a stake in the event and its outcomes, including all groups participating in the event production, sponsors and grant-givers, community representatives, and everyone impacted by the event." The classification into primary and secondary stakeholders can be applied to festivals and events. Primary stakeholders are important because, without their direct support, there would be no events (Reid and Arcodia, 2002), i.e. an event is the result of the interaction between the organiser and the primary stakeholders (Todd, 2010). Reid and Arcodia (2002) also apply the Clarkson's model of primary and secondary stakeholders to the event industry and they include in primary event stakeholders the employees, volunteers, sponsors, suppliers, spectators, attendees and participants, while secondary stakeholders include the host community, government, essential services, media and tourist organisations (Reid and Arcodia, 2002). According to Getz, Andersson and Larson (2007), event stakeholders, both within the primary and secondary categories, can have multiple roles, thus influencing the event organisation in various ways; alternatively the nature of the event can be so complex as to make it hard to identify all stakeholders. A useful tool for the management of event stakeholders is the stakeholder map (Getz, 2005), which facilitates the process of stakeholder identification and their classification into primary and secondary stakeholders.

The stakeholder identification process is related to the understanding of the event environment. According to the Event planning process (figure 1), the stakeholder identification process is made within the environment analysis process which is the second phase (strategic planning). In order

to understand the environment Bowdin et al. (2006) suggest that the event management first needs to identify all stakeholders, people and organisations that will most likely be affected by the event, then to investigate their goals and expected outcomes, and to enquire what forces that affect them will indirectly affect the event too. Only after understanding the event environment is the manager-organiser able to develop and manage the creative elements of the event, in order to achieve the best outcomes for all stakeholders (Bowdin et al., 2006). Based on research conducted on 14 Swedish live-music festivals, Andersson and Getz (2008) conclude that the relative power of stakeholders in each analysed festival was drastically different. The discovered results suggest that there is a need for an individual approach to each event when identifying its stakeholders, and the need for alignment of goals and expectations among the stakeholders, as well as between individual stakeholders and the event itself.

Figure 1. Event planning process



Source: Adapted from Salem, G., Jones, E., Morgan, N. (2007), An overview of events management, In: Yeoman, I., Robertson, M., Ali-Knight, J., Drummond, S., McMahon-Beattie, U. (Eds.), Festival and events management, an international arts and culture perspective (14-31.), Butterworth-Heinemann, Elsevier, Oxford, p. 15.

The very nature of one-time events of short duration (Sherwood, Jago and Deery, 2005; McKercher, Mei and Tse, 2006) influences the final results; it is hence very important to involve key stakeholders in the event planning process in order to align the desires and goals of all stakeholders.

Reid and Arcodia (2002) claim that it is exactly because of these complicating, sometimes even limiting, features of events that event management is a strategic process which greatly differs from other organisational contexts. Apart from being a strategic process, event management is also a holistic procedure, as developing the event organisation from amateur to professional, the event is required to serve a multitude of agendas. It is no longer sufficient for an event to meet just the needs of its audience, but it must also embrace a plethora of other requirements, including government objectives and regulations, media requirements, sponsors' needs and community expectations (Bowdin et al., 2006). Likewise, Allen et al. (2011) stated that the need for stakeholder management is a result of the growth of events, their professionalisation and the increasing support from governments and corporations. Therefore, events need to serve multiple agendas and a plethora of other requirements. As a result, it can be concluded that the process of stakeholder identification and alignment of their goals and needs is related to the results of the event.

In case of events for whose organisation and implementation it is necessary to cooperate with a greater number of stakeholders, in the strategic planning phase, i.e. when defining the event strategies, the strategic orientations of all stakeholders must be taken into consideration. A timely approach will allow the organisers to achieve greater congruence of their goals and interests with the primary (key) stakeholders, thus causing an increase in the probability of further collaboration and compromise (Sautter and Leisen, 1999). Depending on the initiatives for tourism and event development, in the context of tourism, there are a number of different dyads, including the government-resident dyad, the government-tourist dyad, the resident-tourist dyad, the business-resident dyad and the tourist-business dyad (Sautter and Leisen, 1999). The event manager's role is to enhance the congruence of strategic orientations in all the above relationships, i.e. dyads, thus positively influencing collaboration, planning and implementation of events. An example of the government-tourist dyad, being key stakeholders in the

event tourism development, i.e. the dyad between the city and the event, is to be found in the cases of event branding, when the name of the event itself includes the name of a city (New Orleans Jazz & Heritage Festival), a state or region (Toscana Music Festival), company-organiser (Valamar Jazz Festival), sponsor (Heineken Music Festival), (Mossberg and Getz, 2006), or any combination thereof. Problems may arise when the personal needs, goals, expectations or interests of the individual stakeholders overlap or oppose each other (Bowdin et al., 2006), or when the goals of one stakeholder prevail over the goals of other stakeholders. In these cases, the event manager-organiser's ability is tested to align the stakeholders' goals, while at the same time providing the best possible conditions for the event being organised. The most common challenge for event managers is aligning the employees and volunteers, i.e. the paid and volunteer labour, in order to ensure their successful collaboration (Reid and Arcodia, 2002).

Bowdin et al. (2006) present a model which represents the relationship between events and stakeholders, where the event represents the central part of the model with groups of stakeholders classified as follows (Bowdin et al., 2006, p. 98):

- Participants and spectators (who support the event and are rewarded with entertainment);
- Co-workers (who provide the labour and, in return, get paid or rewarded in some other way);
- Host organisation (two-way participation and support);
- Host community (impacts and context);
- Sponsors (financial or in-kind support in exchange for acknowledgment and high visibility profile);
- Media (promotion of the event in exchange for the income from advertising or editorials).

3. IDENTIFICATION AND ANALYSIS OF CULTURAL EVENT STAKEHOLDERS IN TOURIST DESTINATION: EMPIRICAL EVIDENCE

3.1. Material and Methods

The primary objective of the empirical part of the research was to identify key stakeholders in the cultural event in the tourist destination and to analyse their opinions on the event. The specific objective of this part of the research was to design, based on the analysis of the collected data, a framework for sustainable management of the cultural event “TeTa – Teran and Truffle Festival” in the tourist destination Motovun. To the knowledge of the authors of this paper, this is the first research of this type ever conducted; hence they developed an original methodological framework.

For the achievement of the above objectives, the research was conducted by applying the case study method. The specific case is the “TeTa – Teran and Truffle Festival”, which is held once a year in the town of Motovun (Croatia), more precisely in November. The festival was first held in 2010. For the purposes of this paper, the research was conducted during the Festival held in 2012. Four groups of key stakeholders of the Festival were identified, namely: (1) event organiser, (2) attendees, (3) participants (vendors/exhibitors), and (4) local residents. The event organiser was interviewed in order to collect basic information about the event. The authors used the statistical method of triangulation, whose choice was based on the goal to determine realistic and reliable evaluations of sustainable management of the Festival from three different points of view; of attendees, participants and local residents.

An original measuring instrument was developed for each group of stakeholders – a structured questionnaire consisting of closed-type questions. The intensity of responses was measured using a five-point Likert scale.

The questionnaire intended for the first group of stakeholders – attendees of the Festival (Appendix I) – consisted of 12 questions. The first part of

the questionnaire related to their motivations for visiting the Festival, the method of obtaining information about the Festival, people they came with to the Festival, and the assessment of the level of satisfaction with various organisational aspects of the Festival. The questions in the second part of the questionnaire were intended to gather general data on the respondent and the data on the respondent's expenditure at the Festival. The questionnaire intended for the participants (exhibitors) to the Festival (Appendix II) consisted of 14 questions, grouped in three sections. The first section of the questionnaire related to the respondents' previous experience of participating in similar events, and to their evaluation of the importance of participation in similar events. The second section of the questionnaire included questions about the reasons for the respondents' participation in the Festival, their interest in obtaining information about the Festival, and their collaboration with the Municipality of Motovun as organiser of the Festival. The third section of the questionnaire served for collecting general data on respondents.

The third questionnaire, structured in two parts, was intended to survey the opinion of the residents of Motovun on the Festival (Appendix III). The first part of the questionnaire included questions intended to find out the respondents' opinion on the economic and social effects of the Festival and their interest in information associated with the Festival. The second part of the questionnaire served for collecting general data on this group of respondents.

All questionnaires were tested before application. Five scientists from the field of economics, specialised in the field of tourism, and a methodologist specialised in the field of statistical analysis were engaged to test the questionnaires in order to establish the adequacy of the formulation of the questions in relation to the requirements of further empirical data analysis. The testing of the survey resulted only in insignificant reformulations of the questions.

The data was collected in three stages. In the first stage of the study a representative of the Municipality of Motovun was interviewed, as the

organiser of the Festival, in order to collect basic information about the event with the aim of creating surveys for attendees, participants and residents of Motovun. In the second stage, representatives of two groups of stakeholders were surveyed – attendees and participants in the Festival - on the day of the Festival taking place. The third stage included the third group of stakeholders – residents of Motovun – in such a way that the questionnaires were distributed by mail to randomly selected addresses, after the end of the Festival. The sample of this research for all three groups of respondents can be characterised as a convenience sample and, to a lesser extent, random. 94 completed questionnaires were collected in total; 52 from Festival attendees, 12 from participants i.e. exhibitors at the Festival, and 30 from local residents.

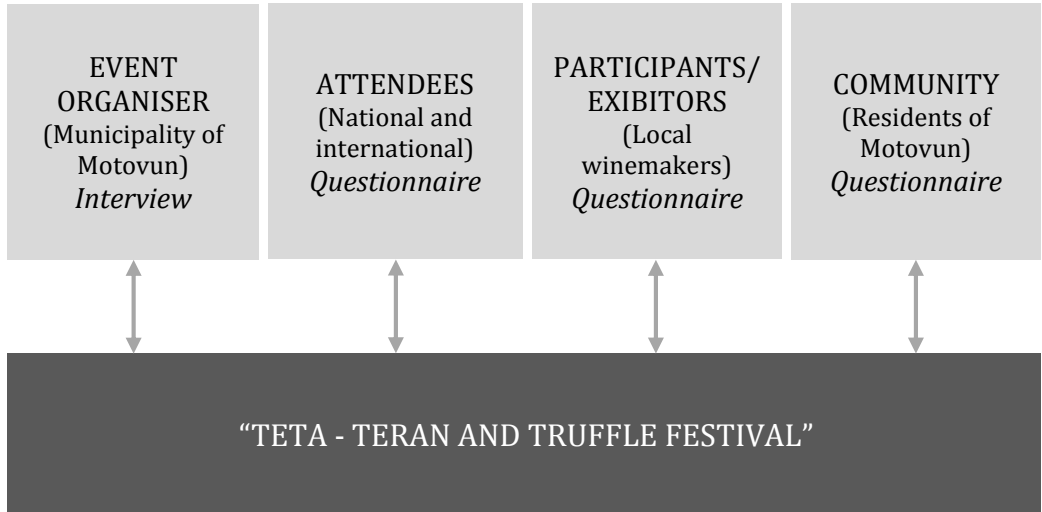
The research was conducted during the Festival held in 2012, the third time that Festival took place in Motovun, a small town in Croatia with 938 local residents. The Festival was attended by 19 exhibitors and it is estimated that the Festival was visited by 500 attendees (national and international). The Festival is classified as a small local festival according to its size and scale of impacts (attendance, media profile, infrastructure, costs and benefits) (Allen et al., 2011). Furthermore, the Festival is classified as a festival with low uncertainty and simple complexity (Shone and Parry, 2010), which should be taken into account as justification for the small sample size.

The collected primary data was processed with the application of appropriate statistical methods by using the software package SPSS 17.0.

3.2. Analysis of the Results of the Research

In this section of the paper, the authors outline and analyse the results of the conducted research, separately for each group of the identified stakeholders of the Festival. Figure 2 shows a key stakeholder map of the analysed Festival and reveals the bi-directional relationships between them.

Figure 2. Stakeholder map of the “TeTa – Teran and Truffle Festival”



Primary stakeholders of the Festival are: event organiser – Municipality of Motovun, event attendees (national and international), participants (exhibitors) in the event, local community – residents of the Municipality of Motovun. Other stakeholders (secondary) are: a) local entrepreneurs – owners of restaurants, taverns, shops, private accommodation, hotels, etc.), b) sponsors, and c) media.

3.2.1. Analysis of the Opinion of Festival Attendees

Festival attendees were asked to specify their level of agreement or disagreement with a series of statements related to their motivations for attending the Festival. As shown in Table 1, Festival attendees pointed out quality time spent with their friends as the most important motivation, followed by the need for relaxation and entertainment.

Table 1. Attendee motivations for visiting the “TeTa - Teran and Truffle Festival”

MOTIVATION	ARITHMETIC MEAN	STANDARD DEVIATION
Quality time with friends	4.48	0.825
Relaxation and entertainment	4.30	0.839
Teran wine tasting	4.08	1.017
Quality time with family	4.06	1.284
Culinary offerings	3.68	1.236
Learning through exhibition	3.38	1.024
Meeting Teran winemakers	3.14	1.178
Participation in the lottery	2.71	1.458

Teran wine tasting is in the third place of the most important motivations for attending the event. The attendees come to the Festival to the least extent because of participation in the lottery, meeting the Teran winemakers, and learning through exhibition.

The next part of the research was intended for the determination of the way the attendees get information on the Festival. This information may be useful for the planning of the Festival promotional activities.

Table 2 suggests that information on the Festival is best spread by “word of mouth”, which is proven by the fact that 26.2% of the sample respondents got information on the Festival from their relatives or friends. In the second place of the most important sources of information on this Festival are billboards, which provided information to 25.4% of respondents. In the third place of important sources of information is the website of the Municipality of Motovun, which was used as a source of

information on the Festival by 12.7% of respondents. Television was least used by the attendees as a source of information on this Festival.

Table 2. Methods and sources of information on the “TeTa – Teran and Truffle Festival”

RANK		NUMBER OF RESPONDENTS	
		Frequencies	Percentage (%)
1	Through friends/relatives	19	26.2
2	Billboards	18	25.4
3	Website of the Municipality of Motovun	9	12.7
4	Daily newspapers/magazines	8	11.3
5	Previous visit to the festival	6	8.5
6	Radio	6	8.5
7	Portal	3	0.6
8	TV	2	0.4

Furthermore, it was the authors’ intention to establish some of the characteristics of Festival attendees. This is why the respondents were asked whether they had come to the Festival alone or accompanied. Data from Table 3 suggests that attendees come to this Festival mostly accompanied.

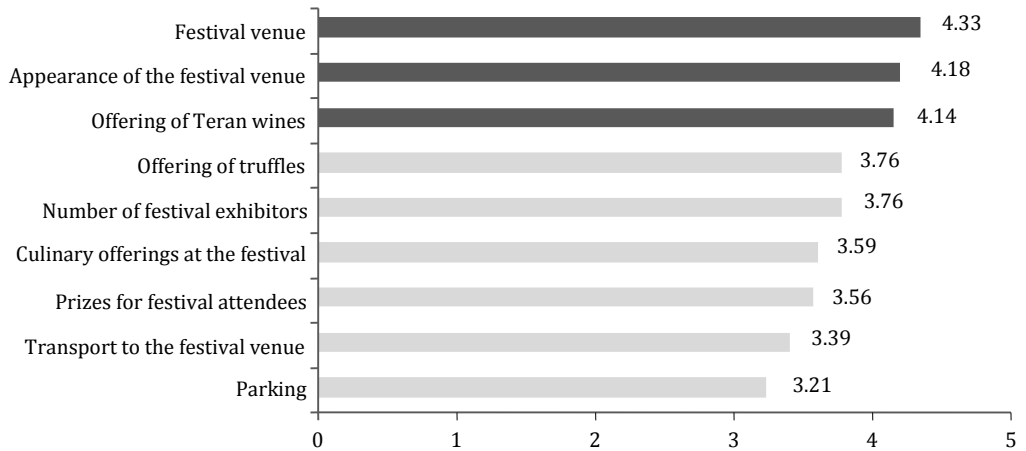
Table 3. Visit to the “TeTa – Teran and Truffle Festival”

RANK	VISIT	NUMBER OF RESPONDENTS	
		Frequencies	Percentage (%)
1	With friends/acquaintances	25	40.3
2	With family	17	27.4
3	With partner	15	24.2
4	With children	2	4.8
5	With business partner	1	1.6
6	Alone	1	1.6

The majority of attendees, i.e. 40%, come with friends and acquaintances, 27% come with their family, and nearly the same number of attendees come in couples i.e. with their partner (24%). All the above suggests that the Festival offer should be tailored to group attendees by awarding group prizes, offering packages, discounts, and the like.

The survey research of the attendees’ satisfaction with the event is a component of the research the event organiser is mostly interested in, because these results may be used as an indicator of the event organisation component that can be improved i.e. promoted. In the survey, attendees were asked to evaluate nine components of the quality of this event that are considered as key components for the determination of the level of their satisfaction with the event (Graph 1). The attendees are most satisfied with the choice of the Festival venue, followed by the appearance of the venue. According to the expressed satisfaction, the third place is taken by the offering of Teran wines, while the response rates for other Festival components ranged from “neither satisfied nor dissatisfied” and “satisfied”.

Graph 1. Level of attendee satisfaction with the organisation of the “TeTa – Teran and Truffle Festival”



The lowest evaluated component of the Festival is parking and transport to and from the tourism destination. Furthermore, expenditure is an important element of each social event, hence also of this type of event. Although this category is difficult to quantify and mostly traceable, based on the information provided by the attendees themselves, the information on the attendee expenditures may be highly relevant when making specific strategic decisions, both at the level of the event organisation and the level of marketing activities planning.

Table 4. Attendee expenditure at the “TeTa – Teran and Truffle Festival”

EXPENDITURE	N	ARITHMETIC MEAN	STANDARD DEVIATION
Food	52	82.31	101.713
Wine	52	76.63	114.595
Drinks	52	75.38	110.759
Truffle products	52	62.21	118.066
Souvenirs	52	2.69	14.834
Total expenditure (HRK)		299.22	

Table 4 suggests that Festival attendees mostly spend money on food (82.31 HRK on average), followed by wine (76.63 HRK) and other drinks (75.38 HRK). Festival attendees spend about 10 HRK less on truffle products, while the least money is spent on souvenirs. The total average expenditure of a Festival attendee is 300 HRK.

Information on the profile of Festival attendees is important for planning of activities that might influence the increase of attendee expenditures. Festival attendees from the sample are 33.5 years old on average. This group of respondents is slightly (2%) dominated by men, mostly with a high education level: 34% of them have a university degree, 21% a two-year college degree, and 8% a master's degree i.e. specialisation.

Festival attendees are predominantly citizens of the Republic of Croatia (75%), while the remaining share is dominated by attendees originating from Germany. Among the attendees from Croatia, the ones from the Region of Istria prevail (72%), followed by the attendees from Primorje-Gorski Kotar (16%), and Zagreb (10%).

3.2.2. Analysis of the Opinion of Festival exhibitors (participants)

The socio-demographic characteristics of this group of respondents are presented with the age and gender structure as well as their educational level. Accordingly, it needs to be emphasised that exhibitors who took part in the Festival in 2012 are 35 years old on average; are dominated by men; and half of the exhibitors from the sample have a high school degree.

This section outlines the results, i.e. the opinions of exhibitors, being the second group of respondents. On the question "How important do you find participation in events like the TeTa Festival?" the respondents stated, on average, that this form of participation is important (arithmetic mean = 4.17, standard deviation = 0.389). In addition, 83% of exhibitors described this type of participation as important, and 17% consider the participation exceptionally important.

Furthermore, the intention of this part of the survey was to collect information on the Festival that exhibitors consider as essential and information which they do not consider important. The results of the said analysis are shown in Table 5.

Exhibitors rated the information on the media coverage of the event as being the most important (number of articles on the Festival published in newspapers and magazines, Festival’s website visit statistics), as well as information on attendees’ motivations, i.e. whether the attendees came for relaxation, entertainment, learning through exhibitions, wine and food tasting, or if their intention was to spend some quality time with their family and friends. Likewise, exhibitors are greatly interested in the information on the financial and organisational support by the Region. On the other hand, they find the information on the event participation costs (stallage, arrangement costs) as the least important.

Table 5. Importance of knowing the information related to the “TeTa – Teran and Truffle Festival” for exhibitors

INFORMATION	ARITHMETIC MEAN	STANDARD DEVIATION
Information on the media coverage of the event (number of articles on the Festival in newspapers/magazines, Festival’s website visit statistics)	4.18	.751
Information on the attendees’ motivations for visiting the Festival (relaxation, entertainment, learning through exhibition, wine and food tasting, quality time with family and friends...)	4.09	.701
Information on the financial and organisational support by the Region	4.00	.775
Information on the financial support by sponsors	3.64	.924
Information on attendee profile (age, gender, profession, education, income, country/city of origin)	3.64	1.120
Information on attendee expenditure at the event	3.64	1.206
Basic information on other stakeholders (sponsors, media, partners, other participants)	3.55	1.214
Information on the event participation costs (stallage, arrangement costs)	3.45	1.128

Moreover, for the purpose of better understanding the needs and goals related to the participation of exhibitors in this event, the authors investigated the reasons for their participation in the Festival (Table 6).

The most important reason i.e. motivation for participation in the Festival is the promotion that can be achieved through this show. Directly or indirectly, participation in this Festival is considered to positively affect the exhibitor’s image, but also its relationship building with other producers, as well as their own image. This group of respondents sees the sale of products offered at their booths in the fourth place. Competitive spirit is not the “motivational driver” for participation in the Festival.

Table 6. Reasons for the participation of exhibitors in the “TeTa – Teran and Truffle Festival”

REASON FOR PARTICIPATION	ARITHMETIC MEAN	STANDARD DEVIATION
Promotion	4.25	.622
Relationship building with other producers	4.17	.718
Image building	4.09	.701
Sale of their own products	4.00	.853
Meeting the competition	3.75	1.138
Competitive spirit of the event	3.42	1.379

After having established the main characteristics and needs of exhibitors, the next step in the investigation included the determination of the level of cooperation with the Municipality of Motovun as the organiser of the Festival. The results of the research are shown in Table 7.

Table 7. Level of cooperation of exhibitors with the organiser – the Municipality of Motovun

LEVEL OF COOPERATION	ARITHMETIC MEAN	STANDARD DEVIATION
Festival organisation and implementation (selection of exhibitors, promotion of the festival, festival programme)	2.36	1.286
Creation and proposal of ideas related to the festival (design, date and time of the event, venue)	2.92	1.240
Financing of the festival implementation	2.40	1.430
Control of the festival (security and safety during the festival)	2.40	1.430

Exhibitors assessed the level of cooperation with the Festival organiser with a below-average rating for all components of the organisation as indicated above. The organisation itself and its implementation throughout the Festival (from the selection of participants, promotion of the Festival and its programme) got the lowest rating. However, despite the low rated collaboration, exhibitors gave a negative response to the question “Did you have problems in cooperation with the Municipality of Motovun related to the organisational aspects?” i.e. they did not have any problems of that kind. In addition, respondents stated that there were no significant barriers that led to the creation of problems between them and the Municipality of Motovun.

3.2.3. Analysis of the Opinion of Residents of the Host Town

Residents of Motovun are the third group of Festival stakeholders and the intention here was to identify the key effects of this event. Table 8 shows the economic and social effects of the Festival selected for the purposes of this research. This set of statements is dominated by social effects as compared to the economy-related effects.

The validity of such a selection emerges exactly from the group of respondents including local residents, and the intention was to establish the way and the extent to which the Festival affects their everyday life.

Out of nine social effects, the residents of the Municipality of Motovun consider as most important the fact that the event contributes to the growth of pride of the residents of Motovun whereas, on the other hand, they are of the opinion that the event does not attract very many people to Motovun. Local residents think that the event does not create too much of a crowd in the town, which is confirmed by the disagreement of residents with the view that the event interferes with their everyday life. The fact that the event allows for higher profit for local entrepreneurs (shops, taverns, restaurants) is considered the most important economic effect by local residents. This is the effect that was rated as the most important of all effects listed in the questionnaire.

Table 8. Economic and social effects of the “TeTa – Teran and Truffle Festival” on the everyday life of local residents

STATEMENT	EFFECT	N	ARITHMETIC MEAN	STANDARD DEVIATION
Event allows for higher profit for local entrepreneurs (shops, taverns, restaurants...)	Economic	30	4.27	.944
Media coverage of the event promotes tourism and business development of the Municipality of Motovun	Economic	30	4.23	.971
Event contributes to the growth of pride of the residents of Motovun	Social	30	4.10	.885
Noise level during the event is acceptable	Social	30	4.03	.850
Event has caused the improvement of the quality of life of local residents	Social	30	3.43	1.104
Residents of Motovun take part in the planning and management of the event	Social	30	3.03	1.129

It bothers me that residents of Motovun have less parking spaces at their disposal due to the event	Social	30	2.80	.961
Traffic jams caused by the event	Social	30	2.47	.937
Event interferes with the life of local residents	Social	30	2.14	.875
Increase in crime and vandalism during the event	Social	30	2.00	.788
Event attracts too many people to Motovun	Social	30	1.76	.636

Local residents were further asked: “What information about the Festival are you interested in?”. Table 9 shows that most residents of the Municipality of Motovun expressed their need to know the attendee profile – their age, gender, profession, education, income, country of origin, and motivation for visiting the Festival (relaxation, entertainment, learning through exhibitions, wine and food tasting, quality time with family and friends).

Table 9. Importance of knowing the information related to the “TeTa – Teran and Truffle Festival” for residents of Motovun

INFORMATION	N	ARITHMETIC MEAN	STANDARD DEVIATION
Information on attendee profile (age, gender, profession, education, income, country/city of origin)	30	3.37	1.098
Information on the attendees’ motivations for visiting the Festival (relaxation, entertainment, learning through exhibition, wine and food tasting, quality time with family and friends...)	30	3.37	1.245
Information on attendee expenditure at the event	30	3.13	1.196
Information on total costs	30	3.10	1.012
Basic information on other stakeholders (sponsors, media, partners, other participants)	30	3.07	1.172
Information on the media coverage of the event (number of articles on the Festival in newspapers/magazines, Festival’s website visit statistics)	30	3.07	1.015

The socio-demographic characteristics of this group of respondents (age, gender, educational level, profession) show, when considered in terms of age structure, the domination of senior citizens (27%) and middle-aged people (45-54 years old). This group of respondents is dominated by respondents with a high-school degree, who make up more than half of the sample (64%). According to the gender affiliation criterion, men and women are equally represented (50-50%). This group of respondents is dominated by employed people (33%) and retired people (20%), while 17% of respondents are unemployed.

4. CONCLUSION

This paper provides a theoretical analysis and empirical study of two activities that have to be included in the process of cultural event sustainable management in a tourism destination. These are: identification of event stakeholders and analysis of the identified stakeholders' opinions on the event. Namely, the said activities are a prerequisite for a mutual alignment of the event stakeholders' goals and needs, which will eventually have a significant impact on the effects of the event.

An analysis of the relevant literature suggested that cultural event stakeholders in a tourist destination can be classified into two main groups, namely: (1) stakeholders of primary importance, and (2) stakeholders of secondary importance. Stakeholders of primary importance are: attendees, participants (exhibitors), and local residents. Stakeholders of secondary importance include: co-workers (local entrepreneurs), sponsors and the media.

After the cultural event organisers identify stakeholders from each of the two groups, they have to start the analysis of their opinions. It is of prior importance to analyse the opinions of primary stakeholders. The authors estimate that it is appropriate to use the questionnaire as a measuring instrument for surveying the opinion of stakeholders of the cultural event in a tourism destination, provided that a separate questionnaire is

developed for each group of stakeholders. Data collected in such a manner can be processed using the statistical method of triangulation, which is considered to be very useful in research of this type. This paper presents originally developed and tested questionnaires that can be used by organisers of cultural events in a tourism destination when surveying the opinions of the three groups of primary stakeholders – attendees, participants (exhibitors), and local residents. By processing and analysing the collected primary data, the authors learned what opinion primary stakeholders have about the cultural event “TeTa – Teran and Truffle Festival”. The above is a basic input for the strategic planning process of this cultural event – one of the management phases of the “TeTa – Teran and Truffle Festival”, which is supposed to guarantee sustainable development of Motovun as a tourism destination.

The results of this research should be considered in the context of the following limitations: (1) that the research was conducted by applying the case study method; (2) that the examined cultural event is of regional character; (3) that due to a low rate of return of questionnaires in two out of a total of three stakeholder groups – attendees and local residents, the collected data cannot be considered as representative, but rather indicative; (4) that it is not known whether the results of the research are influenced by the national culture as an independent variable. In order to verify the obtained results, the authors recommend for the future: (1) to repeat the same research upon ensuring a representative sample for all three groups of primary stakeholders; (2) to carry out the research on the example of cultural events of national and international character; (3) to carry out the research on cultural events of the same character (regional, national or international), but in tourism destinations with different national cultures.

Based on the previously presented results, it can be concluded that the conducted research contributes to the development of the theory of sustainable management of cultural events in general, and especially of sustainable management of those cultural events that are organised in tourism destinations for the purpose of expanding their tourist offer i.e.

increasing their attractiveness/appeal in the tourist market. It is expected that the results of this research will be useful for: (1) scientists engaged in the research of the phenomenology of tourism, namely in such a manner that they will be found useful as a starting point or extension of their further research; (2) professors and students in higher education institutions who study the subject-matter issues within the scope of various courses; (3) DMO and DMC managers; (4) decision-makers at the local, regional and national levels of government; and (5) others.

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APPENDIX

Appendix 1. Opinions of attendees to the “TeTa – Teran and Truffle Festival”

PROJECT DESCRIPTION

Dear guests,
In cooperation with the Institute of Agriculture and Tourism from Poreč, we are conducting research on opinions and satisfaction of visitors to the Festival Te Ta 2012.
The purpose of this research is to improve the Festival with the aim to satisfy your various needs and wishes. We would appreciate your contribution to this effort.

1. What are your motives for visiting the TeTa Festival? (grade each individual statement)

	totally unimportant	not particularly important	neither important nor unimportant	important	extremely important
Relaxation and entertainment	1	2	3	4	5
Learning through exhibition	1	2	3	4	5
Tasting of teran	1	2	3	4	5
Gastro offer	1	2	3	4	5
Purchase of teran and truffle products	1	2	3	4	5
Meeting teran producers	1	2	3	4	5
Taking part in lottery	1	2	3	4	5
Quality time spent with friends	1	2	3	4	5
Quality time spent with family	1	2	3	4	5

2. How did you hear about the TeTa Festival?

(tick as applicable)

- from daily newspapers/magazines
- from the Municipality of Motovun web page
- from portals
- from the TV
- from the radio
- from jumbo posters
- from friends/relatives
- previous visit to the Festival
- other _____

3. I visited the TeTa Festival

(tick as applicable)

- with family
- with children
- with partner
- with business partners
- with friends/acquaintances
- alone

4. Grade the level of satisfaction with the organisation of the Festival TeTa, namely:

(grade each individual statement)

	totally dissatisfied	dissatisfied	neither satisfied nor dissatisfied	satisfied	extremely satisfied
With number of exhibitors at the Festival	1	2	3	4	5
Festival gastro offer	1	2	3	4	5
Offer of teran	1	2	3	4	5
Offer of truffles	1	2	3	4	5
Gifts for Festival visitors	1	2	3	4	5
Parking facilities	1	2	3	4	5
Transport from the foot of the hill to the top	1	2	3	4	5
Festival venue	1	2	3	4	5
Appearance of the Festival venue	1	2	3	4	5

5. Surveyee's age: _____

6. Sex:

- F
- M

7. Level of education:

- secondary school
- professional degree
- undergraduate degree
- graduate degree
- postgraduate specialised degree
- postgraduate doctoral degree

11. Profession

- businessman
- manager
- employee
- labourer
- student
- retired
- unemployed
- other _____

12. Amount of money spent at the TeTa Festival:

Drink: _____ kn

Food: _____ kn

Souvenirs: _____ kn

Truffle products: _____ kn

Wine (0.75 l bottle): _____ kn

8. Place/town of residence _____

9. County _____

10. Country _____

Thank you for your cooperation!

Appendix 2. Opinions of participants in the “TeTa – Teran and Truffle Festival”

PROJECT DESCRIPTION

Dear participants,

The Municipality of Motovun, in cooperation with the Institute of Agriculture and Tourism from Poreč, is conducting a research of opinions and satisfaction of participants and attendees to the TeTa Festival of Teran and Truffles 2012. The purpose of the research is to improve the Festival with the aim to satisfy your needs and wishes. Please give your contribution to this endeavour by taking part in this survey.

1. Have you taken part in the TeTa Festival up to now?
 YES (How many times?) _____
 NO
2. Have you taken part in some other similar event or exhibition?
 YES (Which one?) _____
 NO

3. How important is it for you to participate in events such as the TeTa Festival?

(please circle one number between 1 and 5)

completely unimportant	not particularly important	neither important nor unimportant	important	extremely important
1	2	3	4	5

4. How important is it for you to have the following information about the TeTa Festival?

(please grade each individual statement by circling one number between 1 and 5)

	completely unimportant	not particularly important	neither important nor unimportant	important	extremely important
Information on media coverage of the event (the number of articles in newspapers and Festival magazines, statistical data on the number of visits to the Festival web page)	1	2	3	4	5
Information on costs of participation in the event (cost of stalls, cost of arrangements)	1	2	3	4	5
Information on the sponsors' financial support	1	2	3	4	5
Information on the County's financial and organisational support	1	2	3	4	5
Basic information on other stakeholders (sponsors, media, partners and other participants)	1	2	3	4	5
Attendees' profile (age, sex, profession, education, income, town/country of origin)	1	2	3	4	5
Attendees' motives for coming to the Festival (holiday, entertainment, learning through exhibitions, food and drink tasting, spending quality time with family and friends, etc.)	1	2	3	4	5
Attendees expenditure at the Festival	1	2	3	4	5

5. How important for you are the listed reasons in relation to your participation in an event or festival such as the TeTa Festival? (please grade each individual statement by circling one number between 1 and 5)

	completely unimportant	not particularly important	neither important nor unimportant	important	extremely important
Image building	1	2	3	4	5
Promotion	1	2	3	4	5
Selling your own products	1	2	3	4	5
Meeting competition	1	2	3	4	5
Building of relationships with other participants	1	2	3	4	5
Competitive character of the event	1	2	3	4	5

6. Grade the level of cooperation with the Municipality of Motovun related to the organisation of the TeTa Festival from the aspects of: (please grade each individual statement by circling one number between 1 and 5)

	<i>do not cooperate at all</i>	<i>do not cooperate</i>	<i>neither cooperate or not cooperate</i>	<i>cooperate occasionally</i>	<i>cooperate all the time</i>
Creation and proposal of ideas for the Festival (preparation of the Festival itself, date, time and venue of the Festival)	1	2	3	4	5
Festival organisation and implementation (choice of participants, Festival promotion and Festival programme)	1	2	3	4	5
Festival financing	1	2	3	4	5
Festival supervision (security and safety during the Festival)	1	2	3	4	5

7. Have you had any problems in cooperation with the Municipality of Motovun in relation to different aspects of organisation of the TeTa Festival?

- YES
 NO

(If your answer is YES, please answer question 8.)

8. Which of the following obstacles are responsible for the creation of problems between you and the Municipality of Motovun as the TeTa Festival organiser? (please grade each individual statement by circling one number between 1 and 5)

	<i>they were not responsible at all</i>	<i>they were not responsible</i>	<i>they were neither responsible or not responsible</i>	<i>they were responsible</i>	<i>they were extremely responsible</i>
Differences in goals	1	2	3	4	5
Nonexistence of the event planning document	1	2	3	4	5
Lack of financial means	1	2	3	4	5
Lack of information about attendees' needs and wishes	1	2	3	4	5
Costs of participation in the event	1	2	3	4	5
Poor communication	1	2	3	4	5
Other (please specify)	1	2	3	4	5

9. Respondent's age: _____

10. Sex:

- F
 M

11 Degree of education:

- primary school
 secondary school
 professional degree
 undergraduate degree
 graduate degree
 postgraduate specialised degree
 postgraduate doctoral degree

12. Place/town of residence _____

13. County _____

14. Country _____

YOUR SUGGESTIONS, REMARKS AND COMPLIMENTS:

Thank you for your cooperation!

Appendix 3. The Municipality of Motovun residents' opinion about the “TeTa – Teran and Truffle Festival”

PROJECT DESCRIPTION

Dear residents of Motovun,

The Municipality of Motovun, in cooperation with the Institute of Agriculture and Tourism from Poreč, is conducting a research of opinions and satisfaction of attendees and exhibitors at the TeTa Festival of Teran and Truffles 2012.

The purpose of the research is to coordinate the goals of the residents of Motovun, attendees and exhibitors at the Festival, as well as the Municipality of Motovun, with the final goal of improving the quality of the Festival. We would therefore kindly ask you to complete this anonymous survey questionnaire, thus contributing to this endeavour.

1. To what extent do you agree with the following statements related to the TeTa Festival?

(Please circle one number between 1 and 5 for each individual statement)

	<i>I do not agree at all</i>	<i>I do not agree</i>	<i>I am neutral</i>	<i>I agree</i>	<i>I agree entirely</i>
The event helped to improve the quality of life of the local population	1	2	3	4	5
The media coverage of the event promotes tourism and business development of the Municipality of Motovun	1	2	3	4	5
The event enables local businessmen (shops, taverns, restaurants, etc.) achieve higher income	1	2	3	4	5
The event contributes to an increase in pride of Motovun residents	1	2	3	4	5
The event disturbs the local population's life	1	2	3	4	5
The citizens of Motovun participate in the event planning and management	1	2	3	4	5
The level of noise during the event is acceptable	1	2	3	4	5
During the event, the number of criminal acts and acts of vandalism is larger	1	2	3	4	5
The event attracts too many people to Motovun	1	2	3	4	5
Traffic congestion occurs due to the event	1	2	3	4	5
I am bothered by the fact that, due to the event, the number of parking spaces for the citizens of Motovun is reduced	1	2	3	4	5

2. What information about the TeTa Festival are you interested in?

(Please circle one number between 1 and 5 for each individual statement)

	<i>completely boring</i>	<i>not particularly interesting</i>	<i>neither interesting nor boring</i>	<i>interesting</i>	<i>extremely interesting</i>
Information on media coverage of the event (the number of articles in newspapers and Festival magazines, statistical data on the number of visits to the Festival web page)	1	2	3	4	5
Information on Festival total expenditure and income	1	2	3	4	5
Basic information on other stakeholders (sponsors, media, partners, other participants)	1	2	3	4	5
Visitors' profile (age, sex, profession, education, income, town/country of origin)	1	2	3	4	5
Visitors' motives for coming to the Festival (holiday, entertainment, learning through exhibitions, food and drink tasting, spending quality time with family and friends, etc.)	1	2	3	4	5
Visitors expenditure at the Festival	1	2	3	4	5

If you were given an opportunity, what would you change in relation to the TeTa Festival?

Respondents' age:

- Under 24
- 25 - 34
- 35 - 44
- 45 - 54
- 55 - 64
- 65 and over

4. Degree of education:

- primary school
- secondary school
- professional degree
- undergraduate degree
- graduate degree
- postgraduate specialised degree
- postgraduate doctoral degree

5. Sex:

- F
- M

6. Profession

- businessman
- manager
- employee
- labourer
- student
- retired
- unemployed
- other _____

Thank you for your cooperation!

Marko Perić¹

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ZERO WASTE STRATEGY FOR EVENTS AND FESTIVALS – CONTRIBUTION TO SUSTAINABLE DEVELOPMENT

Abstract

Events and festivals have a positive impact on the local economy but these large gatherings usually produce an increase of resources and accumulated waste. This could result in negative effects, especially in those tourist areas which owe their popularity to unspoiled environment. The aim of this paper is to propose a way how zero waste philosophy could be applied in the organisation of events and festivals. In order to contribute to the sustainable development of destinations, this paper suggests a more holistic approach that includes main steps to sustainable event and festival management and selected indicators. A best practice example shows how realistic it is to achieve the 'zero waste' goal in organising and managing an event.

Keywords: *Zero waste, sustainable development, events and festivals, Strategy, organisation, management*

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1. INTRODUCTION

Events and festivals are an important opportunity to promote a destination and increase tourist flows (Yeoman et al., 2004) by offering a variety of entertainment opportunities for local residents and tourists, even outside the main tourist season. That could have a positive impact on the local economy. In recent years, the proposals for events and festivals have multiplied, for example: cultural and sports events, food and wine, music or cinema festivals. The difference between the festival and the event is that the event is an item in a programme or the programme as a whole and typically lasts for a shorter period of time (e.g. few hours or a day), while festival is a series of thematic events that can last for a longer period (e.g. more than one day) (Hawker & Cowley, 1997). Although festivals and events vary enormously in type and form, the management issues relating to this wide range are often surprisingly similar (Yeoman et al., 2004).

One of the issues that managers must deal with is the fact that these large gatherings produce an increase of water and energy consumption together with waste of food and various other materials. At each festival or event hundreds or thousands of people gather to enjoy the event, but in doing so they generate thousands of tonnes of waste - empty bottles, used paper plates, plastic cutlery and glasses, packaging, unwanted food and drinks, waste water, packaging, general waste, plastic bags and other negative effects on natural environment. On a large-scale, the waste of products is constantly increasing in the world, even in the less industrialized countries (although in different stages of the production chain). Recent research and studies estimate that food waste in the world has increased by more than 50% since 1974 (Hall et al., 2009).

This could result in negative effects, especially in those tourist areas which owe their popularity to being under environmental protection, such as natural habitats or archaeological sites. In light of this, a sustainable tourism policy can be achieved with the adoption of 'green' and/or 'zero waste' actions to lower the negative impact on the environment caused by

large gatherings, and to transform the waste originated by tourist flows into a new resource for local communities both from a social and economic point of view. The key to transforming waste into a resource is to lower the waste produced at its source and to strengthen the recycling chain.

The aim of this paper is to propose a way how zero waste philosophy could be applied in the organisation and management of events and festivals contributing to the sustainable development of destinations. Respecting the multidimensional nature of sustainability this paper implements a more holistic approach to the strategic management of events and festivals involving not only environmental but some other aspects of sustainability as well.

Authors reconsidered concepts of sustainable development and zero waste from the perspective of event organisation and management. In addition, authors presented seven operational steps to run successful zero waste events and proposed a set of indicators that should be met if organisers want their events become 'zero waste'. Finally, authors used a case study method for holistic and in-depth analysis on a real event. Data was gathered from two main information sources: desk-research and semi-structured interviews. Three qualitative semi-structured interviews were held with key managers in the case study event. They included: the general manager, his assistant for the promotion and presentation, and one of the rangers of the Učka Nature Park Public Institution (which organise the case study event). These interviews provided researchers with valuable information on starting-up, key moments, innovative zero waste solutions, and future plans of the event.

This paper contains four sections. The first section provides a brief, necessarily incomplete review of the literature on zero waste concept and sustainable development. The chapters that follow briefly present the main steps to sustainable event and festival management with selected zero waste indicators. Finally, a best practice example shows how realistic

it is to achieve the 'zero waste' goal in organising and managing an event. The paper finishes with conclusion remarks.

2. LITERATURE REVIEW

When people hear the term 'zero waste' for the first time, the common response is to think that it sounds unrealistic. Zero waste however is not so much about a goal as about a philosophy that says waste is never a good thing (Auckland City Council, 2008, 4). Accordingly, people should not accept waste as inevitable; people should work towards minimising it. Hence, zero waste is a philosophy, a strategy, and a set of practical tools seeking to eliminate waste, not manage it (UNEP, 2012b). This approach is similar to the ideals of 'zero accidents' in the workplace or 'zero defects' in manufacturing. Even if it is not possible to completely eliminate waste due to physical constraints or prohibitive costs, zero waste provides guiding principles for continually working towards eliminating wastes (Snow & Dickinson, 2001). Therefore, zero waste refers to waste management and planning approaches which emphasize waste prevention as opposed to end of pipe (EOP) waste management (Snow & Dickinson, 2001; Spiegelman, 2006; Young et al., 2010). The zero waste concept respects waste management hierarchy, or the 5 R's of waste management – Reduce waste, Reuse items, Recycle, and Recover materials then Residual disposal in a landfill as the last option (Environment Canterbury, Regional Council, 2009). However, additional concepts do not need to be limited to 5 R's. For instance, El-Haggar (2007) proposes that to achieve sustainable waste management, a 7R methodology should be adopted: Reduce, Reuse, Recycle, Recover, Rethinking, Renovation, and Regulation.

In such a way zero waste concept encompasses more than eliminating waste through recycling and reuse; it focuses on restructuring production and distribution systems to reduce waste (Young et al., 2010). It could be said that zero waste is a 'whole system' approach that requires a rethink of how materials flow through our society, and a redesign of those systems

to minimise material requirements and maximise material utilisation (Auckland City Council, 2008, 4). It is primarily based on cleaner production, waste management, the reduction of unnecessary consumption, and the effective utilization of waste materials (Young et al., 2010). Zero waste approach takes Nature as its starting point, where there is no waste, because what is surplus to one part of the system inevitably becomes food or fuel for another part of the system. It envisages a society where material is constantly cycled through different systems, adding value at each point in the cycle (Auckland City Council, 2008, 4).

In the context of events, a zero waste approach is not just about managing waste that is created. It is about continuously seeking to improve the management of material flows so that eventually there are no materials used in an event that do not have further beneficial use (Auckland City Council, 2008). A zero waste event is not accomplished by merely adding recycling and composting bins; the key to a zero waste event is careful planning so that all materials used and discarded are reusable, recyclable or compostable (UNEP, 2012b). A zero waste event therefore is an event run according to this zero waste philosophy, rather than an event from which there is not a single scrap of rubbish produced. This approach has implications for virtually all aspects of how an event is designed and managed. It includes the types of activities on site, the supply of materials, education and communication, to waste collection, processing, and monitoring (Auckland City Council, 2008, 4).

In addition, the zero waste concept can be considered within the context of sustainable development that has emerged as an influential, yet controversial, concept for business and policy (Hall et al., 2010). The term 'sustainable development' was first coined at the United Nations Conference on the Human Environment in 1972. Later this concept gained prominence by way of a report to the United Nations by the World Commission on Environment and Development (WCED, 1987). According to the report, sustainable development 'meets the needs of the present without compromising the ability of future generations to meet their own needs' (WCED, 1987, 43). In other words, 'sustainable development

implies that renewable resources should be used wherever possible and that non-renewable resources should be husbanded (e.g., reduced and recycled) to extend their viability for generations to come' (Hall et al., 2010, 440).

This definition emphasises the long-term aspects of the concept of sustainability (Diesendorf, 2000) and dynamic and intergenerational aspect of sustainable development (Hall et al., 2010). Certainly, environmental concerns are important, but the basic argument is one of welfare (Kuhlman & Farrington, 2010). The context in which the definition of sustainable development is embedded indicates that 'needs' include a sound environment, a just society, and a healthy economy (Diesendorf, 2000). Moreover, the intergenerational equity also suggests a confluence of diverse social, environment, and economic objectives and raises a number of important questions (Hall et al., 2010).

Some limitations of the WCED (1987) definition have been critically discussed in terms of trade-offs between environment, economy, and society (Diesendorf, 2000) suggesting that sustainable development is really an oxymoron (Robinson, 2004). Seghezzeo (2009) tried to mitigate the limitations of the WCED definition considering sustainability as the five-dimensional conceptual framework within which the territorial, temporal, and personal aspects of development can be openly discussed. According to Seghezzeo, sustainability could be better understood in terms of 'Place' (containing the three dimensions of space), 'Permanence' (dimension of time), and 'Persons' (human dimension). However, sustainability is almost always seen in terms of three dimensions: social, economic, and environmental (Kates et al., 2005; Strange & Bayley, 2008). These three dimensions must be in harmony.

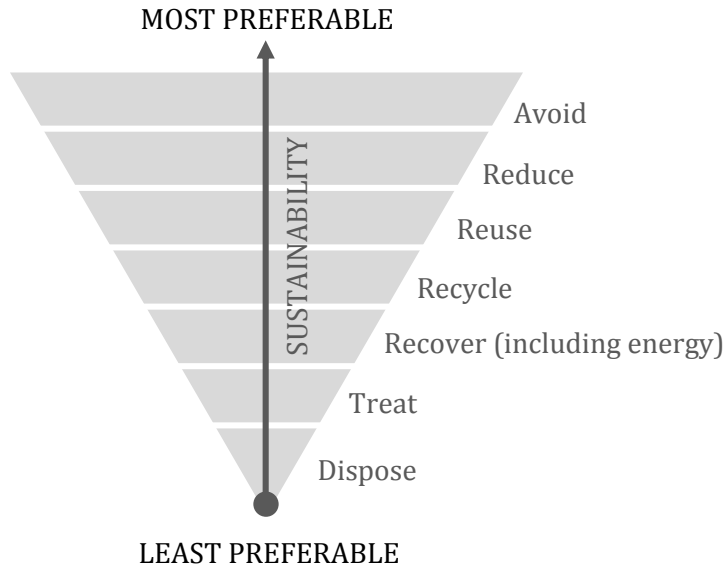
Since the monitoring and measurement are the final steps in the planning process, sustainable and/or zero waste indicators became quite common topics in research and practice (Hughes, 2002; UNWTO, 2004; HwanSuk & Sirakaya, 2006; Niemeijer & de Groot, 2008; TEDx, 2012; UNEP, 2012b; to list only a few). In a search for indicators that can monitor the

sustainability of the natural and socio-cultural environment, Hughes (2002) and Niemeijer and de Groot (2008) analysed environmental indicators, while HwanSuk and Sirakaya (2006) proposed six dimensions (political, social, ecological, economic, technological, and cultural) of indicators to measure community tourism development (CTD) within a sustainable framework. UNWTO (2004) defined indicators of sustainable development for tourist destinations. In the context of zero waste, few groups of indicators could be distinguished: waste production, waste reduction, adequacy of waste collection services, handling and disposal of hazardous substances, impact of waste on the destination, perception of destination cleanliness, and environmental management. In addition, TEDx organizers made a significant effort to define 'Sustainable Event Toolkit' (2012) establishing seven groups of basic indicators (Food & Beverage, Energy, Waste & Materials, Travel and Transportation, Communications, Education & Outreach, Employee and Community Health, Hotel & Accommodation) for measuring the sustainability of an event.

3. STEPS TO SUSTAINABLE EVENT AND FESTIVAL MANAGEMENT

The key to creating a zero waste event is being able to control the flow of materials entering and being used on an event site, so that only materials that are absolutely necessary are brought onto a site, and all of the materials that do come on site are able to be reused, recycled or composted through the waste collection systems set up on site. This flow of material should follow the logic of the waste management hierarchy that is recognised internationally as an aspirational framework for sustainability (Figure 1).

Figure 1. Waste management hierarchy



Source: Government of South Australia (2011). South Australia Waste Strategy 2011-2015, p. 20. <http://www.zerowaste.sa.gov.au/upload/resource-centre/publications/waste-strategy/4821/ZWSA%20WASTE%20STRATEGY%2011.12.11.pdf> (29.05.2014.)

The principles of the waste management hierarchy are: ecologically sustainable development, best practice methods and standards, and open dialogue with local government, industry, and the community.

To achieve this one needs to go through a process of thinking about what materials are going to be brought into an event site, and whether these can be eliminated, reduced, reused, recycled or composted. Where materials do not fit into one of these categories one should investigate alternatives that can be reused, recycled or composted and then work with suppliers to specify these for the event. Waste generated at public events can usually be separated into two categories – recyclable and biodegradable. Recyclables such as drink containers and biodegradable materials that will decompose include organic materials such as food scraps, 'paper' cups, cutlery and plates made from corn-starch or similar, cardboard, and paper. It is also necessary to consider the disposal of other

waste that is not recyclable or disposable (for example, disposable nappies, cigarette butts, liquid waste). Other waste (for example, cable ties, plastic bags, broken chairs, pieces of power cables) should be removed from the site and disposed of as general waste.

It is important to consider the operational components needed for successful implementation of a zero waste management plan. In other words, to be more operational, seven key steps to run a successful zero waste event are as follows (Auckland City Council, 2008, 5):

1. Commit to 'zero waste',
2. Engage key stakeholders,
3. Determine potential waste,
4. Plan your system,
5. Operate your system,
6. Communicate,
7. Monitor & Improve.

Step 1: Commit to “zero waste”

The event initiators and organisers need to make a firm commitment to create a zero waste event and provide the necessary resources (including people's time).

Things to do:

- Develop a written zero waste policy.
- Develop waste reduction targets for your event.

Planning actions and minimum requirements for an environmental organization of the event should be written and approached systematically.

Step 2: Engage key stakeholders

Holding a zero waste event requires the cooperation of everyone who is going to take part, from event organisers, suppliers and visitors, to waste and recycling service providers, cleaning/litter crews, etc. In order to

ensure long-term stability of the event or festival, the organiser has to identify and manage all the stakeholders related to the event. What's more, it is important to communicate with key stakeholders early and secure their agreement to play their part in making the event as waste free as possible.

Things to do:

- Map out all relevant stakeholders and among them include: site owners, waste companies, recycling companies, recycling/composting processors, suppliers, stall holders, onsite staff/volunteers, cleaners, entertainers, media, sponsors, attendees, venue owners/managers, hotels, local residents, workforce, participants, statutory bodies, local authorities, emergency services, relevant NGOs, security.
- Categorise stakeholders: differentiate between internal and external, and primary and secondary (Cleland & Ireland, 2006) stakeholders and define their role (Do they have decision-making or purchasing power? Will they interact with your participants?). Assess their area of influence, level of importance, and current involvement or interest in (events) sustainability so as to benefit from their potential fully.
- Contact stakeholders and tell them of your zero waste objectives. Give stakeholders time to adapt and better respond to the sustainability strategy needs. Explain the background of the environmental and social issues so decisions are better understood, thus giving stakeholders a sense of pride in having been part of the process.
- Secure their commitment (establish formal collaboration by setting common goals and using joint resources) to play their part in making the event a zero waste event.
- Plan awareness-raising and capacity-building activities, from simply circulating information, to organising meetings and training for those that will have a role in the event. Take advantage

of the fact that sustainability issues are now receiving more media coverage than ever before and use practical examples and concrete figures to capture the attention of the general public.

Special attention should be given to food and drink vendors, service providers and suppliers. Vendors should be informed about the event expectations that they may only sell or use products that are recyclable, biodegradable or reusable (to be specified in vendor contracts). Also, they should be provided with a list of products acceptable for use at the event with the product supplier contact details and a separate list of materials that are not acceptable and should not be brought into the event. For instance, a new green printer can be presented to the graphic designer, marketing or advertising staff to discuss green printing practices, paper and ink choices (Jones, 2014).

On the other hand, Sustainable Procurement (SP) is about incorporating environmental, economic and social aspects into procurement procedures. SP enables organisers to meet environmental goals such as reducing greenhouse gas emissions, improving energy and water efficiency and supporting recycling, encourage social improvement and achieve financial savings. If the organiser is a public body, it's about Sustainable Public Procurement (SPP). The social benefits of SPP may include poverty reduction, improved equity and respect for core labour standards. From an economic perspective, SPP can generate income, reduce costs and support the transfer of skills and technology (UNEP, 2012a). The SP principles were developed by the Marrakech Task Force (MTF) and include: Good procurement is sustainable procurement, Leadership, Policy through procurement, Enabling delivery, Implementing and Monitoring results and outcomes (Figure 2).

Figure 2. The Marrakech Approach



Source: Zero Waste Scotland, *Sustainable Procurement in Scotland - A Collection of Case Studies*, <http://www.zerowastescotland.org.uk/> (15.07.2013.)

Objectives should be clearly defined and zero waste requirements included from the tendering process onwards and later in all agreements. When issuing calls for tender for a large event, it is advisable to clearly state right from the beginning and identify in the subject matter that you want to organise a “zero waste - sustainable event”. All subsequent tender phases and criteria need to relate to the subject matter. If a selection is not possible (e.g., because a venue has a pre-selected caterer), those involved in procuring goods and services should be informed about the sustainability requirements of the event. If someone else is selecting the suppliers, they should be empowered with the knowledge needed to make the most sustainable choice.

Step 3: Determine potential waste

The quantities and types of waste that will be generated by an event are quite variable and will be dependent on a range of factors including the type of event, the numbers of people attending, the duration of the event, the types of stallholders present, policies on material that is allowed to be taken into the event area, unique bulk event waste (Auckland City Council, 2008, 7). Types of waste according to the material include paper, plastic, metal, glass, wood, organic, textiles and other waste. Past or other events experiences could be used to plan the quantities.

Step 4: Plan your system

Of critical importance to a successful zero waste event and/or festival will be correctly identifying potential waste streams and figuring out how these can be best addressed. Once the organiser has figured out what final waste stream is likely to consist of (after eliminating materials not wanted on site, and substituting recyclable or compostable materials for non-recyclable and non-compostable materials), it should be decided how the material will be separated and collected.

Things to do (for each of the Set-up, Public Area, and Back of House areas):

- Decide in consultation with your recycling and waste service providers what separate streams of material will be collected.
- Make sure it is clear what materials the recyclers and/or composters will (not) accept.
- Construct a site plan (refer information box).
- Using the site plan and estimates of volumes of material you expect, work out how many bins will be needed.
- Make allowances for peak flows (for example, around mealtimes in public areas).
- Decide on the types of bins and signage that will be used for each collection stream.

Step 5: Operate your system

Make sure the system will work on the day by resourcing it properly and having spare capacity in case the number of people attending or site arrangements are different than anticipated.

Things to do – Servicing Arrangements:

- Appoint an on-site operations manager who knows the system.
- Work out how often you will need to service bins/recycling stations.
- Based on servicing arrangements determine how many staff will be needed.
- Schedule staff numbers to cope with peak times.
- Make use of volunteers to help encourage people to separate their waste properly. Having people monitoring waste stations is one of the key success factors.
- Determine how waste from bins that have been emptied will be transported back to bulking and storage areas.

Things to do – Waste storage and sorting areas:

- Allocate space for materials emptied from containers to be bulked and stored prior to being transported off site for recycling, composting or disposal.
- Some additional sorting of recyclable materials to remove contamination and/or sorting of residual rubbish to remove recyclables can be done in the storage areas.

Things to do – Clean up:

- If good systems have been put in place and are well run, the amount of litter should be minimised. However, measures to recycle appropriate litter items (particularly in areas that may have been difficult to service) should be put in place.
- Ensure all waste and recycling is removed from the site in accordance with the contracts.

Step 6: Communicate

Having an event that diverts waste from landfill is something of which the organisers will surely be proud. It helps attract both patrons and sponsors so it is worth telling the world. However, no matter how good the systems are, if the organisers do not communicate well with the people who have to use them they will not perform.

Things to do – Pre event communications:

- Remind suppliers and vendors of the waste system requirements.
- Tell sponsors what to expect.
- Use media (publicise the fact that your event will be zero waste).
- Obtain the endorsement of a well-known member of the community or local celebrity who will promote the event - mentioning its environmental credentials.
- Promote your environmental objectives using word of mouth, volunteers and multimedia avenues, including the event's website.

Things to do – Communications during the Event:

- Meet vendors to ensure back of house waste systems are working properly.
- Put signage, on the bins, around the site in visible locations, etc.
- Use volunteers/staff to encourage the public to use systems correctly.
- Put public announcements/reminders.
- Put posters informing people of system in prominent places – entrance, food stalls etc.
- Provide incentives (e.g., spot prizes for good recyclers).
- Meet photographers/media representatives and highlight the zero waste systems.

Things to do – Post event communications:

- Disseminate and report on event's success (to sponsors, site owners, event owners and local or national media).
- Request feedback from suppliers & contractors.

All the communications should be simple, clear, positive and, maybe the most important, frequent. Also, all the communications activities have the potential to reduce negative impacts and increase awareness-raising (UNEP, 2012b).

Step 7: Monitor & Improve

After a waste management plan has been developed and implemented, a monitoring program must be put in place. It is important to monitor how well the systems have worked so as to be able to publicise successes and get feedback that will help the organisers to improve the system on an ongoing basis.

Things to do:

- Appoint someone to be responsible for ensuring that data from the event recycling systems is measured and recorded.
- Record the quantity of materials collected from each of the collection streams (by weight or volume). Also, obtain data on the amount of recyclable material sent to a recycling depot, amount of biodegradable material sent to a composting facility and the amount of material prevented from going to landfill (the total of the two above).
- Note any contamination and litter levels throughout the event.
- Consider doing a waste audit of the residual (non-recycled) waste to determine where systems can be improved and how non-recyclable waste can be avoided. Consider writing up and publishing the results of your audit.
- Request feedback from suppliers and the public.
- Consider writing up a case study to pass on lessons learned.

Feedback and data on the conducted event are of great assistance for future event organisation. In that sense, the selection of key indicators to be monitored could be crucial. They could enable the identification of areas for improvement and target resources more effectively.

4. PROPOSAL OF ZERO WASTE INDICATORS

Literature review on sustainability (WCED, 1987; Diesendorf, 2000; Kates et al., 2005; Strange & Bayley, 2008; Seghezzi, 2009) and sustainable and/or zero waste indicators (Hughes, 2002; UNWTO, 2004; HwanSuk & Sirakaya, 2006; Niemeijer & de Groot, 2008; TEDx, 2012; UNEP, 2012b) indicates to different and multidimensional approaches. Therefore, while elaborating this proposal of zero waste indicators, the wider approach to sustainability is accepted involving not only environmental but some other aspects of sustainability as well.

Hence, according to work in progress (FTHM & Turistica, 2014), there are six basic criteria that define zero waste event: environmental, transport, social, cultural, sustainability (in the narrower sense), and economic. Within these basic criteria 14 sub-attributes and 23 indicators in total were proposed (Table 1).

Table 1. List of Zero Waste Indicators

CRITERIA	SUB-ATTRIBUTES: INDICATORS
Environmental	Minimization of waste quantity: <i>1. Quantity (volume) of total waste produced – in total m3</i> <i>2. Quantity (volume) of total waste produced – in m3 / per visitor</i>
	Minimization of resources: <i>3. Percentage (%) of recycled materials used per event</i>
	Separate collection of waste: <i>4. Percentage (%) of total separate waste per event</i>
Transport	Accessibility of the venue: <i>5. Presence of organized public transport to the event for visitors</i> <i>6. Presence of organized public transport for the programme participants (performers)</i>
	Accessibility for disabled people: <i>7. Presence of access hubs for disabled people</i> <i>8. Presence of volunteers for helping disabled people</i>
Social	Safety and security: <i>9. Presence of organized medical service at the event</i> <i>10. Presence of organized fire department service at the event</i> <i>11. Presence of organized security service at the event</i>
	Participation of local community: <i>12. Presence of local community in the organization of the event</i> <i>13. Involvement of local volunteers in the organization of the event</i>
Cultural	Multicultural character: <i>14. Number of different nationalities participating in the event</i>
	Local tradition preservation: <i>15. Promotion of local community through the event programme</i>

	Heritage preservation and inclusion: <i>16. Inclusion of local culture, tradition, customs or/and heritage in the event's programme</i> <i>17. Inclusion of local cultural or/and heritage sites in the event</i>
Sustainability	Sustainable responsibility: <i>18. Presence of educational programmes</i>
	Promotion of the respect to the environment: <i>19. Presence of sustainability awareness</i> <i>20. Presence of sustainable promotional activities</i>
Economic	Strengthen the local economy: <i>21. Involvement of local entrepreneurs</i>
	Event attractiveness: <i>22. Customer satisfaction</i> <i>23. Budget realisation</i>

Source: FTHM & Turistica (2014). *Zero Waste Guidelines for events and festivals (version 13.04.2014)*, Faculty of Tourism and Hospitality Management, Opatija, Croatia, Faculty of Tourism Studies Portorož - Turistica, Slovenia.

Proposed indicators are simple, understandable, and achievable for organisers and should be kept in mind as early as the planning phase. Further, proposed indicators allow the expected impacts of the strategy to be measured against actual changes, and this can inform future revisions of the management plan. In such a way, they could be of great importance for events and festivals organisers and the wider public who will recognise their efforts.

5. PILOT PROJECT – UČKA'S FAIR

This paper has selected Učka's Fair as a best practice example of a zero waste event. The organisation of this event involves all six basic criteria: environmental, transport, social, cultural, sustainability and economic, and meets most of the indicators listed in Table 1. Based on in-depth interviews with the organisers of the fair and on the analysis of

promotional materials, a brief description of the events follows together with a review of the indicators that the event meets.

Every year Public Institution Učka Nature Park organises Učka's Fair, a single-day event held on the first Sunday of September at Poklon Pass in Učka Nature Park. The event originated as the result of a cross-border project with Škocjanske Jame Regional Park, which focuses on promoting the traditional values of protected areas. The objectives of Učka's Fair are to:

- Enhance the distinctiveness of Učka Nature Park and its surroundings by presenting tangible and intangible cultural values,
- Raise awareness of the importance of protecting and preserving the cultural, historical and ethnological heritage of Učka Nature Park and its surroundings,
- Present traditional products and crafts, folk customs and music,
- Create cultural-tourism attractions that will contribute to expanding and enriching the tourism offering within the Nature Park, as well as beyond its borders (Istria, Kvarner),
- Foster the sustainable development of rural areas by promoting small local tradespeople and entrepreneurs who provide an indigenous and tradition-based offering.

Participating in the fair are local exhibitors with a diverse selection of honey-based products, sheep's-milk cheese, truffle-based products, all types of wine and brandy, Istrian dried ham, homemade marmalade and syrup, homemade cookies and tea biscuits, medicinal plant products, homemade salami and meat products, fig cakes, natural preparative cosmetics, and home-grown fruit and vegetables. The fair also features an exhibition of traditional tools, utensils and tableware presented by an ethno-collection of traditional crafts. There is also a pen holding domestic animals which are of traditional importance to this region. Plays for children are performed on a small forest stage, and visitors can attend

thematic lectures about natural and cultural heritage in a “classroom in Nature”. Učka’s Fair also provides a rich cultural and entertainment programme which includes performances by folklore associations and singing groups featuring traditional dances and songs of the region. Only homemade, indigenous food is provided: vegetable stew, cabbage, sausages, wild game pot, beans and turnip. All this is the reason why between 8000 and 10000 people visit the fair, why more than 43 exhibitors participate in the sales and exhibition part of the fair, and why many people take part in the fair’s cultural and entertainment programme and educational programme (Učka Nature Park).

In terms of organisation, it is important to point out that, given the large number of visitors, a free bus service is provided, and a hike to the fair is also organised. Traffic is one-way over Mount Učka, and a discount is granted on toll charged for passing through Učka Tunnel. In addition to the existing public toilets, portable toilets are also provided. With regard to waste, extra garbage bins and a large dumpster are provided. At the end of the fair, the Municipal Service Company carries out the general cleaning of the entire area. Visitor safety and security is ensured through the services of emergency medical teams, the Mountain Rescue Service, police officers and firefighters who also help in regulating traffic.

The event is promoted through advertisements in local newspapers, announcements in radio and television shows, Web portals, radio spots, posters, flyers, banners and social networks.

Based on the description above and in-depth interviews, it can easily be concluded that Učka’s Fair is largely carried out in accordance with sustainable development principles and Zero Waste Guidelines. The Fair’s business model already applies most of the key steps to run a successful zero waste event and fulfils the following criteria:

- 5. Presence of organized public transport to the event for visitors*
- 9. Presence of organized medical service at the event*
- 10. Presence of organized fire department service at the event*
- 11. Presence of organized security service at the event*

- 12. Presence of local community in the organization of the event*
- 13. Involvement of local volunteers in the organization of the event*
- 14. Number of different nationalities participating in the event*
- 15. Promotion of local community through the event programme*
- 16. Inclusion of local culture, tradition, customs or/and heritage in the event's programme*
- 17. Inclusion of local cultural or/and heritage sites in the event*
- 18. Presence of educational programmes*
- 19. Presence of sustainability awareness*
- 20. Presence of sustainable promotional activities*
- 21. Involvement of local entrepreneurs*
- 23. Budget realisation*

Further, findings indicate that minor organisational adjustments are required for the event to indeed apply the monitoring and evaluation (the last of seven key steps) and fulfil the remaining indicators. Additional efforts need to be made to ensure measurement the total waste produced, a minimal percentage of the use of recycled materials/resources, separate collection of waste, easier access for disabled people, involvement of local volunteers in the organisation of the event and for helping disabled people and monitoring customer satisfaction. In this way, Učka's Fair would truly become a zero waste event, making an even greater contribution to sustainable development in general.

6. CONCLUSION

Defining and establishing clear goals is the first step of creating a zero waste strategy for an event or festival. From the perspective of event organisers, zero waste in festivals and events is a goal to reach. However, it has been shown throughout this paper that complete elimination of waste or an event from which there is not a single scrap of rubbish produced will be hard, in some cases even impossible to reach (Snow & Dickinson, 2001). Therefore, event organisers should follow zero waste as a strategic guidance and continually work towards eliminating wastes. They have the most influence in minimising waste at public events whether they are a professional company, a member of the public, staff of a school, the management committee of a sporting organisation, tourist board, association, etc.

This paper therefore agrees with the existing attitudes and considers zero waste in two ways. First, zero waste could be conceived as a philosophy that says waste is never a good thing (Auckland City Council, 2008; UNEP, 2012b). Second, zero waste is also a strategy that involves a set of practical tools seeking to minimise waste (UNEP, 2012b). In this sense, most of the work described in seven key steps to run a successful zero waste event will be focused to minimise different types of waste.

However, when planning events and festivals, organisers should not neglect other dimensions of sustainability. Therefore, this paper has respected multidimensional nature of sustainability (WCED, 1987; Hall et al., 2010; Diesendorf, 2000; Kates et al., 2005; Strange & Bayley, 2008; Seghezze, 2009) and implemented a wider (holistic) approach to management of zero waste events and festivals including environmental, transport, social, cultural, sustainability, and economic criteria. Each of these criteria is further divided to sub-attributes and indicators enabling monitoring over the whole system, that is zero waste event.

It can be concluded that running such a multidimensional zero waste concept can have positive benefits for every event or festival and the wider community, including the following:

- It can reduce the impact of an event/festival on the environment by minimising waste going to landfills and increasing the volume of materials recycled or biodegraded.
- It can lead to environmental improvements.
- It can help to increase environmental awareness and inspire change.
- It can trigger innovation in the marketplace stimulating new product growth.
- It can help to meet increasing community expectations to be seen to be green.
- Financial advantages can be gained by reducing costs from waste disposal and litter picking.
- It can create good will amongst the team staging the event.
- It can create a positive image for the event planners.
- It can make the event attractive to sponsors.
- It can yield long-term social benefits for the local community.

The best practice example 'Učka's Fair', which has implemented all of the criteria and the majority of indicators, confirms these statements. It could be a benchmark for other events and festivals that are trying to reach zero waste goals. The greater the number of such events, the negative effects on the environment as a whole will be lower, and the contribution to sustainable development will be higher.

From theoretical viewpoint, this research complements the existing literature by trying to integrate the management theory and zero waste approach within the context of sustainability. From practical viewpoint, it provides event organisers with a practical tool facilitating organisation and monitoring of zero waste events. Future studies should also focus its research scope on other dimensions of sustainability, for instance temporal or personal, trying to define appropriate indicators for these dimensions. Finally, research should try to examine the relation between strategy and performance in zero waste events.

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PART III

TOURIST OFFER ACCORDING TO THE NEW TOURISM

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IMPORTANCE OF MODERN HOSPITALITY BUSINESS IN DESTINATIONS OF CULTURAL TOURISM

Abstract

Cultural tourism is often also called cultural heritage tourism; although it presumes acquaintance of tourists with the cultural diversities and attractions of a specific destination, the heritage tourism is one type of cultural tourism. Tourism affirms cultural resources through the contents of the whole destination offer, touristically valorising them. How hospitality business recognises the importance of valorisation of cultural resources and how it communicates its offer is the subject of research in this paper. It reflects on research goal which is focused on recognition of the importance of the formation of a hotel offer in accordance with the development of cultural tourism, with implementation of modern marketing and technologies. The research is supported with scientific methodology both, qualitative and quantitative methods which bring confirmation of the hypothesis and result in findings. The implementation of authentic cultural heritage in art/design/heritage hotels should enrich and strengthen the competitive positions of both, tourist destination and accommodation offer.

Keywords: *Cultural tourism, heritage, specialised hotels, art and design hotels*

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1. INTRODUCTION

Hospitality represents a considerable business in the global frameworks and modern developmental trends and tourist demand affect its modification. Numerous trends stress the importance of modern hospitality business given that a modern tourist is no longer satisfied only with the primary offer in hotel facilities, but requires a differentiated and personalised service, which becomes his primary motive for travel. More specifically, motives no longer refer exclusively to relaxation and passive spending of free time, but to an active participation in special interest tourism, with valorisation of market niches. Hotel companies try to follow trends and implement innovations in order to successfully survive in the multitude of competition.

Until some ten years ago, the Croatian hotel offer was characterised by unification, unrecognisability and channelling towards an unidentified tourist market. Certain hotel facilities of cultural and historical significance conducted their business without emphasising their, then unvalorised, competitive advantages. The reason for this was evident from insufficient monitoring of the development of world tourist trends, as well as from the low degree of respect for culture as a potential driving force of more intensive tourist traffic in out-of-season periods. The problem area of legal ownership issues in Croatia, as a post-transition country, also contributed to a poorer perception and linking of culture and tourism.

Solving this problem area, as well as new knowledge in the potentials of destination tourism development positions the question of the link between culture and tourism into the focus of interest, bringing closer the Croatian tourism competitiveness to the world tourist destinations.

The goal of this paper is to determine recognition of the importance of the formation of a hotel offer in accordance with the development of cultural tourism, with implementation of modern marketing and technologies. The purpose of this paper is evident from the research problem area, i.e. to determine recognition of the importance of quality organisation of

hospitality business in destinations of culture and tourism through the researched examples. The research was conducted using scientific and research methodology, including different methods of data collection, statistical methods, in-depth interviews, meta-analysis, as well as the techniques of creative thinking. Methodology is oriented towards the research of cultural tourism and the concept of special interest hotels related to cultural heritage, both aiming to develop a sustainable tourist destination with authentic cultural experience. Hypothesis of the paper: "Cultural tourism enriches hospitality industry and forms innovative types of accommodation structures that impact destination positioning" is researched, analysed and confirmed.

2. CULTURAL TOURISM AND CROATIAN HOSPITALITY BUSINESS – Theory and literature review

The basis of cultural tourism development is the diversity of attractions which represent a common heritage of mankind. Cultural tourism destinations should have all the infrastructural and service facilities for the purposes of the development of selective, sustainable tourism.

ECTARC (European Centre for Training and Regional Co-operation) (1989) compiled the list of types of localities or attractions which are considered as those which attract cultural tourists, i.e. archaeological sites and museums, architecture (ruins, famous buildings, whole settlements), art which includes sculptures, ships, galleries, festivals, events, music and dance (classical, folk, contemporary), drama (theatre, film, dramaturgy), the studies of linguistics and literature, itineraries, events, religious festivals and pilgrimages, as well as entire (folk or primitive) cultures and subcultures.

In the first studies of cultural tourism, MacCannell speaks of (1976:25) "cultural production", a term which encompasses not only the processes of culture, but also the products which emanate from those processes. With regards to the multiplicative content of the term, Richards (1993) defines cultural tourism as follows: "Cultural tourism represents

movement of people caused by cultural attractions outside the place of their residence, with the intention to gather new information and experiences, in order to satisfy their cultural needs" (Jelinčić, 2008:17).

Similarities and differences in the European cultural space are a great potential for the development of heritage projects, which, among numerous other attraction categories, also include those based on networking of several destinations in accordance to the theme set and, in this way, cultural routes are formed (Horvat and Klarić, 2012: 5).

Čačić-Kumpres (1999:5) define cultural heritage as the main motive for cultural tourism, which can be: material, such as museums, cities of art, archaeological and prehistoric sites, monuments, theme parks, religious or military buildings and fortresses. On the other hand, non-material cultural heritage appears in the following forms: events, festivals, celebrations, traditions in which past and present time intertwine. The majority of these events are staged in the vicinity of material cultural heritage, but not exclusively. The association ICOMOS (International Council on Monuments and Sites) works on responsible and sustainable cultural resources management both the material and nonmaterial cultural heritage. The topic is researched and argued by many authors: Seale (1996:484-488), Hughes (1996), Cetinski et al (2012), Jelinčić (2010)

In the strategy of the development of Cultural tourism of Croatia (2003:5), the following definition of cultural tourism has been adopted: "Cultural tourism is considered to be special interest tourism for visits of people outside of their permanent residences, motivated either entirely or partially by their interest in history, art, heritage or lifestyle of a specific locality, region, group or institution".

When considering motivations and cultural tourists' profiles, McKercher and du Cros (2003:45-58) recognise five possible types of cultural heritage tourist. The first is the purposeful cultural tourist for whom cultural heritage tourism is the primary motive for visiting a destination and the individual has a deep cultural and heritage experience. Secondly,

there are the sightseeing cultural heritage tourists – cultural heritage tourism is a primary or major reason for visiting a destination, but the experience is shallower. Thirdly then follows serendipitous cultural heritage tourists – tourists who do not travel for cultural heritage tourism reasons, but who, after participating, end up having a deep cultural heritage tourism experience. In the fourth place there are the casual cultural heritage tourists. For them cultural heritage tourism is a weak motive for visiting a destination, and the resultant experience is shallow. Finally there are the incidental cultural heritage tourists who do not travel for cultural heritage tourism reasons but nonetheless participate in some activities and have shallow experiences.

Furthermore, Prentice (1993:1-24) stated that cultural heritage tourists and visitors could be divided into five predominant groups: (1) educated visitors; (2) professionals; (3) families or groups; (4) schoolchildren; and (5) nostalgia seekers.

Different definitions of cultural tourism link cultural heritage with tourists attracted, inspired or motivated by culture. The development of accommodation and hotel offer in which a segment of culture is incorporated by means of design, architecture and various forms of art ennoble the entire destination offer.

The World Tourism Organization (UNWTO) estimates that cultural heritage tourism accounts for 37 percent of all international trips undertaken (McKercher and du Cros, 2002; Timothy and Boyd, 2003). This also points to the fact that cultural heritage tourism is the fastest growing segment of the tourism industry because there is a trend towards an increased specialisation among tourists. This trend is evident in the rise of the volume of tourists who seek adventure, culture, history, archaeology and interaction with local people, explains Khong, Hisham, Aziliah and Cezar. (2013)

The importance of cultural tourism is confirmed by the data according to which, in 2009, there were 375 million international excursions in cultural tourism and guests themselves spent more money than other

types of tourists. Equally, due to the high education of cultural tourists, especially of those motivated by culture, the local community considers it a form of quality tourism, recognising its possibility of achieving higher profits. In its report on culture and tourism, as indicators which are important for the development of cultural and tourist policies, the Organisation for Economic Co-operation and Development (OECD) (2009) includes: heritage valorisation and protection, economic development and employment, strengthening and/or diversification of tourism, population retention and development of cultural understanding.

Due to modern trends and the possibility of development in cultural tourism, fast adaptation to the market is important and cultural tourism already carries such flexibility within. According to the most recent research by the European Council of Cultural Routes, its niches are: creative, educational, gastronomic, religious, spiritual, spa, cultural and volunteer tourism, as well as the roots of migration tourism.

According to the fundamental UNWTO definition, hospitality is a business which provides guests with the services of accommodation, food and drink, recreation and various other services. A hotel is an accommodation facility where services of accommodation are provided in a specific number of rooms (in the number larger than the defined minimum), which provides specific services, including room service, daily cleaning and tidying up of rooms and guest personal hygiene areas, which is categorised according to its equipment and service provision and which is managed by a unique management (applicable in larger business systems, i.e. hotel chains).

The hotel industry consists of several types of accommodation structures and there are various criteria according to which we can classify all the facilities, including hotels by: price, size, motives for guest arrivals, type of service they provide, location, micro-location, etc. Čižmar (2007) ranks the structure according to the ownership, hotel industry linking and organisation in the following manner: small and independent hotels,

independent hotels within hotel companies, hotel chains and hotel consortia, as the highest form of organisation.

A long developmental path has been negotiated since the traditional hospitality business, from the mass tourism phase to the modern forms of organisation. Modern tourism is responsible, it sustainably valorises resources and, market-wise, it is channelled towards the guests which it individually identifies. The business concept is based on experiences and emotions; guests personally take part in it, becoming loyal consumers and promoters.

Modern tourism includes development of numerous selective forms oriented towards market niches. As adequate accommodation infrastructure is the factor of development of each tourist destination, it is necessary to promote the partnership between the hospitality sector and cultural tourism. Using such a strategy, the aim is to create a differentiated and heterogeneous tourist product, specialised in the services of a selected market segment. Destinations of cultural tourism and cultural routes organise hospitality facilities according to the spirit, ambience, atmosphere and characteristics which culture represents in a destination. They include: hotels, restaurants, accommodation, agricultural facilities, hostels, camps or any other type of service which ennobles the route and supports the theme by: buildings, design, furnishing, gastronomy, and marketing label (Horvat and Klarić, 2012 : 24).

Specialisation, as a trend of the modern hotel industry, has been studied for some time in both international and national literature. Under the concept of sustainable development, special interest tourism is the starter of the trend of specialisation in the hotel industry. This topic has been analysed and presented by numerous authors, among whom are also Jadrešić (2010), Jelinčić (2009) and Klarić (2011). Proebstl and Mueller (2013) examine the importance of certification of the hotel industry for the development of sustainable tourism. As the strategic document of the development of the hotel industry of Istria, as the leading tourist region,

the Master Plan of Tourism Development of Istria (2003) envisages strategies of positioning for Istrian clusters, according to which the entire destination offer is organised, including hotel capacities within its system. Cerović et al. (2003, 2005) analyse the categorisation of the Croatian hotel industry, governed by the Regulations on the Classification, Categorisation, Special Standards of Catering and Hospitality Facilities (Ministry of Tourism, 2008). The hotel industry categorisation at the international and European levels is presented in the special issue of Mintel Publication (2004) and it explains the categorisation schemes of the most important European tourist destinations. Several papers were written on the topic of specific themed hotels; for example, Pavlinović (2013) writes about eco hotels, as well as Sloan, Legrand and Chen (2013), who simultaneously elaborate the certification as a process of implementation of standards, taking eco hotels as an example. Henderson (2011, 2013) analyses heritage and historical boutique hotels, while Cantell, S.F. (2005) and Ifko (2010) consider the potentials for using industrial buildings in the hotel industry. Koncul (2012), Cvikl and Mekinc (2010) deal with organisation of wellness tourism and hotel industry. Among the first, Littlejohn (2003) studied differentiation of the hotel industry in the system of the international hotel brands.

3. NEW TOURISM TRENDS IN CROATIAN HOSPITALITY BUSINESS

The trends of development of modern international tourism also determine the Croatian tourism developmental directions, which include hotel renovations and specialisations, implementation of modern technologies into the management and marketing systems, presence on the social networks, change of positions of sales channels, brand competitiveness and revenue management.

The modern hotel industry distinguishes itself from other affiliated businesses in the sphere of accommodation service provision by permanent maintenance of service quality and introduction of new types of services that are not characteristic for hospitality business and all that

in order to improve the quality of the primary service of accommodation and satisfy the needs of a modern user. Hotels make all efforts to monitor trends and introduce innovations and new technologies in order to succeed in surviving in a magnitude of competition.

Selective tourism can be defined as tourism motivated by special interests, which includes sports and recreational activities, different education, cultural tourism in the sense of visits to festivals and similar events, visits to historical localities and monuments in order to study nature, folklore or art (Geić: 2011:305). The prerequisites for the development of special forms of tourism are an adequate quantity of similar attractions or attractions compatible with culture, the existing destination image, tourist attractiveness of the destination and destination tourist turnover. For the purposes of valorisation of the cultural tourism market niche, as well as the development of hotels with special standards and services for specific market segments, the strategy of differentiated marketing is implemented. A formed hotel product is positioned in the market niche of design, art or heritage hotel and the position itself is determined by the way it is experienced and received by the target segment.

Hotel facilities are divided into specific groups according to the types of hospitality services which prevail in their offer and, in some cases, also according to the ways in which they are provided (Cerović et al, 2013: 80). The purpose of classification of hotel facilities is interpreted by the possibility of a potential hotel service user to easier recognise the type of service, as well as the way in which a hotel facility provides that service. The categorisation is carried out in line with the Regulations on the Classification, Categorisation, and Special Standards of Hospitality Facilities. Accommodation facilities in the Republic of Croatia are classified into the category Hotels and the category Camps, as well as into all other types of accommodation facilities. The Croatian Hotel Legislation (Regulations on Classification, Categorisation and Special Standards of Hospitality Facilities for the Group “Hotels”) classifies cultural tourism facilities in the following way:

1. Heritage hotel
2. Hotel (Art and Design hotels)
3. Aparthotel (Art and Design hotels)
4. Diffused hotel (rural areas and historical sites)
5. Integral hotel

Apart from the afore listed structures, according to the Regulations, they also include tourist resorts, tourist apartments and bed and breakfast facilities, which are more poorly valorised through cultural tourism. Special standards are the basis for hotel specialisation for special market segments and niches. An overview of special standards follows, with a review of Croatian hotels certified with a special label.

Table 1. Overview of special standards and specialised hotels in the Republic of Croatia

STANDARDS	NUMBER OF STANDARDS	HOTELS WITH STANDARD*
1. BUSINESS	30	3
2. MEETINGS	28	4
3. CONGRESS	29	8
4. CLUB	11	
5. CASINO	8	
6. HOLIDAY RESORT	11	1
7. COASTLINE HOLIDAY RESORT	12	1
8. FAMILY	13	2
9. SMALL & FRIENDLY	5	
10. SENIOR CITIZENS	19	
11. HEALTH & FITNESS	9	3
12. SPA	10	
13. WELLNESS		3
Generally Wellness	3	
Reception area	30	
Treatment and beauty area	22	
Dry and wet parts of wellness area	20	

Indoor and outdoor swimming pools	18	
Fitness, exercise and holistic programme area	6	
Wellness equipment in accommodation unit - room	6	
14. DIVING CLUB	10	
15. MOTEL	3	1
16. SKI	7	
17. FOR DISABLED PERSONS	83	

*one hotel can have max 4 standards

Source: Processed by author according to: <http://www.mint.hr/default.aspx?id=356>

The data from the table points to the fact that the Croatian institutional framework for standardisation and specialisation in the hotel industry is very precise and proscribes exactly which compulsory elements of a specific standard must be complied with. The list of terms for special standards for the type Hotels is given as addendum XII to the Regulations on the Classification, Categorisation, Special Standards of Catering and Hospitality Facilities, group Hotels in the form of a table checklist, from which a controller, when inspecting, establishes the existence or non-existence of a specific compulsory element.

Out of 17 special standards, 8 standards are not implemented in the Croatian hotel industry and out of the selected 9, Congress, Meetings and Business are most frequently implemented, which, at the same time, complement each other.

Examining specialisations of cultural tourism hotels, a lack of special standard, proscribed by the Ministry of Tourism, is evident. On the other hand, hotels can be categorised in categories of heritage hotels and, as such, be market promoted. However, given the Regulation requirements, a mere few hotels in Croatia opted for categorisation in this accommodation category. Equally, not all the hotels are connected with cultural tourism; heritage, design and art hotels can be modern buildings of contemporary and futuristic arrangement.

3.1. Demand profile and organisation of hospitality business in cultural tourism

In order to organise a hotel offer in cultural tourism destinations in a quality manner, demand characteristics are considered. Illustration is presented of cultural tourism characteristics in Croatia in 2013, as well as of tours and itineraries as its main product according to the research data of the Croatian Tourist Board.

The importance of research into cultural tourism (tours, itineraries and hospitality business) is proven by the research data according to which all markets recognise cultural tourism as second (30.3%) on the rank list of motivation and perception of Croatia as a tourist destination, immediately after sun and sea (52%), which, until recently, was the main developmental strategy. These points to the potential of sustainable development and to the necessity to invest into “turistification” of cultural contents, development of interpretation centres and events.

The data points to the importance of the Croatian traditional markets of Germany, Austria, Italy, Slovenia, Great Britain and other European destinations. From the aspect of observation of the population when travelling, 56% of tourists travel with a partner, 15% as a family, with a child up to the age of 13, 13% travel with friends, 6% alone and 5% as a family with a child over 13 years of age. The information sources of guests – consumers of cultural tourist and hotel products, itineraries and tours, point to the fact that guests were mainly inspired by their relatives’ and friends’ recommendations while making decisions on travel. Comments/opinions follow on “travel opinion” pages (for example, Trip Advisor – 64%), books and destination guides (within the segment of Lonely Planet (23%), Marco Polo (50%), Rough Guide (5%)), destination web pages and destination, agency and tour operator brochures (within the TUI segment, 6%). Comments and opinions on “Travel blogs” or forums point to the strength of certain pages: TripAdvisor (27%), Google (6%). In the traditional guest segment, tourist agencies’ recommendations are still of great importance and, within that segment,

TripAdvisor (10%) and Thomas Cook Corp. (6%) take the lead. At the same time, the listed information sources are also the key ones for further informing of guests on cultural offer and excursion possibilities and activities following their decision making on the choice of destination. 21% of tourist's book itineraries and tours related to cultural tourism within one month, 33% book within 2 – 3 months, 31% within 4 – 6 months and 12% of tourists plan their travel 12 months in advance. Looking from the point of view of emissive markets, it is evident that Italians book their stay the latest, while, on an average, Germans, Austrians and British book 4-6 months before leaving on a journey.

The purchase in the destination of activities related to cultural itineraries and tours by individual tourists as dominant consumers of such a kind of tourist and hotel product is placed directly by the offer provider 34% (online, by telephone, by email), then 31% are realised via official destination web pages, 21% through online agencies and tour operators, 14% through agency and tour operator offices. Social networks have a 4% share and purchase at the site 6%. Looking from the aspect of expenditure for a seven-day travel to one of the European destinations (Croatia), 35% of consumers of touring and itineraries are prepared to spend between 600 and 900 euros on their travel, 23% are prepared to spend between 900 and 1,200 euros and 12% , less than 600 euros.

When analysing accommodation facilities preferred by guests – consumers of cultural tours and itineraries, the dominance of 4 or 5-star high quality hotel accommodation is identified (34%). It's followed by 1 to 3-star lower quality hotels (30%), and holiday homes (11%). Private rooms and capacities in camps, resorts, hostels or aparthotels are represented in a somewhat smaller measure.

Also, the modern trend of development of experience tourism affirms tourist valorisation of structures of cultural and historical importance which were primarily built for various functions. Thus, lighthouses, military buildings and fortresses and structures in rural areas are touristically valorised and used as differenced and specialised

accommodation facility. In perception of tourist demand their relation with culture and national heritage presents special experience and added value to the overall satisfaction.

4. MODERN HOSPITALITY BUSINESS IN DESTINATIONS OF CULTURAL TOURISM – Discussion and findings

A review of cultural tourism accommodation facilities follows, of hotels which are operational in Croatia. According to the Regulations on Classification, Categorisation and Special Standards of Hospitality Facilities for the Group “Hotels”, design and art hotels fall into the group “Hotels” and, according to the latest amendments to the Regulations, heritage hotels and diffused hotels have been classified as a separate group. When analysing international cultural hospitality industry, it is evident that the legislative regulations are much flexible. Italy, Spain, France and other European countries doesn’t have classification system as Croatian hospitality but they develop hotels specialised in culture, art and those that valorise historical heritage too. The cultural brands and associations are developed and implemented in hotel industry.

Design hotel is a facility in which guests are provided with the services of accommodation and breakfast and they can provide also other hostelry services which include cultural (galleries, decoration), gastronomic (restaurants, bars), recreational (spa zone, sports offer) and entertainment contents. They are often also called “boutique” or “lifestyle hotels”, as, by their decor, they promote uniqueness, luxury and a pleasant lifestyle. The term of design hotel speaks of the space which nurtures a concept of interesting and functional shaping, conceived by renowned architects and conceptual artists, product, fashion, fabric and graphic designers. This includes designer furniture, art installations in halls and corridors and other hotel common areas, graphics on fabric (drapes and curtains), paintings in the rooms, creatively mounted mirrors which underline and reflect selective details. For example, side walls in a room can be fitted with mirrors which reflect light and a picture of

Mediterranean vegetation, bringing them into the depth of the interior, filling the interior by the surrounding areas. The greenness or blueness of the surrounding area can also be reflected on shiny surfaces and ceilings in common areas, enhancing the effect of surrounding vegetation or sea ambience. With horticultural arrangements and lighting, a contribution is made to the selected conceptual impression and ambience and this is also achieved by the choice of furniture on the beaches and open and sun shaded areas.

The most famous world design hotels have been unified under the international brand of Design Hotels. The brand represents and markets a curated selection of more than 260 independent hotels in over 50 countries across the globe. Each property reflects the ideas of a visionary hotelier, an "Original," someone with a passion for genuine hospitality and cultural authenticity, for thought-provoking design and ground breaking architecture. All "Originals" stand for the individual, aesthetic and service-driven experiences that their hotels provide.

The brand was founded by Claus Sendlinger in 1993, named Design Hotels™ who during the years developed into a full-service hospitality marketing consultant, offering customised services including global sales representation, revenue management, strategic marketing, public relations and branding.

The company has its headquarters in Berlin and branches in London, Barcelona, New York, Singapore and Perth. An example of a successfully planned, designed and market placed hotel which operates under the brand of Design Hotels in Croatia, is Hotel Lone in Rovinj.

An art hotel is a hotel in which classical services and offer are ennobled by artwork of a renowned artist. This refers to paintings, sculptures, murals and vitrages in both interior and exterior building arrangement.

An example of a chain of art hotels and a successful business concept under the umbrella of the international hotel brand Park Plaza Hotels & Resorts is the sub-brand "art'otel" and hotels situated in main European metropolises and "city" tourist destinations. The brand is directed

towards a sophisticated clientele with interest in art and culture. The brand hotels operate on the basis of a 4-star category price and quality-wise, providing reliable value for money, with a unique expression of services and design. Art'otel hotels are situated in the vicinity of attractive shopping zones and are of a smaller accommodation capacity (100 – 150 rooms). The marketing strategy is directed towards the fusion of concepts of travel, architecture and art.

Art, exclusively created after the year 1945, is exhibited in those hotels. Some of the artists, for example the sculptures and installations by Wolf Vostell and Georg Baselitz in Berlin and the work of A. R. Penck in Dresden, illustrate the tensions between the east and the west of Germany before unification. Contemporary art is presented through the work of Andy Warhol in Berlin, Corean SEO in Cologne and Donald Sultan in Budapest. Recently opened art'otel Amsterdam (October 2013) redefined the traditional hotel experience in the manner that it enabled its guests to stay within the creative process and surrounded by the artwork of the Atelier artist Van Lieshout.

Another example of the fusion of art, design and culture is the establishment of the hotel brand Missoni hotels, which implements modern design trends with hospitality business. The hotel brand cooperates with the company Carlson Rezidor and branded the Missoni hotel in Edinburgh in 2009 and the Missoni Kuwait hotel in 2010.

The Missoni, in Scotland, is a five-star Edinburgh hotel offering a funky vibe, vividly-coloured decor and a mini-spa, located in a most attractive city centre location. The hotel is oriented towards fashionable, design-conscious consumers and celebrities, creative and fashion industry people, businessmen and women. The main design motive, stripes and zig-zags, are placed everywhere, from the lift to the corridor carpets while furniture is retro or modernist. "Funky, cool and fun, all at the same time" is the creative description of the hotel interior and rooms. The property has 136 rooms and suites, spread on the six floors. All rooms are

decorated with colourful fabrics with the Missoni trademark and colourful lacquered furniture.

The examples of the fusion of fashion, design and hospitality business are also represented by the following brands: Versace Hotels, Armani Hotels, Karl Lagerfeld Hotels, which, more or less successfully, given the costs and investment returns, implement their business concepts and expressions in the hotel industry.

A heritage hotel is a facility which, in accordance with the Regulations on Classification, Categorisation and Special Standards of Hospitality Facilities for the Group “Hotels”, provides guests primarily with the services of accommodation and breakfast, but other hospitality services can also be provided.

It has to be in mainly old, traditional, historical, rural and urban structures and buildings, arranged and equipped in a traditional way. Heritage hotel is a functional unity which consists of a part of a building or one or two buildings. The facilities in which hostelry services are provided can be separated by public or common surface areas. Hospitality facilities (reception, accommodation units, facilities for preparation and serving of food, beverages and other) are accessed directly from the outside areas. A heritage hotel must contain: entrance hall with reception, accommodation units, common sanitary point and can also have other facilities aimed at hospitality and tourist expenditure. Like in standard hotels, accommodation units at a Heritage Hotel can be: rooms, suites and family rooms but the main differentiation is their authenticity and historic value. Until the amendment of the Regulations in 2014 by which diffused hotels were introduced as a new accommodation facility category in rural historical areas, heritage hotels had no limits as to how many buildings they could consist of, while the amendments proscribe a maximum of two buildings.

A diffused hotel, as a new facility from the group “Hotels”, is a facility which provides guests primarily with the services of accommodation and breakfast, but other hostelry services can also be provided (according to

the Regulations – amendments). Diffused hotel has to be located in predominantly old, traditional, historical, rural and urban structures and buildings, arranged and equipped in a traditional way. Diffused hotel is a functional unity in a settlement which consists of three or four diffused and functionally connected buildings, integrated into the local environment and lifestyle. Hotel buildings can be spread throughout the entire settlement, among facilities of different purposes. Facilities in which hostelry services are provided can be separated by public or common surface areas. In line with the Regulations, a diffused hotel must contain: entrance hall with reception, common area/lounge, accommodation units, common sanitary point and can also have other facilities aimed at hospitality and tourist expenditure. Accommodation units in a diffused hotel can be: rooms, suites, family rooms, studio apartments and apartments. The organisational concept of diffused hotels is present in the majority of the European receptive tourist destinations.

The examples of Italy (San Marco Hotels) and Montenegro (Hotel Cattaro) are presented below. Hotel Cattaro has been operational for 8 years in the old town centre of Kotor, one of the most important Montenegrin tourist destinations. Although the diffused hotel category in Montenegro is not included in the official categorisation, this hotel can be put into that category, given that it is located in three different buildings: Providur's Palace, the Town Guard and Napoleon's Theatre. The buildings with accommodation facilities were built between 1810 and 1820 and they form part of the material cultural and historical heritage. All the three buildings have been preserved in the original and integral state, adapted in line with the characteristics of the historical style and spirit of the time, decorated with original objects and turned into a hotel. The hotel interior decoration is themed and corresponds to the beginning of the 19th century, with portraits of sea captains and admirals and pictures of famous ships from those times, as well as with illustrations of famous sea battles which evoke destination culture and history. Also, within the hotel, there is the restaurant Royal, whose interior is in harmony with the appearance of the whole building complex, as well as its common salons.

The whole diffused concept complex spreads around the town's main square, as the central destination location. The overview of facilities, services and rooms of cultural tourism accommodation facilities is presented in table 2.

Table 2. The illustration of cultural tourism accommodation facilities

FACILITIES	ART/ DESIGN HOTELS	HERITAGE HOTELS	DIFFUSED HOTELS
SERVICES	<ul style="list-style-type: none"> - Accommodation - Breakfast - Other hostelry services 	<ul style="list-style-type: none"> - Accommodation - Breakfast - Other hostelry services 	<ul style="list-style-type: none"> - Accommodation - Breakfast - Other hostelry services
DESCRIPTION	<ul style="list-style-type: none"> - One building - In predominantly urban areas, arranged and equipped in a specific way with implementation of several elements of historical contemporary design 	<ul style="list-style-type: none"> - A part of a building, one or two buildings - In predominantly old, traditional, historical, rural and urban structures, arranged and equipped in a traditional way 	<ul style="list-style-type: none"> - 3 or more buildings in one settlement - In predominantly old, traditional, historical, rural and urban structures, arranged and equipped in a traditional way
COMMON FACILITIES	<ul style="list-style-type: none"> - Entrance hall with reception - Accommodation units - Common sanitary point - Other hostelry and tourist facilities 	<ul style="list-style-type: none"> - Entrance hall with reception - Accommodation units - Common sanitary point - Other hostelry and tourist facilities 	<ul style="list-style-type: none"> - Entrance hall with reception - Common area/lounge - Accom. units - Common sanitary point - Other hostelry and tourist facilities
ACCOMMODATION UNITS	<ul style="list-style-type: none"> - Rooms - Hotel suites - Family rooms 	<ul style="list-style-type: none"> - Rooms - Hotel suites - Family rooms 	<ul style="list-style-type: none"> - Rooms - Hotel suites - Family rooms - Studio apartments - Apartments

Source: Processed by authors according to the data of the Republic of Croatia Ministry of Tourism: Amendments to the hotel regulations (www.mint.hr), 15.05.2014.

Research of cultural accommodation facilities was conducted on three properties situated in different European countries (Table 3). The hotels were analysed, highlights of cultural offer of hotel highlighted and hotel managers opinion regarding competitive positions and cultural aspect explored.

Table 3. Cultural tourism hotels in Europe (research results)

<p><i>Palace Hotel Zagreb, Croatia - Heritage hotel</i></p>
<p>Palace Hotel Zagreb is situated in a secession palace in the heart of the city. It was the first professionally organised hotel in Zagreb, opened in 1907. By fusion of a hundred-year tradition and most recent hotel business achievements, it provides the experience of a comfortable stay, accompanied by bygone time interiors. The Hotel underwent considerable restoration works in order to modernise and follow the modern trends in hotel management. Palace Hotel Zagreb is arranged in the traditional secession style. At its disposal, the Hotel has 118 luxurious rooms, salons, a congress hall and a restaurant. The Hotel has also included in its offer organisation of events in the surrounding most important historical buildings, such as, for example, in the atrium of the Academy of Science and Art, in the Modern Gallery or Renaissance Hall. Apart from international gastronomy, it also offers autochthonous national specialities. It is the first hotel in Croatia with the special category of Heritage.</p>
<p><i>San Marco Hotels - Canaletto Suites, Venice, Italy – Integrated hotel</i></p>
<p>San Marco Hotels is a brand which consists of 7 boutique hotels, situated in the most attractive locations in Venice. As a part of the group, San Marco Luxury hotel is situated in the St. Mark's square, as the only hotel in that location. This hotel is situated in the historical Clock Tower building and also in the two neighbouring buildings from the 18th century, by the church of St. Mark's: Canaletto suites, L'orologio suites, Bellvue Suites. According to the Italian hotel classification, this hotel</p>

falls into the category of Albergo Sfusso – diffused hotel. The Hotel contains a total of 34 luxurious accommodation units, arranged in a historical style, rooms and apartments with a central reception, restaurant La Colomba and two bars.

Hotel “La Villa Royale”, Paris, France – Art hotel

The Villa Royale surrounds one of the most legendary squares in Paris, Place Pigalle, the heart and soul of a district that is both touristy and trendy. Because of the shape of the building, most of the rooms have a view of Montmartre and Sacré-Coeur. Apart from its architecture and decor design, the hotel boasts historical personalities who frequented the hotel. In their time, Toulouse-Lautrec and Picasso frequented the establishment. The decor takes its inspiration from the world of the theatre. Details are numerous and the rococo style is clearly evident. Deep reds, tassels and tufted velvets are omnipresent, as is the decorative gilding, which even surrounds the plasma TV screens. The hotel equipment is a combination of modern technologies and antique furniture and decoration elements.

Its Rococo design and Neo-Baroque atmosphere pays tribute to Parisian and international celebrities. Rooms are named after French cultural icons, evoking a spirit of style and charm.

Source: web sites of hotels and hotel directories, July 2014.

Further research was conducted using the method of interview with hotel managers of the presented hotels, as cultural tourism accommodation facilities. Purpose of research was to explore marketing activities in practice and present them within international framework. A 7-question questionnaire referred to the marketing positioning research, as well as to the recognition of specialisation as a comparative advantage in the market presentation. Sales channels were also analysed, i.e. tour operators’ response to the specialised characteristics of facilities and their further promotion through their sales network. Apart from the standardised hostelry services of accommodation and food, the

researched facilities also offer special services related to culture and tourism, the possibility of organisation of themed functions, professionally guided excursions to historical sites and demonstrations of cultural and historical heritage through workshops and animation.

Furthermore, the research points to the fact that the analysed cultural tourism facilities implement modern technology instruments in their marketing. E-marketing communication, apart from social networks, also includes the promotion on web portals specialised in cultural tourism, design and art. The researched hotels apply different strategies of presentation in E-public, but recognise the potential of valorisation of specialised web portals and involvement in promotion on them.

Table 4. Survey of managers' attitudes on current marketing positions of heritage / art / design hotel

HOTEL PALACE – ZAGREB, CROATIA	SAN MARCO HOTELS, VENICE, ITALY	HOTEL LA VILLA ROYALE, PARIS, FRANCE
1. What sales channels do your guests predominantly use in order to visit?		
Direct bookings	Travel Agency	Mostly travel agencies, more than 90%.
2. Do and in what measure the mediators (agencies) recognise the importance of specialised hotel services and artistic and historic importance of your hotel?		
Yes, due to specialisation, we do not favour mass character of group accommodation, but its selective character	The historic importance – historic building on San Marco Square. The artistic importance – the hotel is the only hotel with a view of San Marco Square. The agencies have key role when talking about	They do, only from the marketing perspective. They use the image to attract new guests and promote special features of our hotel (history, design, fashion)

	advertising and informing customers who are on the top of the list of importance	
3. How does the hotel advertise specialised characteristics (artistic and historic values) and service		
Through direct public relations, newsletter, online marketing and advertising in off-line (classical marketing)	The hotel is located in a historical building and it is the only hotel in San Marco Square. It reflects the historic decor and blends it with modern luxury	Via Internet and the front desk. The real image and spirit of the hotel is not so easy to advertise; good photos and descriptions are helping
4. Do you, along with standard accommodation services, offer some additional services related to art and design?		
Heritage, old-Zagreb breakfast, à la carte heritage menu and work uniform adorned with details resembling historical dress style. We offer event organisation in historical buildings and premises in hotel surrounding areas.	In hotel no, but we offer free excursion to islands Burano and Murano where artistic glass and textile is produced. This production is the historical heritage of Venice and our hotel participates in its promotion.	No, but I think we should. There are a number of possibilities that our hotel can integrate into its offer: cooperation with museums, agencies, theatres, clubs and fashion designers.
5. Grade the level of influence of new technologies (Internet) on the marketing of your hotel in relation to art and historic value?		
Very high influence	A lot of guests stay in hotel with bookings done via Internet	If the front desk is not completely bereft of artistic and historical values, the internet marketing's scope can easily be dwarfed by the oral marketing. But

		Internet is very, very important.
6. Is your hotel promoted on specialised web portals/pages (art, history, design)		
Yes, it is important for valorisation of the potentials the hotel has and offers.	No we don't, but our hotel is promoted via lots of guides. It is also promoted in the famous newspaper Class and Capital but not on pages of art and design.	Web portals no, but in various magazines, our hotel is sometimes featured.
7. Grade the significance of social networks for specialisation in the hotel industry and does your company employ a person who maintains communication on social networks?		
Is extremely important, as technology advances, increasingly spreading in the market.	The social networks are very important. We have our marketing and sales department which coordinates communication on social networks.	I think the social networks fashion has in some aspects somewhat waned but it is still very significant and important for hotel marketing. In our hotel, there is a person in charge for this job.

Source: Heritage Hotel Palace, Zagreb, Croatia, San Marco Hotels Venice, Italy personal comm., Hotel La Villa Royale, Paris, France, personal comm. May, June, July 2014

The research points to the following findings:

- Heritage, art and design hotels mostly place and promote their offer and characteristics through tour operators, especially at the European level (Venice, Paris), while in Croatian heritage hotels, the channel of direct sale is affirmed. This is possibly connected with the grouping of hotels of the same type in a specific destination. A larger concentration

of heritage hotels affirms tour operating business, while only one facility in a destination is well placed through direct sales.

- Specialisation in hospitality business affects specialisation development in tour operating business. Modern tourist market development trends include both differentiated tourist products and themed and specialised hotel offer. Tour operators invest great efforts into a high as possible quality linking and marketing of the cultural destination offer with accommodation facility art and design characteristics.
- The potential of linking destination offer and offer of design hotels is recognised in the sense of integral products for achieving an experience plus. This also applies to animation activities, excursions, cultural shows and events and networking of a hotel with the destination and events.
- In promotional mix analysis, it was evident that the combination of promotional tools is the model of market communication. Although modern technologies play an increasingly important role in the media through social networks and online marketing, still, the importance of promotional mix traditional tools and personal communication are noticed. In principle, it can be concluded that presence and promotion on web portals specialised in culture and art affects a better placement, although not all the hotels are involved in this practice, which leaves room for further future development.

5. CONCLUSION

Historical hotels as a type of cultural tourism accommodation facility are important for their valorisation, as they themselves are historical localities, thus representing architectural heritage. By valorisation of buildings into historical hotels, the local community is also involved in tourism and these hotels can be integrated into national and international cultural routes. On the other hand, art and design (boutique, lifestyle) hotels can be hotels of a historical significance, but also of a contemporary

art and futuristic design, which creates a reason for their specialities to be encompassed by special standards, proscribed by the Ministry of Tourism. In hospitality business there is horizontal and vertical linking (concentration). Horizontal concentration is merging or acquisition within the same economic branch or business, while vertical linking includes diversity. The potential is recognised for development of cultural tourism hotels, which are ownership-wise linked with institutions of culture and tourism; for example, private galleries, museums, dancing halls, etc.

Implementation of new technologies in hotel business and marketing improves business processes and market presence. Internet pages, search engines, booking portals, newsletters, blogs, virtual television, mobile telephone applications and QR codes are all tools for quality marketing and market presentation.

Sponsoring cultural activities and events encourages the development and protection of local culture. Declaring corporate social responsibility, hotel houses can put aside a percentage of their income per overnight and, in that manner, involve themselves with the development and valorisation of cultural resources.

Presenting and exhibiting original objects, costumes, old trades and traditional animals, brings closer the lifestyle and culture of the destination's local population. This is also accompanied by inclusion of a wide range of traditional national dishes into a hotel offer. Involvement of traditional folklore groups in tourist animation application of authenticity is achieved, which guests, in accordance with the degree of their information, accept kindly and consume as a destination cultural product. In such an implementation of cultural heritage in tourist product, it is important to pay attention to the authenticity of performance in order for heritage itself not to be modified for the purposes of tourism. The implementation of authentic cultural heritage in art/design/heritage hotels should enrich and strengthen the competitive positions of both,

tourist destination and accommodation offer, and it presents the topic for future research and sustainable development.

Coming together with potentials, the limitations in perspective of development are present too. They include: limited cultural resources, risk of exaggeration and kitsch and high level of investment in new design of hotel offer.

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INFORMATION TECHNOLOGY IN TOURISM AND IMPACTS ON CULTURAL TOURISM DEVELOPMENT

Abstract

Tourist companies were among the first to exploit the opportunities offered by ICT. The aim of this paper is to introduce the methods for a client to communicate in a modern way with the market by using the advantages of modern technology and the primary focus is on the Internet and social networks, but also on other ways of communicating with a modern client in international tourism (mobile telephony). This paper can be split into two parts. The first part focuses on a research of internet, social media and different advanced mobile services as a promotional channel in tourism. Social media signifies an Internet service provider that enables the user to cooperate with others online and is considered to be a forerunner of Web 2.0. For businesses in tourism, two social media platforms are the most important: Facebook and Twitter. The second part of the paper focuses on the specific use of information technology in Croatian tourism and the benefits realised by the tourism offer and demand from that arrangement. The results of the paper are presented in the conclusion.

Keywords: *Information and Communications Technology, tourism, promotion channels, cultural tourism.*

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1. INTRODUCTION

This work explains the effect of technological innovations on tourism. The methods that were used are the description, surveys (online questionnaires), analysis, synthesis and comparison.

The main hypothesis of this work is that close monitoring of information, communications technology used by tourists and communication with the target market via ICT are becoming crucial ways of conducting business in modern tourism. A sub-hypothesis of the paper is that, although the role of social media in modern tourism is becoming increasingly important, it cannot be considered a key determinant for attracting tourists. Furthermore, there are other modern ways to communicate with a client (independent reservation-only systems, e.g. www.booking.com and Internet sales for certain segments of the tourism industry; hotels, camps, travel agencies, own web sites, mobile Internet in tourism).

This research focuses on the analysis of how marketing techniques can be used as communication (currently and certainly in the future) tools between tourism supply and demand. Information technology as a marketing innovation in modern tourism is also analysed.

Communication with the target market via social media can be observed as only one of the ways to meet modern demands in tourism. The development of the Internet, social networks and mobile telephony is monitored through development analysis and the analysis of their benefits to Croatian tourism (especially to cultural tourism due to its significance in the differentiation of the tourism offer, in the lengthening of the tourist season, and the multiplicative effects on the destination and its branding).

This paper presents the possibilities of applying modern technologies by the providers of tourist services in order to meet the demands of the end users, reduce costs and realise profits.

Research questions presented in the paper are:

- Are social networks the only way to adapt to the modern needs of the client or are there other development models (e.g. mobile marketing)?
- Do tourist destinations create a competitive advantage based on the tool of modern promotional channels?
- Which benefits are realised by the providers, and which are realised by the users of new promotional channels in tourism, related to specific activity examples in Croatian cultural tourism?

2. LITERATURE REVIEW

Modern tourism is becoming an active participant in technological innovations.

For tourism, there are multiple challenges because it helps to understand the main trends that are affecting supply and demand; to manage change in the external environment while evolving at the same rate; to improve the capacity for tourism organisations to respond to demand through policies that better integrate diverse interests, taking into account the whole range of a destination's potential (UNWTO: 2011).

Tourism and the Internet are ideal "partners" (WTO: 2011). They both grow powerfully and rapidly. The global tourism market has grown in the past 50 years from 25.4 million to 414 million visitors and it is predicted that the global tourism market will grow to 717 million visitors by 2020 (ETC: 2011). The Internet is becoming the most trenchant instrument for achieving effectiveness. The new forms of electronic (e-) operations offer unlimited opportunities for tourist destinations and companies, both large and small, to improve and remodel their businesses in a cost-efficient way (WTTC: 2011). In today's world, the Internet is becoming one of the most powerful tools for achieving competitiveness (Štoković: 2005). Tourism has become an export product and an employment generator for many countries (Coathup: 1999). The online traffic of

Europe's tourism totalled 0.1% of the total traffic in 1998, in comparison to 25.7% in 2009. In the same period, direct sales grew from 44% to 66% in comparison to intermediary sales (Marcussen: 2012).

The Internet, as such, is a part of everyday life today and it is a wide and complex topic difficult to define. Technically speaking, the Internet can be defined as "a public physical network of interlinked computers or networks of computers using IP protocols developed during the "first Internet", the so- called ARPANET of the late 60s and early 70s." (Vlašić et al, 2007:165). Previous research of Internet development has observed early development of companies inter-connecting. Therefore, we can infer that there is a great need for developed Internet and communications technology in tourism, but also that tourists are constantly using ICT in their operations. The main advantages of the Internet, according to Vlašić (2007), are the following:

- making interaction possible on all levels and between different subjects;
- non-linear information presentation;
- networking, i.e. connection of various Internet pages;
- dynamics.

Indeed, the above-mentioned advantages of the Internet, with a focus on networking and dynamics, have an effect on interaction; they are responsible for its fast growth and have enabled the creation of a unified market with specific characteristics.

Guest habits when making reservations for accommodation are significantly different today and reflect the changes in technology. At the start of the millennium, creating one's own webpage in e.g. the hotel industry was considered a novelty, but it soon became an indispensable sales channel.

Today, tour operators use ICT as a marketing tool when addressing customers due to their increasing individualisation, and due to the demand for tailor made arrangements (Gržinić, Vitasović: 2012). Tour operators realise significant cost savings by sending PDF brochures to

clients. However, this has negative connotations for hiring workers in tourism because the service is provided by a system, even though it significantly improves/reduces the cost structure of the tour operator.

Airline companies use modern technologies as a powerful tool to reduce costs due to high competition on the market (the appearance of low cost airline companies and online booking).

Kotler's (2008:6) explains that e-marketing is "an effort by companies to inform buyers and present, promote and sell their products and services via the Internet".

E-marketing is the effective use of ICT. Information technology has made a significant impact on the marketing mix in tourism. According to Anghern (2007), it had an impact on the product (digitalised, adapted to the client, individualised), the price (transparency, dynamism, flexibility), space (new channels, globally and virtually), promotion (allowed, interactive, continuous).

Differentiation is one of the most important strategic and tactical activities in which companies must constantly engage (Levitt: 1986). Therefore, the Internet becomes a place for marketing activity (information, transaction, distribution, communication) (Anghern: 1997). Direct marketing becomes a tool for marketing research, market segmentation, innovation, reaching customers, realising profit, monitoring sales profit (Middleton, V.T.C., et al. 2009).

Devices such as tablets and laptops developed using technology in the form of social media in tourism and mobile tourism applications, which has brought great growth in the sector and related industries. These have also speeded up all the previously described processes.

3. TOURISM BENEFITS OF MODERN TECHNOLOGIES

3.1. E-marketing

Research of e-marketing problems in modern business has shown that e-marketing uses all the options that the Internet, i.e. Web 2.0, offers in the best possible way. Previous research shows that Web 2.0 has not changed the Internet as such but it did change the whole perspective of the user towards the Internet. According to Musser and O'Reilly (2006) Web 2.0 can also be defined as a set of economic, social and technological trends that form the basis for the next Internet generation - a mature media characterised by participation, openness and networking effect. An important characteristic of Web 2.0 is its constant online presence, i.e. applications that accomplish their objectives when the user is online.

As a future development of the Web, authors such as Höpken (2011) mention Web 3.0. Web 3.0 is a concept, currently at the foundation phase, devised as a semantic web. For example, Web 3.0 means that Internet browsers could intuitively deduce what the user is looking for and, according to that, they would display results and “learn” from the user. The table below shows the differences between Web 1.0, Web 2.0 and Web 3.0 with examples.

Table 1. List of Web 1.0, Web 2.0 and Web 3.0 examples

WEB 1.0	WEB 2.0	WEB 3.0
DoubleClick	Google AdSense	Semantic adverts
Ofoto	Flickr	3D photos
Akamai	BitTorrent	4D video records of TV quality
mp3.com	Napster	Legal free content sharing
Britannica Online	Wikipedia	Input metaconnection
Personal web pages	Blogs and social networks	Internet communities
Speculations around domain names	SEO	Semantic browsing
Number of hits	Cost per click	Precise ROI calculation
Publication	Participation	Interaction
Directives (“taxonomy”)	Tagging (“folksonomy”)	“Semantic reasoning”

Source: the author’s adaptation of Höpken, W. (2011), *ICT and Travel & Tourism: Present achievements and emerging issues*, Hochschule Ravensburg – Weingarten, Haifa, 2011. From: Internet World Stats – www.internetworldstats.com, 2011; Dissecting Web 2.0 Examples. Available at: <http://oreilly.com/web2/excerpts/web2-architectures/chapter-3.html> (9.7.2013).

It is evident that Web 1.0 is oriented towards publishing personal pages, present databases and directories with no editing options. On the other hand, in Web 2.0 the focus is on pages that offer participation and data sharing possibilities, blogs and databases that all participants can edit. Predictions for the so-called “future Internet”, i.e. Web 2.0 are oriented towards a semantic web and supporting the foundations of quality sound and picture transmission, especially in 3D and 4D formats.

It is necessary to form a flexible two-way real-time communication with buyers. Furthermore, adverts can be aimed at a specific target audience, and with tools such as Google Analytics, the success of the campaign can easily be monitored. The success of e-business and e-marketing is also

confirmed by research on tourist demand in 2011 which analysed the main reasons for choosing a tourist destination (Höpken, 2011). The research showed that 22% of tourists choose a tourist destination based on information acquired on the Internet and that this is indeed the second most popular way of choosing a destination. Along the same lines, Kotler (2010) states that 70-80% of users plan their vacation by browsing the Internet and visiting an average of 22 different websites. In the research on mobility habits, it has been found that 53% of travellers use applications on their smart phones, and 47% use mobile web browsers (Dewey, 2013). The adaptation of web pages for mobile phone use is just one of the steps for quality communication with tourists via mobile devices.

3.2. Social media in tourism

Because of the above-mentioned indicators, it is necessary to adapt tourism marketing to the tourist business, and social media is one of the most important Internet communication sub-channels between supply and demand in all economy sectors, including tourism. Using social networks in marketing also requires a social network appearance strategy. This also presumes a knowledge of tools for the modern use of social networks, an appearance strategy at various markets, social networks and public relations, and success analyses (HTZ: 2013).

Social media is considered to be a new concept, even when seen as a part of the Internet still relatively new on the market. In the past couple of years, a huge leap has been observed and its peak is not in sight. In social media, we can group together any online service that enables the average user to interact with other users online (Brautović, 2011). However, there are many social media mostly differentiated by the interest of present users, while social networking is just one element of the social media. Users participate via commenting, discussing, photo sharing, video clips and other multimedia content in all forms of social media. A big advantage of the social media is the fact that it takes place in real time, and among all

Internet users, not just the author, and that is one of the postulates of today's Web 2.0. A division in the social media sphere, clarifying the terminology of social media and the social network is presented by Brautović (2011).

The advantages and disadvantages of social networks, observed from a sociological aspect, according to Milardović (2010), are shown in table 2. The author lists more disadvantages than advantages to using the social network and states the loss of privacy as well as the alienation and loneliness of an individual addicted to the virtual world.

Table 2. The advantages and disadvantages of social networks

ADVANTAGES	DISADVANTAGES
Renewal of old friendships Making new friendships Personal profile promotion Company profile promotion Network marketing Opportunities for digital business	Disclosure Loss of privacy Manipulation of private data for marketing purposes Anonymity and virtual identity Virtual friends or avatars A second life Loneliness – isolation – social escapism Alienation and world of strangers/cyborgs Addiction Social network risks as risks of the global IT society

Source: the author's adaptation of: Milardović A. (2010.). *Global village – sociology of informational society and cyber culture*, The Political Science Research Centre, Zagreb, pp. 104 – 105.

Regardless of the disadvantages in using social networks as mentioned in the table, from loneliness and social escapism up to developing an addiction, the number of social network users is continuously growing and certain social networks have hundreds of millions of monthly visits. This research places emphasis on the two social media considered the

most important for business in today's tourism – Facebook and Twitter (Hays et al., 2012). High quality interaction is realised at Facebook and Twitter with followers and they are appropriate to quickly solve potential problems, answer questions, provide advice etc. Additionally, Twitter is considered a communication channel used by the so called “opinion makers”.

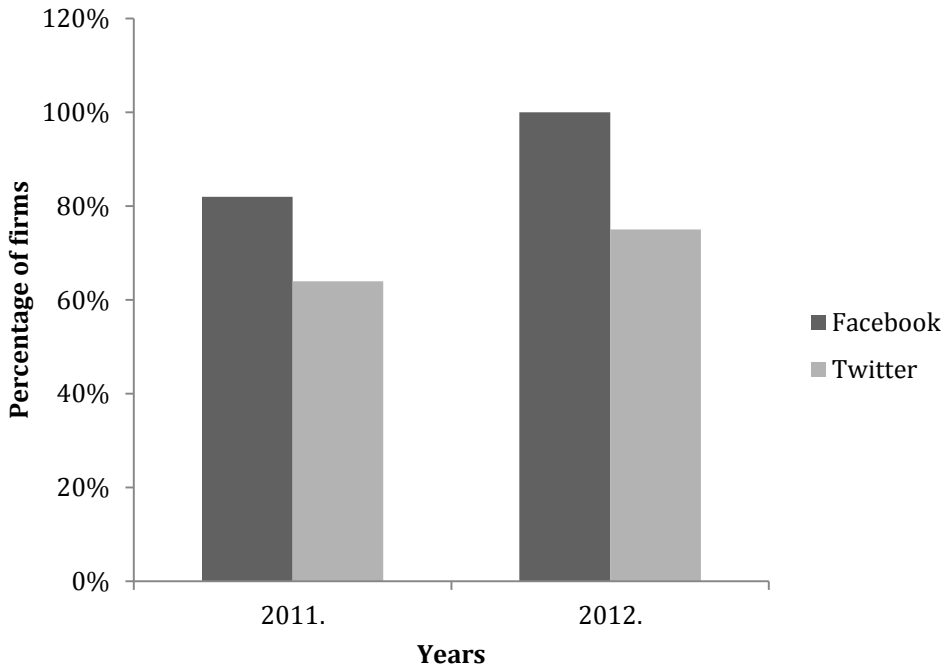
Constant changes have been stressed in current research of problems in using social media by the tourist supply and demand. New trends in social media can best be shown with a result analysis from a recent study on this topic. Research by the company EyeforTravel was conducted on tourist services providers in March 2012. The results of research carried out by EyeforTravel on the application of social media in the travel industry are the following:

- 71% of companies believe the use of social media improved their communication with the target market
- 50% of companies had tourists who decided to collaborate/visit exclusively because of the information received via social media
- 20% of companies consider social media the best marketing tool after “search engine marketing” (marketing via browsers) at 29% and marketing via e-mail at 28%.

The percentage of tourist companies that use Facebook and Twitter as a promotional channel is presented in graph 1.

As is evident, 100% of questioned firms in the tourism sector used Facebook as a promotion channel in 2012, while Twitter was used by a somewhat lower percentage - 75%. The same research delivers the percentage of use of Facebook, Twitter and YouTube channels in the airline sector. The results are similar, 85% use Facebook and 79% use Twitter, while 44% use YouTube (Jones, 2013). In addition to data on the general use of social media as a promotional channel, according to tourism companies' satisfaction with social media, the use of social media contributed towards the improvement of their business and revenues (Jones, EyeforTravel: 2013).

Graph 1. Companies that use Facebook and Twitter as a promotional channel in tourism



*The data is a result of 30 interviews and 2,000 survey questionnaires completed by key persons in the tourism sector, and of 20,000 answers by the tourism demand i.e. buyers. Source: author's adaptation of: Social Media & Mobile in the Travel Industry: Digital Visitor & Eye for Travel according to Jones, M.C. (2013), "Social Media and Mobile in Travel Distribution Report: Online strategies, consumer and industry trends, 2013", EyeforTravel. Available at: <http://youtu.be/EtWS36r0FtY> (30.3.2013.)

The results of the research, available to the public via infographics on the YouTube channel <http://youtu.be/EtWS36r0FtY>, clearly show the necessary presence of social media. Allocating resources from the marketing budget to "social media marketing" clearly contributes to good results.

Based on the results of research and theoretical knowledge presented so far, social media are seen as a place for sharing work, videos, bookmarks and photographs, but also as a place to connect and a growth of so called social connection – social capital (Brautović, Richards: 2011). However,

the latest indicators which point to social media as being the best marketing tool imply that social media are crucial, however not sufficient for the promotion of a company on the Internet. The five stages of future travel are: Inspiration, Planning, Booking, Experiencing and Sharing. It is also assumed that if all advertising were to move to mobile-only, it would be acceptable, since 50% of all travel-related searches are now on mobiles (eTourism summit: 2015).

3.3. Modern marketing channels – mobile marketing

A technological product innovation is the implementation/commercialisation of a product with improved performance characteristics such as to deliver objectively new or improved services to the consumer (Oslo Manual: OECD, EC, EUROSTAT). An accelerated development of technologies related to telecommunications also develops applications for mobile telephony that provide consumers – tourists with fast and free access to web pages with hotel and destination offers. QR codes are also developed to market promotional video materials and download technologies via smartphones. Hotel companies recognise the importance of applying all innovative tools in their promotional mix because, in this way, they approach the market segment of young consumers that are presently, or will in the future, become the target market.

Everyone will realise the benefits via cell phones. Research shows that an increasing number of travellers use smartphones when making reservations for their trips. For example, it is possible to find out anything about an attraction by downloading the appropriate nearby code (Haifa: 2011). Studies have shown that the use of smartphone applications can alter the choices of travellers while they are travelling (Kramer, Modsching, Hagen, Gretzel: 2007).

Digital technologies allow the tourism offer to improve a company's business. The offer management of airline companies, hotels etc. can answer the demands of modern travellers by using mobile devices and

tablets. The client changes the method of communication according to the offer. For example, modern technology allows the client to receive useful information before arriving at the destination, during his stay and after returning (conveying impressions and things that occurred, so called viral marketing). Fast information on destination offer is obtained and data on clients is gathered (improving the CRM through adapting to the demands of the client). For example, Hilton Starwood is introducing a new application for its loyalty programs (HH and SPG) and thereby develops its own USP (Unique Selling Proposition).

Mobile telephony has also ensured the presence of multilingual systems that ensure the reduction of the costs of hotel managers related to hiring trained staff, which represents an advantage for the provider, but also a loss in terms of improving the training structure for tourism needs. The question is raised on how the current trends will be applied by e.g. great hotel chains (Marriot etc.) that are developing applications to use mobile devices to open hotel rooms (Fisher: 2014). This is because luxury world hotels base their growth on high interaction with the guests, and today the application of a digital butler is being discussed. By using mobile applications visitors can already sightsee without a tourist guide.

Furthermore, mobile coupons are gaining popularity as more and more consumers are accepting them and in turn providing businesses with higher returns on investment (ROI) (Dickinger, Kleijnen: 2008).

Tourists might switch to competitors' websites if the business's own website is not mobile friendly (Compuware: 2012). However, it is important for the businesses to optimise their website to be viewed properly in different mobile phones. (Hossain, T.M.T.: 2013).

Table 3 shows the benefits of using modern technologies from various points of view (information and service).

Table 3. The benefits of mobile telephony in the business of tourism companies

INFORMATION PROMPTNESS	SERVICE PROMPTNESS
Meeting the expectations of modern clients, accepting suggestions	Room control: TV, air conditioning, illumination, curtains
Meeting service standards and quality, client satisfaction	Modern (smart) room infrastructure
Integrating functions and increasing internal operability	Room service, ordering meals, cleaning requests, bill status
Personalised contact with the guest (greetings, messages, colours, the logo, pictures)	Hotel guide, menu, special diet requests, multilingualism
Business optimisation (ROI), connection to other systems (PMS, DOS), cost savings	Learning about festivals, conferences, promotions, various activity schedules
Using data in real time (better analytics), safety and sustainable business	Entertainment, local maps, city walking tours, musical library, movies on demand, shopping, cultural offer

Source: The author’s adaptation of the DocceoDigiJames hotel system, accessed: 12.11.2014.

It should also be pointed out that applying this causes negative repercussions (financial, human, personal, such as losing work places, brand recognisability due to high client orientation through personal contact, addressing a client by their name which created a brand for the Ritz Carlton with the “Positively Yours” syntagm etc.

The present and future of tourism is based on a synergy between e-marketing and new technologies in the strategies of promoting products and placing the offer. It was felt that in the service industries “technological” might be understood as “using high-tech plant and

equipment” (Oslo Manual: OECD, EC, EUROSTAT). This also becomes very important to increase competitiveness in an international tourism environment.

4. IT in Croatian tourism

As is evident from the previous discussion, the main advantages of social media are user connection components for private subjects and a possibility of conducting business with an increased quality and promotion for business subjects. Regarding hotel companies, redesigned websites that are better adapted to users help realise better results in sales. Functional options such as dynamic search filters that enable: a quicker search based on the destination or a keyword and facility name, views and reviews left for the facility by the visitors of the renowned tourist portals Booking.com, HolidayCheck or Expedia increase marketing ROI (revenue on investment) (Valamar hotels & apartments: 2013).

Examples of successful application of modern technologies and social media in Croatian tourism are described in the following sub-chapters, based on an analysis of: The Museum of Broken Relationships, The Outlook Festival in Štinjan and cultural tourism promotion within Croatia by the Croatian National Tourist Board and by QR codes and mobile telephony applications.

4.1. The Museum of Broken Relationships

The Museum of Broken Relationships is an original museum located in Zagreb and was selected as an example for analysis of the promotion of a cultural institution in the social media.

The Museum of Broken Relationships is promoted on six different social media and it has two Facebook profiles – for speakers of Croatian and English. All six social networks, Facebook, Twitter, Pinterest, Foursquare, Tumblr and Google Plus, are clearly visible on the main Internet webpage

of the museum. The webpage is bilingual and changing the language changes the link to the Facebook site.

The Croatian variant of the Facebook site of the museum is available at <https://www.facebook.com/Muzejprekinutihveza>, it has 19,786 fans, and the English version has 5,607 fans. Both sites are frequently updated, and we noticed that the Croatian version gets more attention. In addition to information on the museum, the sites are filled with information, stories and anecdotes on the topic of breakups, so the site can be interesting to those that have no interest in visiting the museum any time soon. Communication with the fans is at a high level and the English version also offers a link to TripAdvisor, i.e. to the reactions of museum visitors to that social network.

However, the Twitter page, <https://twitter.com/Brokenships>, is not updated as frequently as the Facebook one and it doesn't have much news per month, which is reflected in the number of followers - less than a thousand. Publications are in English and are adapted to Twitter, with frequent use of hashtags and conveying news and information with a topic similar to the topic of the museum.

The Pinterest profile is at <http://pinterest.com/brokenships/>, it has 108 published photos in several categories, from photos of the museum's collection to inspirational quotes on love and breakups. The published photos are accompanied by statements on Facebook and Twitter. The Pinterest site of the museum has only been opened recently and it remains to be seen how and in what way Pinterest will develop as a social media to share photos.

The museum can, as a single-location building, use Foursquare in a much better way than tourist destinations that have several popular locations.

On its webpage, the Museum of Broken Relationships provides its visitors with a link to the Foursquare site of the museum <https://foursquare.com/brokenships>. There, visitors can write their own positive reviews of the museum and the persons in charge of management only have to monitor

the reviews, write potential answers and put up interesting photos, which they do.

Even though subjects in culture and tourism most often do not use Tumblr to present and promote themselves, the Museum of Broken Relationships also decided to use that service, most often described as a service for microblogging. At the Tumblr site <http://brokenships.tumblr.com/>, the museum publishes photos of items from its collection with the accompanying story, but the last publication at Tumblr was more than 10 months ago. It remains to be seen whether the museum will relocate this method of promoting to Pinterest or whether it has given up completely on it.

The Google Plus profile was opened in January 2013. Since all the publications were carried out on one day, one can conclude that regular updates of that profile were given up on, and this profile is available at <https://plus.google.com/102789457814258550846/posts>.

The contents of its publications and the interaction with the fans of the Museum of Broken Relationships can serve as an example on how subjects in the field of cultural tourism can present their offer via social media in a quality and interesting way. However, it is necessary to regularly publish at all the social media at which the museum is present so that the profiles can realise their real purpose and provide complete information.

4.2. Outlook Festival - Štinjan

The Outlook Festival can, together with the Dimensions Festival, be considered the main event in southern Istria in the off-season, i.e. in September, and in 2013 it was held for the fourth time in the fort of Punta Christo in Štinjan. It is particularly interesting to analyse because of the young population that makes up a majority of visitors to the festival, and it is the primary user of social media (Hays et al., 2012).

The Festival is aimed at the British market so a majority of promotion is carried out in the English language. At the official website of the Festival, <http://www.outlookfestival.com/>, one can find links to Facebook, Twitter

and Instagram profiles at social media, and Facebook also has a link to the YouTube channel.

The Facebook page of the festival, <https://www.facebook.com/outlookfestival> has 104,659 fans and 994 persons currently talking about it. Due to the fact that the festival is held in September, it is expected that the number of persons talking about the page will increase as the festival draws nearer, and the other way around, in the months farther away from the event. According to the data of the organisers, Outlook Festival is visited by approximately 15,000 guests. From this we can see that the number of fans on Facebook is significantly larger, which speaks of a well-made strategy for communication on that social network. The Facebook page has regular updates and a relatively high level of communication with the users, and the topics of the publications depend on the time the page is accessed. During the festival, galleries of photos from the previous evening are uploaded and, in the time before the festival, the names of the performers are published as well as options on how to come to Istria and how to find accommodation.

The Twitter profile of the Outlook Festival, <https://twitter.com/OutlookFestival> has 18,599 followers, a large number for this social network, and it is completely focused on communication with users. Every day the reactions of users to that year's festival are published, questions are answered more often than on Facebook and all important and interesting information regarding the location of the festival is conveyed. In any case, one can conclude that Twitter is used as one element of "customer service" and that the Outlook Festival has used in their fullness the options provided by this social network.

Instagram serves as an extension of the festival's Facebook profile to publish beautiful photos from the festival and from Pula as a tourist destination. At the moment of this analysis, there are 300 beautiful photos completely adjusted to this social network, but we should also mention that the last photo was published in September, during the festival.

The YouTube channel of the festival, at <https://www.youtube.com/user/outlookfestival> is not promoted at the main webpage of the festival, which

prevents users from finding it easily. Also, the YouTube channel functions at the Facebook page as an internal application, hindering searching and viewing video clips. Additionally, the YouTube channel has only 29 video clips, a very small number for a music festival, but this could be the result of copyright struggles with the performers.

In addition to the mentioned YouTube channel, Outlook Festival has completely adapted to each social network on which it is promoted; it has created a loyal and large fan base and the social networks are used in an extremely high quality way.

4.3. The Croatian Tourist Board and tourism presentation through social networks

Through the promotion of Croatia via the Croatian National Tourist Board, the parent organisation in charge of promoting Croatian tourism, the methods of promoting destination management organisations at social media will be analysed. Special attention will be paid to promoting the social media themselves at the official websites of the countries, the number of social media at which the country presents itself, and the method in which it does so.

The official web page of the Croatian Tourist Board, the organisation in charge of the promotion of Croatian tourism, can be found on the domain croatia.hr. In the top right corner, one can find links to the social media that show how The Croatian Tourist Board as DMO promotes selective types of tourism, more precisely cultural tourism and uses social media for communication with the target market.

The first link on the website leads to the most popular social medium - Facebook. At first sight, one can notice that the name of the page is Love Croatia, <https://www.facebook.com/croatia.hr>. It is well managed, which is also evident in the numbers of fans (988,670) and people talking about the page (23,690). The page is constantly updated, criticism and compliments are answered and photos of tourists are often published to facilitate the interactivity and satisfaction of fans. An abundance of

information, but also attractiveness, can be found in the domain of cultural tourism, and there are a number of cultural heritage sites among the published photos. However, the division of content according to the geographical characteristics dominates the Love Croatia website, and selective forms of tourism are not stressed enough.

On Twitter, the Croatian Tourist Board is presented with an almost awkward name of Croatia_hr, https://twitter.com/croatia.hr_ which is made up for with a frequent use of hashtags for a better search with the Twitter or Google search engine. Hashtags are most often made up of geographical terms, but selective tourism forms are often present. The website Croatia.hr has 8,941 followers; it is continuously updated and displays interesting information and photographs. There is less interaction in comparison to its Facebook website but the page is a quality promotional tool.

The YouTube channel of the Croatian Tourist Board, <https://www.youtube.com/user/croatia/> is also constantly updated and it is rich with quality video content. The channel has over a hundred videos in English with professional descriptions. Within the YouTube profile, there are several different channels grouped according to the selective form of tourism, such as maritime tourism, gastro-tourism and cultural tourism, which help the segmentation of an extremely heterogeneous market. The YouTube channel is the first analysed social medium that the Croatian Tourist Board used optimally in order to bring selective forms of tourism closer to the target market.

The Foursquare profile <https://foursquare.com/croatia.hr> has 115 photos, 106 items of advice and 3 lists. Photographs and advice are of extreme importance to tourists accessing this social medium on their smart phones when they are already at the destination and it serves them as a guide to what to see and visit. One of the lists is dedicated to UNESCO destinations in Croatia, for which there is a quality cultural tourism presence on the profile. More lists, such as the ones present here, would help tourists in a quality visit to Croatian cultural attractions.

The Croatian presence on the rapidly growing social medium Instagram is new. On this network, the Croatian Tourist Board under the title Love Croatia was founded in December 2012. Photographs are continuously published and the site attracted 3,493 followers. The Croatian profile is available at the link <http://instagram.com/lovecroatia/>. Hashtags are used for defining the geographical characteristics of photos, while information on cultural heritage sites for the target market is often missing from the photos. The Croatian Tourist Board is present on the Google Plus network as well. Conceived in the same way as Facebook, Google Plus has not achieved notable success in the market, and the site with the name of Croatia and its strategy management resembles the Facebook site.

The Croatian Tourist Board is present on six different social media. Although certain national tourist organisations are present in more social media, all of the profiles of the Board are managed extremely professionally. All profiles serve their primary purpose which is direct informing with the aim of attracting potential tourists, but it would be necessary to take advantage of the opportunities that social media offer in order to inform the public of the selective forms of tourism in Croatia as well, among which is cultural tourism.

It should be noted that certain selective tourist types have their own special characteristics, e.g., more than 60% of camping tourists use the Internet regularly, mostly to gather information, but only 2% of camping tourists admitted to using social networks for holiday planning (YouTube, Twitter, Facebook, blogs, FORA etc.) (Cvelić-Bonifačić, 2012). The future will most certainly bring an increase in the number of social network users in camping tourism, automatically increasing their relative importance. Camping management and the development of competitiveness needs to take into account specific socio-cultural characteristics of demand (orientation towards nature, freedom, experience and direct contact).

The next important component is the fact that social media are used for commenting on brands, tourist destinations or tourist offers, which will not steer clear from a single development segment. In other words, the development of modern technologies may significantly aid the tourism phenomenon and especially camping tourism, due to the specific market characteristics.

4.4. Mobile applications in Croatian cultural tourism

QR codes ensure information on tourist sites (city landmarks) and event calendars (tourist attraction calendars). These are read with mobile devices, tablets with access to the Internet which have this application installed. In this way, the user can get familiar with a wide array of information at any time, i.e. based on his own desires, interests and needs, on the move, in a direct, simple and fast way (e.g. the mobile application pula+ heritage tour, Rijeka Connect, Explore Istria, Central Dalmatia – mobile guide, Croatian Tourism Navigator). The applications offer information on arriving at a destination, locations (points of interest), landmarks, activities, city maps, gastronomy, events, photos, accommodation reservations etc., which raises the level of information for the guests and their activity.

Mobile applications, such as the ones mentioned before, raise the level of service, contribute to the promotion and sales of a product and make it more competitive. Today, the market recognises mobile applications for hotels (as a tool of buyer management), travel agencies and tour operators (mobile trips) etc. For example, the Bluesun hotel brand (in Croatia, these are the hotels Elaphusa, Soline and Afrodita at the Golden Cape, in Brela and Tučepi) raises the level of service quality and the relationship with its clients by enabling an unhappy client to submit complaints to the hotel manager during their stay, via a mobile application.

Using mobile applications can contribute to the promotion of Croatian cities (crocultour: 2014), remove the burden from the main season and move a step away from the widely recognisable development of “the sun

and sea” offer (Thomas: 2010). On the other hand, mobile applications can have a counter-effect if they are not updated.

5. CONCLUSION

The promotion of tourist products via Internet and social media in modern international tourist dynamics is becoming an unavoidable communication channel with potential tourists physically distant from the location. By analysing the tourist offer, it has been concluded that social media is becoming an unavoidable communication method with the target market and that the tourist offer should work on improving communication with users via social media in the future by using the opportunities at hand in a better way.

On the other hand, research proves that, although the role of social media in modern tourism is increasingly gaining in importance, it still cannot be considered a key determinant for attracting tourists to a specific tourist destination. A presence on social media is a necessary condition in modern e-business, but it is not sufficient and cannot act as the only channel for attracting tourists.

Another sales channel that is growing in its importance and is described in this paper is mobile telephony and applications for mobile telephones. Each market has its own specific characteristics. This is confirmed by the analysis of the camping tourism market in the paper and its concentration on the Internet as a dominant tool for holiday planning. Different niche markets react differently to new media. Future research should be focused on the exploration of these trends in order to get closer to the “new” markets.

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CHALLENGES OF THE EXPERIENCE ECONOMY – THE TOUR OPERATORS AS EXPERIENCE PROVIDERS

Abstract

Experience economy facilitates the achievement of competitive advantage on the basis of differentiation by quality. The main goal of this paper is to illustrate how that concept reflects advantage in (tourist) experiences promotion, based on unique attributes which do not utilise the competitive destination of the area. It is due to the nature of the resource basis itself that the experience dimension of the entire tourist offer should represent a dominant direction in consolidation of the tourist offer elements. Marketing actions must omit the stress from the traditional elements of receptive tourism and focus on the exploitation and promotion of the dominant resources, whose value is exceptionally high and/or on the unrepeatable quality of the local destination identity. This paper focuses on the importance of regional networking of countries in order to realise an overall experience in tourism. The aim of this paper is to perform positioning of the tourist offer on the principle of experience economy with the assumption that the tourism sector takes into account the factors of competitiveness. Furthermore, to construct a functional model of destination competitiveness which affirms the role of tour operators as active participants in the creation of a competitive tourist product.

Keywords: *Tourist destination, Tourism trends, Experience economy, Tour Operators*

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1. INTRODUCTION

Global tourist trends impose new perceptions of tourism and the emergence of "new" tourists. People who get involved in tourist trends are today becoming increasingly experienced. They are expressing an increased number of needs, not only within the destination, but also during their journey to the destination. Attractive destination elements must be complemented by additional activities and the destination excellence measured by expectations and experiences, i.e. realised experience. It is this very diversification of needs and motives for which people choose visits to, and stays in, a particular tourist destination which leads to a qualitative shift from the standard tourist offer. The accent, therefore, is on tourist product quality, by which a qualitative differential factor in competitive tourist destination positioning is achieved, according to the regional and national level.

A modern tourist product, which is adjusted to the needs of new tourists, no longer includes a tourist partnership role, but individualisation and personalisation of the experience itself. Should such a base be accepted, it is to be concluded that traditional positioning of destination tourist offers on both macro and micro levels is no longer sufficient, i.e. positioning based on comparative advantages. By traditional positioning, it is not possible to differentiate the tourist offer from the competitors' tourist offer, which ultimately implies a request for competitive tourist offer positioning, enriched by new requirements and needs. Such an approach negates the conventional attitude that the existence and availability of comparative advantages is, in itself, sufficient in order to generate tourist demand and creation of a competitive experience economy.

If tourism is interpreted as a social phenomenon, it is necessary to consider it not only at economic sciences level, but that consideration needs to be extended also to history, political sciences, sociology, geography and cultural anthropology (Cohen, 1995). Such a wider perception implies a lack of a one-sided perception of tourism where, as an observation base, the category of growth and not of development is

taken. From that aspect, the space which represents a tourist base should not, at any time, have an exclusively tourist purpose, although it is the bearer of the tourist function. Therefore, no method of evaluation which is used to assess spaces with a dominant tourist function is applicable, but rather the method of equilibrium between protection and tourist demand, which later also facilitates tourist offer market differentiation and positioning.

Taking into account the main, dominant, motive for travel as a need to acquire an unrepeatable, unique experience in parallel with increase in travel, we come across an expansion of an increased number of tourist products based on the experience economy. Following socio-economic trends, i.e. interpreting recorded changes in the form of a demographic societal picture, a better education and a higher standard of living, a change in the structure of demand for products and services can also be noticed. A transition from a service economy to an experience economy occurs and increasingly the purchase of objects and services is exchanged for the purchase of experiences. Such purchases represent specific exchange of values for money, which is characteristic for traditional understanding of the experience economy.

This paper contributes a review of the background literature and deals with an innovated approach to the positioning of tourist destinations. The research presented in this paper focuses on the context of the development of tourist products established on experience as the key exchange value and requires an interdisciplinary approach which, together with the applied marketing activities and competitive positioning through identity affirmation, leads to the tourist offer positioning from the point of view of the experience economy.

Setting out tourist offer concepts on the principles of experience economy represents also a regulatory phenomenon, which not only protects the resource base but also, by means of the decrease in negative external factors, affects the quality of life of the domestic population. At the global

level, the concept of experience economy has still been theoretically insufficiently researched and implemented.

2. LITERATURE REVIEW – EXPERIENCE ECONOMY

The development of tourist products based on experience as the key exchange value requires an interdisciplinary approach. By means of further analysis, distinction imposes between perception of experience as a separate product and the aggregate set of experience economy. The absence of experience economy factors in the creation of a modern tourist product achieves extremely negative results. Historically speaking, the category of national economy competitiveness has suppressed the once dominant category of comparative advantage. The same situation can be noticed in observation of tourism, where added value progressively increases when competitiveness is based on experience economy (Vitasović, 2012).

De-regularised tourist offer growth irreversibly decreases the exchange value of the resource base and, accordingly, also the income from tourism (Vitasović, 2012).

The realisation of an experience and its qualification depend on motivation, perception, value, significance, satisfaction and life style. Experience represents a psychological category, thus being the subject of psychological studies. Comprehension of experience is linked to the explanation of perception.

It is possible to link experience as a psychological process to the process of perception of stimuli. Perception is, therefore, an active process of organising, integrating and interpreting of sensorial information, which facilitates familiarisation with and recognition of the meanings of objects, phenomena and occurrences in the environment. Persons do not have clear senses; they have precepts – as senses are only elements of which a complete experience is made up (lat. percipere = adopt). Perception is not only a sum of elements, but it is also the structure of those elements, active

processing of all received and already existing information, their interpretation based on previous knowledge, memory, expectations, attitudes, motives, emotions and personal characteristics (Petz, 2010).

A tourist product within the tourist system represents a complex concept, which includes services, people, organisations and ideas with the aim to realise travel, stays and tourist activity away from of their familiar surroundings (Smith, 1994). Tourist product consumption affects experience realisation. Experience, therefore, depends on the type of tourist product.

Tourism and expenditure during the course of tourist activity perceives tourism as a form of expenditure. Tourism can, therefore, be observed as a specific form of expenditure in which a change in the structure of expenditure occurs (Laws, 1995). During the course of tourist activity, perception of authenticity, i.e. the authenticity of content (of purchased products and services) affects expenditure. Tourists, therefore, expect authenticity in the destination (MacCanell, 1992) as opposed to pseudo-events (Boorstin, 1964). The search for authenticity in a tourist destination can also have negative impacts and bring pressure on sustainability and local community life. Tourist expenditure pertinent to authenticity is, therefore, observed in relation to modern and post-modern perspectives. In modern perspective, tourists are always in search of authenticity which is perceived through authenticity of the presented content, while tourists in the phase of post-modern perspective are directed to activities, entertainment and enjoyment and do not care about the content authenticity (MacCannell, 1976, Urry, 1990, Cohen, 1995). Consequently, it can be presumed that tourists consume tourist products in relation to previous knowledge, experiences and expectations which, later, in a tourist destination, leads to expenditure driven by emotions and expenditure in the heat of the moment, looking for experiences and entertainment (MacCannell, 1976, Urry, 1990, Cohen, 1995).

Tourists expect a temporary escape from their everyday lives through something unrepeatable, spectacular and unique. It can be concluded that activities for the channelling of tourist expenditure structure within a tourist destination should be directed towards tourist expectations and realisation of their desired experiences.

Experience economy represents creation of a new value (economic and social), where experience is an integral part and starting point of a product or service and not only their expansion or added benefit. Systematic impacts of the elements of offer, therefore, must enable creation of memory, which then becomes experience, i.e. in fact, becomes a product or a service. Such perceptions emanate from research on the behaviour of consumers themselves or service and product users. Initial papers define purchase as being for the purposes of a meaningful and realistic observation and thinking process (Holbrook, O'Shaughnessy, Bell, 1990). With the emergence of the criticism that cognitive models insufficiently define and explain behaviour (Hoch, 1991; Holbrook and Hirschman, 1982), however, a change in the study starting point occurs. The emphasis is put on the experience and expenditure. Even Levy (1959) states that people do not purchase a specific product because of what it is intended for, but because of what they think it is, i.e., what it represents for them. Thus Holbrook and Hirschman, in 1982, define products as having two fundamental functions and that their indivisible wholeness is needed. They define usable and hedonistic product functions. Usable functions represent what a product or a service is literally intended for and hedonistic values are those which are described by users as entertaining, fantastic and pleasant for perception. The hedonistic function, therefore, illustrates subjectivity and individualisation of both products and services. Dhar and Wertenbroch in 2000 prove that, by the usable function in the goods consumption itself, people retain a neutral position in experience consumption, while hedonistic aspects represent a method for improvement in the experiential component of the expenditure itself. Despite the quoted efforts, academic literature

determines a lack of a systematic approach in observation of a realised experience (Gentle et al., 2007).

By consumption of a tourist service as opposed to the experience, expectations and realised experience, the importance of the intensity of individual perception of the said experience and functions of use are noticed. In conclusion, the experience economy therefore is not a generic creation of the experience itself, but it is based on the individualisation of the personal experience by a person in his/her social surroundings.

All experiences are individual; some occur more or less within a social construct or are cultural. A common link for all categories is that they are markedly prone to emotional influence and that they affect the realisation of, let us say, a new person, discovery of innovations and research of the unexplored. Kelemen (1974) states that, apart from the emotional category, excitement creates a link and a desire for progress. The main product in a destination, therefore, is experience. The perception of a destination is a combination of factors, comprising a “collection of experiences gained by the traveller” (Gunn, 1997, p. 32).

Increase in tourist travel, fast and expansive growth of the tourist industry, globalisation conditions and innovativeness confront the tourist industry with product differentiation. New tourist demand requirements condition the level of profits from tourism and even question market cost-effectiveness. In conditions where competitiveness is extremely important, even crucial, a challenge is set for comprehension and a more detailed definition of the tourist experience, i.e. experience (Perdue, 2002). For a more detailed comprehension of the concept of the experience economy, tourism is clearly the best example of application of the concept. The first applications were implemented at the beginning of the 70's of the 20th century (MacCannell, 1976, Dann, 1977, and Cohen, 1979). It is, therefore, deemed that tourist experience represents a unique, indivisible entity, pronouncedly filled with the emotional factor, containing almost immeasurable personal value. Tourism facilitates realisation of an alternative experience of time i.e. time spent far away

from everyday life, usual routines and familiar, usual surroundings (Wang, 2000:216). Tourists wish for and expect a unique, authentic experience (MacCanell, 1976).

Tourist experiences cannot be purchased; they can merely be channelled or adjusted. Nobody apart from the tourist himself/herself has direct control over the power of perception and motives and, ultimately, their own value scale of the experience which they had. Tourists, therefore, independently combine elements such as time and skills in pre-expenditure set for experience creation (Rustichini and Siconolfi, 2004). When a tourist joins a tourist activity, nobody knows in advance either the result of the realised expectation, or the intensity of the experience.

The complexity of the concept of experience economy and its elements requires more detailed determination. Innovation can be defined as a complex process in which organisations transform an idea into a new or improved product, service or a process of advancement, competition or successful differentiation in the market (Baregheh et al., 2009). Joseph Schumpeter (1961) focuses on the role of innovations in economic and social development, explaining innovation as a process of development in which an individual approach is contained. Innovation in tourism is generally characterised by distancing from the usual practice of tourist sector business, with the emphasis on quality (Hjalager, 2010).

3. TOURIST MARKET AND TOURIST SYSTEM

When we talk about the tourist market, we think of it as a specific market phenomenon. Tourist market, like any other market, functions on the principle of interaction between supply and demand. As opposed to the traditional markets, this interaction is manifested differently.

The tourist markets' differential criterion is the separability of tourist supply from tourist demand. The consumer (tourist) must be physically present at the site of the tourist supply creation. Most often, tourist supply

communicates with tourist demand via tourist intermediaries, who, most frequently, appear on the demand side.

Destination, as a part of the tourist system, affects the experience creation. The impact of destination on the realisation of the experience is observed through the perception of tourist supply competitiveness and the phase of stay in the destination. The tourist system is, therefore, simply observed as an interaction between tourists and the tourist destination. Such a perception is based on the production and expenditure of tourist products and services (Gunn, 1994). Tourists represent an element of tourist demand and tourist destinations, an element of tourist supply. Tourists are connected to the destination by means of traffic accessibility, information accessibility and by marketing mix elements. The marketing mix tools are: product, price, promotion, place, people, physical evidence and process (Križman-Pavlović, 2008).

Furthermore, tourists are exposed to the influence of destination promotional activities, price-forming strategies and the development of tourist product in the destination. The interaction between tourists and the tourist destination becomes reciprocal and the interaction intensity and content are determined by the willingness of both sides (Formica and Uysal, 2006).

In order for destination marketing and management strategies to be fully successful, creative opportunities should be sought to encourage the co-creation of positive, unique, and quality tourist experiences that can attract visitors efficiently (Binkhorst & Dekker, 2009; Jennings & Nickerson, 2006; Mossberg, 2007) and contribute to the competitiveness and sustainability of destinations (Ritchie & Crouch, 2000).

The sustainable approach to tourism aims to optimise the use of the local resources and harmonise the needs of local stakeholders and the community, while simultaneously focusing on the high satisfaction of tourists by ensuring a meaningful, authentic experience (Kastenholz, Carneiro, & Marques, 2012). Considering that tourists seek multiple experiences, destinations should articulate their endeavours in

facilitating diversified, quality tourist experiences (Lane, 2009; Agapito et al., 2014).

4. TOURIST DESTINATION AND A MODEL OF DESTINATION COMPETITIVENESS

Tourist expenditure products represent products which are predominantly used by tourists during their stay in the destination (accommodation, transport, food and tourist activity services). General consumption products are those products which are mostly used by the local population, but which can also be used by tourists (hospital, post office, hairdressing services, and lotteries). A tourist destination attractive base represents the totality of attractions and, as a rule, is the main motive for travel, being an equal factor in realisation of experience in a destination (Uysal, 1991), by which tourist destination competitiveness is affected.

A tourist destination, i.e. a competitive tourist destination, represents the destination which provides a higher level of realised experience qualification (Dwyer and Kim, 2003).

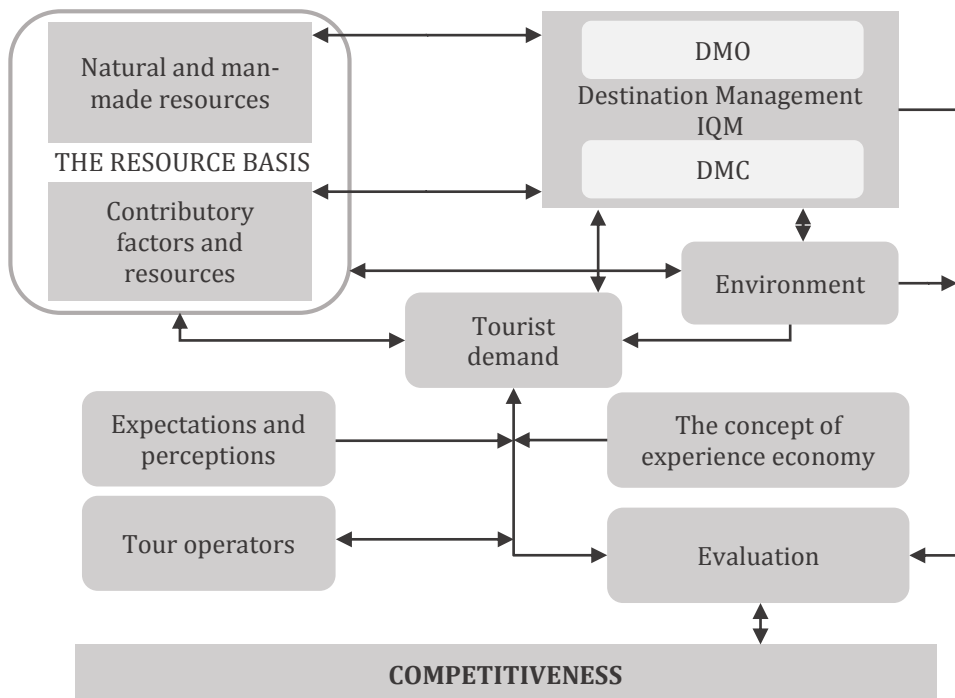
In order to perform the positioning of tourist supply, i.e. a tourist destination based on the principle of experience economy, it is supposed that the tourism system takes into consideration competitiveness factors. By positioning, competitors' activities are directly differentiated and a free market niche for a specific tourist product, i.e. destination, is identified (Krupka and Zečević, 2003: 68).

Therefore In developing a model of destination competitiveness (Figure 1.), therefore, it can be noted that the area of tourism is under the constant influence of macro-environment of the tourist destination (financial conditions in international markets, changes in the demographic picture, lifestyle change, concern for the environment and the emergence of new requirements of participants of tourist flows). Thus the category of competitiveness is a category that is observed from the viewpoint of

tourists, compared to their desires, motivations, needs and preferences. Macro- and micro-environment destination affect the perception of destination competitiveness, which implies a dynamic character of competitiveness and its perception is constantly being changed and updated. Figure 1 shows the model of destination competitiveness.

In structuring an optimal model of destination competitiveness, it was noted that different destination tourist products depended on the values of the individual elements of the model. Resources and attractions are certainly important for the competitiveness of tourist destinations, but their existence without the proper infrastructure is insufficient to build a strong competitive position in the market.

Figure 1. A model of destination competitiveness



Source: Prepared by the authors

Tourist demand is a definition of destination competitiveness. The determinant model is a representation of the interaction between the elements of destination competitiveness. This model therefore, represents an integrated approach and, as such, suggests that the goal of tourism policy by destination competitiveness, as the basic unit, achieves economic development at the national level. With contributory factors of synergistic action, natural and man-made resources make an attractive destination for potential tourists and provide a basis for tourism development. The combination of natural and man-made resources, namely newly created means of tourism infrastructure, organisation of special events, tourist activities in the area, entertainment and shopping opportunities are all contributory factors and resources are presented as the necessary required infrastructure (traffic), quality of service, availability and hospitality destinations (home communities and employees). The mentality of host destinations was also observed. The above resource base influences the competitiveness of tourist destinations. It is emphasised that the competitiveness of tourist destinations depends on the ability of destinations to evaluate their resource base along with the achievement of added value. Tourism destination management by the DMO (Destination Management Organisation) requires the connection of all factors in a functional unit. The activity of public tourism policy is reflected in the realisation of the conditions for the improvement of tourist facilities as well as facilities that implement the DMCs (Destination Management Companies) policies. Furthermore, the optimal management model has been identified as IQM (Integrated Quality Management). Tourist demand implies a level of demand for destinations. The same is associated with preferences and expectations. Destination marketing activities, implemented by the DMOs, have a significant influence on the formation of the perceptions of tourist destinations.

The destination image influences the tourists' expectations about the holiday destination, also influencing the choice of holiday destination and

the destination with the strongest image has the higher probability of being chosen (Matos, Mendes, Valle, 2012).

The model is defined in the way that the differentiation in quality conditions the elements of economy experiences. The environment in the model represents the environment of national economies, such as for example the position of destinations, safety and price level. The role of tour operators is the articulation of demand requirements and the formulation of a competitive tourism product (e.g. agrotourism, heritage tourism, local cuisine, ecotourism, indigenous tourism, sightseeing, etc).

The model proposes the concept of competitiveness of tourist offer on the basis of experience. All elements of the model show the interconnectedness and interdependence and competitiveness have been identified as categories of perception by tourists. Planning, development and public tourism policy are not presented by separate elements, but are integrated into the system of tourism destination management.

Innovation in tourist service, and also in the destination tourist product itself, can advance its competitiveness level. Goods and services are no longer enough. In order to be competitive on the growing tourism market destinations must differentiate their products by transforming them into 'experiences' for consumers (Amin and Thrift, 2002; Pine and Gilmore, 1999).

Competitiveness imposes the need for sale of integral services which, on the other hand, aggregate the entire destination offer quality due to the fear of a fall in prices. In the event that exchange value conditionally becomes an experience with repositioning of the destination, maximisation of foreign currency flow will also be achieved and the level of discretionary expenditure in the destination will be increased.

5. THE ROLE OF TOUR OPERATORS AS EXPERIENCE “PROVIDERS”

A tourist product should improve the guest's life (Pollock and Benjamin 2001); new technologies should simplify the communication between the destination and the tourist, alleviating fulfilment of tourists' expectations by means of feedback. By applying new interactive technologies, tour operators can considerably contribute to the fulfilment of tourists' expectations. Although the number of individual tourist overnights in relation to the number of organised tourist overnights is on the increase, the advantage of tour operators lies in their market specialisation, as well as in their strong advisory and informative role. They achieve market differentiation by powerful vertical integration, i.e. purchase of principals in the offer chain in order to strengthen the brand and raise the quality of service provision. All affirmed and serious tour operators, therefore, make every effort to include innovations in their business in all phases of integrational relationships, in order to make consumers interested in their offers and contribute to the tourist experience.

Tour operators have an important role in the qualitative and quantitative improvement of the travel and tourism development (Gržinić and Brajković, 2008). In the tourism industry, tour operators are one of the principal actors, having huge direct impact on the performance quality factors (Pileliene and Šimkus, 2012).

Tour operators serve the role of key facilitators for travellers and travel services suppliers and have become the main gateway for many services offered to travellers by airlines, hotels, cruises and excursions. They had the crucial role in mass tourism development and in promoting of certain tourism destinations (Mediterranean countries). Nowadays, the role of tour operators has shifted from creating and selling package holidays to providing experiences to customers. Although the selling of travel related services via Internet and individual travel arrangements are in constant growth, there are still people who prefer using the services of travel agencies and travelling in groups (Wong and Lau, 2001). According to Kugytė and Sliburytė (2005), it is important to understand the factors

affecting the choice of one or another service provider: pricing, convenience, technology and tangibles, core service, service encounter, recommendations by others, reputation and brand image/familiarity.

In the Asia region, such as China, Japan, Korea, Hong Kong, and Taiwan, the group package tour is one of the main modes of foreign travel (Meng, 2010; Wang, Hsieh & Chen, 2002; Wang, Hsieh & Huan, 2000). In the United Kingdom, residents' overseas holiday visits are in the form of package holidays. Also, Serbian as well as Croatian residents prefer using tour operators' services for travelling abroad.

However, it has also become obvious that the business environment within which travel and tourism intermediaries operate has undergone radical changes. A key element of a successful tourism industry is the ability to recognise and deal with changes across a wide range of behavioural and technological factors and the way they interact (Nordin, 2005; Yeoman, 2012). The UNWTO (2002:25) has listed the major determinants and influences affecting tourism to 2020 under eleven headings: Economy, Technology, Facilitation, Safety, Demography, Globalisation, Localisation, Social-environmental awareness, Living and working environments, "Experience" economy and Marketing. The changes occurring cannot be ignored by tour operators striving to achieve competitiveness at either the company or destination level. Those destinations and individual operators that make decisions on the supply side that do not match changing customer needs will experience 'strategic drift' (Dwyer & Edwards, 2009).

Some predictions have been made that travel intermediaries will disappear in future with better educated and more-travel-experienced customers, as well as with the new possibilities that modern information technology offers (Čavlek, 2006). However, all those who accept modern technology as a partner may be in a better position to secure their future in the market. Also, many customers will still want a social experience; they still want to touch and smell products, they'll want or need help from real people, rather than virtual people.

As the industrialised world is in transition from the service to the experience economy (Dwyer et al., 2008), tour operators need to undertake some changes in their core businesses. Specifically, they should focus on delivering unique experiences that personally engage consumers. Consumer values in major origin countries worldwide are changing towards preferences for more product and experience customisation, authenticity, learning, self-improvement and transformation, implying a role for technological innovations to facilitate interpretation of cultural and natural heritage (Molz, 2013). As travellers become more experienced, they are no longer satisfied by being processed through an impersonal, non-interactive system of 'mass tourism'. Moreover, a larger number of tourists would like to see themselves as 'individuals', even though they are engaging in mass tourism such as group package tours. Therefore, tour operators are becoming more specialised and holidays increasingly include some kind of educational or cultural experience. Tourists are increasingly interested in discovering, experiencing, participating in, learning about and more intimately being included in the everyday life of the destinations they visit (Dwyer et al., 2008). Destination management and tour operators, therefore, should create unique experiences in their destinations that differentiate themselves from other destinations. Tour operators should become 'experience providers' developing personal encounters and authentic experiences in order to create long lasting memories and customer loyalty (Dwyer, Seetaram, 2013). Therefore, the focus should be on 'experiences' rather than 'products'.

Tour operators are usually vertically integrated concerns or 'small players'. Small companies will be able to survive the competition of vertically integrated concerns only if they are able to offer products of high quality standard for clients with specific needs and, in the long term, foster high quality management and innovative activity (Čavlek, 2006). Operators will need to recognise the value of self-improvement programmes to attract visitors and enhance visitor experiences (e.g. short course culture, archaeology, history, literature, ecology programmes,

health and wellness programmes, sports training programmes, etc.). The development of products that cater for the growing demand for 'doing' or activity based holidays, such as sport and hobbies, will be competitive in the market place (Dwyer et al., 2008).

UNWTO (2002) identified several emerging special interest markets: rural tourism, senior tourism, natural based tourism, cultural and heritage tourism, health and wellness tourism, religious tourism, cruise tourism, MICE, space, event, urban and adventure tourism. Tour operators should focus on these markets in order to deliver unique experiences to their clients.

Regarding rural tourism, UNWTO has been supporting numerous events and projects aimed at the development of community-based tourism activities, where the main attraction for tourists is to experience the traditional way of life of small communities in rural areas and the operations are controlled and managed by the small community itself. Many European countries have recognised rural tourism as a tool which could provide sustainable development of rural areas, which are often neglected and depopulated.

5.1. Regional developmental initiatives

Regional initiatives are important for the competitiveness of the tourism offer of the selected countries which have a common history of development and whose geographical position makes it a single unit, have a similar mentality and customs and together are more easily recognised on the international tourism market.

In this section, we observed regional development initiatives in Serbia and Croatia. The Strategy of Tourism Development of the Republic of Serbia 2005-2015 identified rural tourism as one of the key tourism products which Serbia should develop. However, Serbian tour operators are mostly passive in developing products that provide unique tourism experiences in destinations and even more so in rural areas. According to the

Statistical Office of the Republic of Serbia, Serbian tour operators are more oriented toward emissive tourism rather than receptive tourism. According to the National Tourism Organisation of Serbia, among more than 500 tour operators there are only 35 receptive tour operators in Serbia. This focus on outbound tourism has diverted resources away from product development for the domestic market. In creating experiences in a destination, the DMO (Destination Management Organisation) can play an important role. There is some concern, however, that tour operators in Serbia do not receive a broad range of support from the DMO. The primary activity of the National Tourism Organisation of Serbia and organisations at regional and local levels, which act as DMOs, is the promotion of Serbia as a tourist destination on the international tourism market, rather than management and development of authentic tourism products and experiences that can differentiate Serbia from other destinations.

Nevertheless, there are examples of successful Serbian tour operators which act as real Serbia experience providers. One of them is tour operator Panacomp Wonderland which provides rural vacations and rural arrangements in Serbia with special related activities – picking of fruit, vegetables and medicinal herbs, mowing, donkey and horse racing, festivals and traditional events, mountain biking, tractor racing, culinary courses, making bread the traditional way, preparation of Serbian homemade gibanica (cheese pie), folklore classes, ancient customs and old crafts workshops and discovering the rich cultural heritage of Serbia. This tour operator has developed a hospitality network that consists of almost 300 specially chosen rural households of Serbia, which, thanks to their uniqueness and authenticity, best represent the "forgotten face of Serbia" at first hand (<http://www.panacomp.net/households>).

This tour operator also offers rural tourism arrangements in other countries in the region such as: Montenegro, Albania, Romania, Bulgaria, Macedonia and Bosnia and Herzegovina. They recognised that the natural, historical, cultural, ethnical, religious, linguistic, social and political diversity of the Balkans made an authentic and significant tourist resource for transforming the region into a competitive transnational tourist

destination. By integrating several Balkan destinations into one product, the priority is given to customers' expectations and experiences. Multi-country Balkan tours offered by Panacomp are operated in close cooperation with partners and tour operators from Croatia, Bosnia and Herzegovina, Montenegro, Albania, Macedonia, Bulgaria and Romania for groups of between 6 and 20 participants (<http://www.panacomp.net>).

According to this, Globtour is an example of a Croatian tour operator whose product is called Croatia and Region Touring, which not only includes the countries of the region but also contains a component of experience like Five countries reveal, Southern Balkan adventure, The capitals of west Balkans. (<http://www.globtour.hr/croatia-and-region-touring>).

"Nature-Based" will continue to be one of the fastest growing areas of the tourism industry (Dwyer et al. 2008), where special interest tours could be created by tour operators in order to provide unique experience based on activities in preserved nature areas. Serbian tour operator Magelan offers special interest group tours based on exploring different geological sites of Serbia and bird watching tours in IBAs (important bird areas) and Ramsar sites in Serbia, as well as in the Danube region. This tour operator offers walking tours along the Danube River and in the national parks of Serbia, providing experience of the natural and cultural heritage of Serbia. There is also a Balkan triangle hiking tour which includes different activities (hiking, swimming, rafting, walking, and tasting local traditional dishes) in three countries: Serbia, Montenegro and Bosnia and Herzegovina (<http://incoming.magelan.rs/>).

Culture has become a crucial resource in the post-industrial economy, as is reflected in the use of cultural heritage in the development strategies of the European Union and other bodies. Therefore, the cultural tourism market is being flooded with new attractions, cultural routes and heritage centres. As more cities and regions compete in (re)producing and promoting themselves for tourism and culture, employing the same formulaic mechanisms, their ability to create 'uniqueness' arguably

diminishes, often assumed to lead towards the 'serial reproduction' of culture (Harvey, 1989), 'placelessness' (Relph, 1976), 'non-places' (Auger, 1995) or McDonaldisation (Ritzer, Liska, 1997).

However, many consumers, tired of encountering the serial reproduction of culture in different destinations, are searching for alternatives (Richards & Wilson, 2006). Therefore, tour operators and destination management organisations should jointly create these alternatives, based on unique cultural assets, which could differentiate the destination from others on the market.

The National Tourism Organisation of Serbia recommends Roads of Roman Emperors tours created by Serbian tour operator Magelan, based on the cultural route of the Roman Emperors which reveals ancient Roman towns, roads, ruins and artefacts, among which is Gamzigrad (*Felix Romuliana*), included by UNESCO in the World Heritage list. The project is regarded as one of the largest archaeological and tourism projects in Serbia and one of the national brands of Serbia. This tour operator also offers package tours based on the Transromanica Route, part of the broader European cultural and tourist route, which features Roman era monuments across Germany, Austria, Italy, France, Spain and Slovenia. In Serbia, this tour operator provides a unique experience of some of the best-preserved churches and monasteries from the so called Raška School, the hidden gems remaining from the Roman period in Serbia. The Transromanica route is included in the programme "European Cultural Routes" of the Council of Europe, because it connects and promotes the common European heritage.

Also, the Tourism Development Strategy of the Republic of Croatia is an umbrella developmental document of Croatian tourism, which provides guidelines and offer structure. In other words, the Croatian Tourism Development Strategy until 2020 represents an integral conceptual framework which facilitates:

- Coordinated involvement of tourist policy bearers and a systematic coordination of tourist policy measures,

- Full understanding of key directions of Croatian tourism development as a prerequisite for attracting potential interests of domestic and foreign investors and
- Target orientation of the developmental and investment process and efficient drawing of EU funds.

This facilitates a systematic approach and a balanced involvement of the tourist offer stakeholders for the purpose of refinement of the aggregate tourist offer.

Efficient implementation of the Croatian Tourism Development Strategy until 2020 conclusions includes organisational adjustments at the level of the Ministry of Tourism, functioning of the tourist organisation system, but also mutual cooperation among the ministries related to tourist activity to date. In other words, the tourism system needs to be revised and rationalised in order to increase its total effectiveness, especially at regional and local (destination) levels, where tourist activity itself takes place.

Through the aforementioned process of system rationalisation and territorial expansion, tourist organisations would be transformed into destination management organisations (DMOs). This includes staffing and additional training for the jobs of destination development management, with the aim of strengthening of destination competitiveness and to coordinate and harmonise often opposed interests of the stakeholders in the destination. Apart from professionals in tourism, it is desirable to also include in greater measure and in various ways local population representatives in order to ensure destination development. In that sense, positive European experiences point to the possibility of formation of so-called local action groups (LAGs).

Due to the heterogeneous and interdisciplinary character of tourism, involvement of other ministries whose activity is directly linked to tourism is an essential prerequisite for efficient operationalisation. Although cooperation among ministries still exists today, efficient implementation includes a considerably stronger formal cooperation.

This is why, as a separate Ministry of Tourism advisory body, an Inter-ministerial professional council for tourism has been established which, apart from the Ministry of Tourism high officials, as permanent members, also has high governmental officials (deputy minister level) from the Ministry of Maritime affairs, Transport and Infrastructure, the Ministry of Construction and Spatial Planning, Ministry of Culture, Ministry of Environmental and Nature Protection, Ministry of Economy, Ministry of Entrepreneurship and Crafts, Ministry of Science, Education and Sport, Ministry of Agriculture, Ministry of Health and the Ministry of Regional Development and European Union Funds. If needed, also the State Council for Spatial Planning, professional associations within the Croatian Chamber of Economy (HGK) and Croatian Chamber of Commerce (HOK), as well as citizens' associations and other non-profit organisations can be included in the Professional Council's work.

5.2. Regional linking

Although regional linkings in tourism facilitate a higher competitiveness of tourist destinations, due to common presentation in the global tourist market, lower costs of promotion and sharing of know-how, the opposite direction in the development of tourism has been noticed between the Republic of Croatia and Serbia. The Republic of Croatia, as a country-member of the European Union and a tourist destination with an established image, develops a systematic approach to tourism development at the national level, involving in the process all those engaged in public tourist policies. Serbia, on the other hand, starts its destination development and specific tourist products at the micro level and, only recently, began the process of regional linking in the form of joining the Union of Associations of Travel Agencies of South-east Europe in 2013.

Regional linking, therefore, represents the vision with the aim to increase attractiveness and competitiveness towards tourists from far destinations and to create the tourist destination image.

Six countries founded the Union of Associations of Travel Agencies of South-east Europe, i.e. representatives of travel agency associations signed the Agreement of the Union of Associations of Travel Agencies of South-east Europe, namely:

- Association of Travel Agencies of Macedonia (ATAM)
- Association of Travel Agencies of Bosnia and Herzegovina (UTA BiH)
- Association of Croatian Travel Agencies (UHPA)
- Association of Travel Agencies of Albania (ATA)
- Tourism Association of Montenegro (CTU)
- National Association of Travel Agencies of Serbia (YUTA)

The basic idea about cooperation among national associations of travel agencies is grounded on mutual work on project and developmental activities with the aim of developing tourism and agency activities, both in the region and in the specific markets of the countries-signatories to the Agreement. The goal of the establishment of the Union is to mutually develop a tourist product, as well as themed travel, characteristic of the countries of the region. Among the most important plans is that, within a short deadline, models of presentation, promotion and development of mutual tourism programmes be established, according to which tourists would, within one tour, visit two, three or four Association countries, with the aim of placement and promotion in the markets of the Far East, Europe and the world.

Such a concept of linking would have positive externalities on all the countries from the region, such as the Republic of Croatia, whose existing image is becoming a part of the guarantee for the image of the other countries from the region, the destination becoming attractive to tourists who are staying in the neighbouring countries.

Taking into account all previously said, only a systematic approach to the phenomenon of tourism facilitates sustainability and excellence of the

destinations themselves, which is much easier to achieve with regional cooperation by all stakeholders.

6. TOUR OPERATORS AND SUSTAINABLE TOURISM

Tourist practice, in parallel with the aforementioned goals, defines the EOS CODE (A code of Practice on Environment Oriented Sustainability) as principles of sustainable business practice in tourism, representing a free and useful tool for tour operators and travel agencies, which assists the increase of competitiveness in the manner that they:

- accept sustainable tourism
- improve the quality of their products and services

In other words, although the EOS CODE is specially conceived for smaller travel agencies and tour operators whose speciality is primarily travel packages, it does not exclude larger companies either. The EOS CODE will assist tour operators and travel agencies in acquiring a new perspective in their business, respond to clients' demands and, as a result of all that, increase their competitiveness. Tour operators and travel agencies which opt to comply with the EOS CODE will have to, formally, accept and respect a series of principles which are crucial for the development and provision of sustainable and high quality tourist products and services:

- Responsible conduct and business management
- Monitoring of environmental, social, cultural and economic business effects and elaboration, implementation and revision of the annual business plan on sustainable tourism
- Staff education and training on environmental and cultural values in tourism, travel offer and their service providers who apply programmes of environmental preservation and protection
- Informing and raising of clients' awareness of responsible and sustainable behaviour (actions)

- Encouraging and participating in activities which support the local economy and strengthen local employment
- Using tourist marketing in raising awareness of environmental, social and cultural diversities and wealth
- Care of constant improvement in the quality of products and services, applying business practice of quality management
- Nominating a person within the organisation who will be responsible for projects and activities related to sustainable development in tourism
- Exchanging good practice examples with other signatories to the EOS CODE.

Travel agencies and tour operators will have access to the Manual of Good Business Practices on the EOS CODE Internet pages www.eoscode.eu. The Manual contains examples of good practice which have already been implemented and which proved their efficiency in different business areas:

- Internal management (Product development and management, Good practice example "Regional tourism development", Negotiations with tourist service providers)
- Good practice example "Geotourism" (Client relations, Good practice example "Ornithological tours in Croatia", Destination relations)
- Good practice example "Cruising on Croatian traditionally rigged sailing ships"
- Good practice example "Along the trails of the Drava and Danube rivers" (Quality management, Good practice example "Certificate ISO 9001: 2008")
- Good practice example "Implementation of the TUI Group sustainable development policy and the example: Eco-action – Cleaning of the protected area of the Ljuta river in Konavle".

The definition of rules and procedures in implementation of the new service will enable efficient and optimal application of business procedures. It can, therefore, be concluded that only a systematic approach at all levels facilitates realisation of destination excellence, with the purpose of satisfying tourist demand and creation of competitiveness of the destination itself as a whole.

7. RESULTS

In order to provide sustainable tourism development at a destination, in the short term, the quality of tourist sites and landscapes and of the experiences sought by tourists must be maintained and, in the long term, the negative impacts that tourism can have on local communities and the environment must be minimised and positive contributions to the local population and the environment should be maximised.

The competitive positioning of a tourist destination must take into account the concept of the experience economy, communicational attributes and economically rational tourist offer valorisation chain. Taking into consideration the postulates of the experience economy, which facilitates the achievement of competitive advantage on the basis of differentiation by quality, marketing actions must omit the stress from the traditional elements of receptive tourism and focus on the exploitation and promotion of the dominant resources, whose value is exceptionally high and/or on the unrepeatability of the local destination identity.

From the above quoted, it can be concluded that the positioning of the tourist offer on the principles of competitiveness and experience economy implied a higher level of achievement of the tourist offer added value, with the conception of a rational valorisation chain of the tourist offer elements where cultural heritage represents the basis.

8. CONCLUSION

The development of tourist products based on experience as the key exchange value requires an interdisciplinary approach, which, with applied marketing activities and competitive positioning by means of identity affirmation, leads to the positioning of tourist offer from the aspect of the experience economy.

The tourist destination positioning should be carried out with consideration for the specific destination recognition and the experience of it, affirming the principle of differentiation by quality. The resource base is evaluated by the destination geographical location, cultural and heritage context which competitive tourist offers cannot evaluate. From the above stated, it can be concluded that tourist offer positioning, based on the principles of competitiveness and the principles of experience economy, implied a higher level of realisation of tourist product added value.

The base for creation of experience economy is the experience as a complex category. The experience which a person, i.e. tourist, had in a tourist environment is individual and subjective for each of them. For future research of issues it is suggested that they are focused on the research of attitudes, the process of choosing a destination, the process of creating experiences within the destination and ultimately the formation of a competitive tourism product. Such an approach would allow consideration of the overall process in creating added value and predicting future trends in tourism.

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TOUR GUIDE COMMUNICATION COMPETENCE: COMPARATIVE STUDY BETWEEN RUSSIAN AND NORTH EUROPEAN TOURISTS' PERCEPTIONS

Abstract

This study investigates whether there are any differences in perceived importance of a tour guide's communication competence behaviours between Russian and North European tourists and by their gender. Research participants were divided into two focus groups: Russian (n=133) and North European tourists (n=142). The focus groups completed questionnaires about their perceptions of the importance of nonverbal (approachability, poise, attentiveness) and verbal (language adaptability, cultural topics) dimensions of communication competence of tourist guides. All participants were surveyed while on a two-week vacation in Istria. Survey results were analyzed by focus group and by gender. Overall, with the exception of language adaptability, Russians ranked both nonverbal and verbal behaviours as more important than North Europeans. Additionally, female tourists considered verbal and nonverbal competence behaviours more important than their male counterparts.

Keywords: *Tour Guide, Communication Competence, Tourists' Perceptions*

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1. INTRODUCTION

Communication is central to human life. It is pervasive, essential, and complex. Since communication is irrevocably entwined with human life, any study involving people should touch on communication (Littlejohn, 2002). The focus of a great deal of communication research has been competent communication, or the ability of a person to communicate effectively and appropriately.

Communication competence is a framework that has been used in various disciplines to understand communication events and their success or failure in achieving objectives. Spitzberg and Hurt (1987) contend that it is “axiomatic that interpersonal communication competence is crucial to academic, occupational, personal and social success” (1987: 28). Considering the crucial and ubiquitous nature of communication competence, it is a worthwhile and timely area of study.

Tourism provides a perfect context for the study of communication competence. Through travel, people are temporarily migrating to other destinations and cultures, and tourism provides an opportunity for improving international understanding. Tour guides play a special role in these intercultural interactions. They occupy a very special position in the system. In terms of organization, they are an essential part of the supply-side components. Tour guides can work for all of the supply-side stakeholders, within all of the sectors of the tourism industry. No matter who they are working for, tour guides are generally regarded as service providers for visitors (Pond, 1993.)

Theoretical background

The significance of communication quality in guiding has been the main focus in numerous studies (Cohen, 1985, Nettekoven, 1979, Armstrong and Weiler, 2002; Haig and McIntyre, 2002; Ballantyne and Hughes, 2001; Ham and Weiler, 2003). The authors argue that the communicative component is of crucial importance for the role, either from the

perspective of destinations or visitors. According to Cohen (1985), this function of guides in international cross cultural tourism is oriented at interpretation. Yin (2008) found that nowadays, tourists tend to interpret everything they experience in their own way, influenced both by initially formed ideas and expectations and upon regarding the concrete tour beneficial to themselves. The task of guides is to help visitors in locating, perceiving and understanding different features of a destination. No one else is in such a position in terms of tourists and possibilities of influence. In the rapid expansion of global tourism, tour guides play an important role in bridging cultures. Studies have shown that face-to-face interaction with tourists is an effective means by which outfitters and guides can educate and inform their clients (Roggenbuck and Berrier, 1982; Krumpal and Brown, 1982, Blešić et al. 2014). This may be because guides have extended interaction with their customers and even some interaction with non-guided tourists.

Although studies have shown that guided trips involving an educational component can result in positive outcomes, like learning, the specific aspects of the communication events between guides and clients that result in those outcomes are still not understood.

Tour guides are the essential interface between the host destination and its visitors. In fact, they are front-line employees who are very much responsible for the overall impression and satisfaction with the tour services offered by a destination (Watson and McCracken, 2005; Garrod, 2005; Jovičić et al, 2011).

According to Geva and Goldman (1991) the performance of the tour guide is an important attribute to the success of the tour. In his research Mossberg (1995) noted that the tour guide was regarded an important element in selecting a charter tour.

The tour guide function is likely to influence the level of satisfaction tourists obtain from their tour experiences. Lopez's (1980) work, suggests that an ineffective guide may have adverse effects on tourists' enjoyment of their holiday experience.

The professionalism of a tour guide is reflected in their attitude towards the job, whether they are more money-oriented or customer service-oriented. While attitude towards the job was seen as important, the results of the study presented in the research made by Ap and Wong (2001) expressed that product knowledge and communication skills were considered to be more important than attitude.

The authors concluded that qualities and standards that a tour guide must possess are the following: good product knowledge, good communication skills including proficiency in languages and right attitude with respect to service.

Some authors (Ross, 1993; Reisinger and Turner, 2002; Toy, Kerstetter and Rager, 2002) suggested that tour guides should be quite knowledgeable about the cultural and entertainment attractions of the city and offer the highest level of service possible. This idea provides an interesting and different perspective of a tour guide's duties, which is worthy of consideration.

According to current scholarship we may assume that tour guiding is a lot more complex than the usually accepted and straightforward roles of being "information giver", "environmental interpreter" or "culture broker", as described in the literature (Cohen, 1985; Weiler and Derrin, 1993). The antecedents of the modern tour guide are copious and varied, and related to mythology, literature, history, and geography.

According to Cohen (1985), there are two main functions tour guides have performed throughout history; the pathfinder and the mentor. In the contemporary context of tourism the pathfinder role is still existent in that the tour's itinerary shows the path' to tourists wanting to discover more about the place they are visiting, or as Cohen (1985, p.7) puts it, "through a socially defined territory to which they have no access".

Leiper (1996) noted the pathfinder role gives the tourist a sense of security in a strange environment, a precursor to a successful tourist destination region. Under the mentor role, there is the mediatory sphere comprised of the interaction and communicative components.

The communicative component is associated with act as a middleperson between their party and the host population. Cohen (1985) proposes that the mentoring role of the contemporary tour guide is made up of four components: selection, information, interpretation and fabrication. This model gives an idea of the complexity of being a guide.

The work and role of the tour guide is complicated by issues of the economic survival of the tourism industry which is characterized by very keen competition, questionable industry practices, and higher standards of service expected by tourists.

Interestingly, the role of tour guides was not the major issue, which suggests that the industry and guides themselves do not find strains and conflicts in the various roles they may perform.

In terms of the role played by the guides, the main concern stems from unhealthy industry practices whereby tour itineraries are dictated by the financial objectives of the tour operator and the guide's income being heavily reliant on commissions (Saeed, 2007).

While international tourism provides a unique intercultural context for the study of communication, both tourism and cultural scholars can benefit greatly from insights gained through research on perceptions of important communication behaviours. This study attempts to bridge the gap between theory and practice by integrating academic discussions on intercultural communication, gender perceptions of body language, and the practical, real world application of those behaviours.

The aim of the study

The primary goal of this study is to investigate communication in an international tourism setting, in the context of short-term intercultural interactions, focusing on the intercultural differences between the Russian and North European (UK, Scandinavia) travellers' perceptions on the importance of tourist guides' communication competence during all-inclusive intercultural vacation tours.

The presentation of the empirical findings will be systematized by offering answers to the following research questions:

Are there any differences in perceived importance of a tour guide's communication competence behaviours between Russian and North European tourists?

Are there any differences in perceived importance of a tour guide's communication competence behaviours between genders?

2. METHODS

2.1. Participants

The two focus groups were chosen for comparison for practical reasons. In particular, the Russians were chosen because they represent one of the largest and most important European tourism markets for the Croatian County of Istria, while travellers from Northern Europe (United Kingdom and the Scandinavian countries: Denmark, Norway, Sweden, Finland) were included since they represent the new, fastest growing tourism market for Istria.

Table 1. shows the joint sample structure of our respondents, which gave us usable data.

Table 1. Participants' demographic/gender profiles

GENDER	COUNTRY			
	Russian tourists (n=133)		North European (n=142)	
	N	%	N	%
Female	58	43,6	69	48.6
Male	75	56,4	73	51,4

The respondent's population consists of total of 275 randomly chosen tourists (133 Russian and 142 North European); 148 male and 127 female tourists participated in the study. They landed at the airport of Pula and than transferred to their final destination throughout Istria by buses.

The length of stay for both group of tourists was two weeks, all participants had gone on guided tour from 3-5 times.

2.2. Research instrument

Tourists' perceptions of the importance of communication competence were measured using five dimensions adapted from the inventory used by Martin et al. (1994): three nonverbal dimensions and two verbal dimensions.

The specific items were adapted to fit the Istrian tourism context. The data collection was done toward the end of the tourists' travel experiences. They were approached briefly while still in the bus for the airport at the end of vacations.

The researcher boarded the tour bus, gave a brief introduction of the research and asked for participation. The survey instrument was anonymous. The interview paper was written in English with the guides providing ad-hoc translation to the tourists in need of elucidation. Participants were asked to rate each communication competence item on a seven-point, Likert-type scale (from 1 = strongly disagree, to 7 = strongly agree).

The three nonverbal dimensions and corresponding characteristics were:

- approachability (nonverbal behaviours that invite interaction e.g. smile, pleasant facial expression).
- poise (aspects of appropriate physical presentation e.g. nice appearance, appropriate distance, appropriate posture)
- attentiveness (nonverbal behaviours that show attention and involvement in interaction e.g. maintain direct eye contact, pay close attention, nod head and lean towards the other person.)

The three verbal dimensions and corresponding items were:

- language adaptability (efforts made to choose language and express ideas that are understandable to the listener e.g. use

appropriate grammar, present ideas clearly, choose words carefully, speak clearly, avoid slang),

- cultural topics (topics focused on sharing and understanding each others' country and cultural backgrounds e.g. talk about your own country, talk about others' country, share positive information about your country, ask about others' country).

The verbal and nonverbal dimensions were checked for reliability by Martin et al. (1994) in a cross-cultural context with Hispanic and non-Hispanic samples. According to results presented in Table 2. all dimensions (approachability, poise, attentiveness. language adaptability and cultural topics) showed high levels of internal consistency ranging from .83 to .89.

Table 2. Cronbach' alpha reliability scores for dimensions of communication competence

DIMENSION	RUSSIAN	NORTH EUROPEAN
Approachability	0,87	0,85
Poise	0,86	0,85
Attentiveness	0,85	0,87
Language adaptability	0,86	0,83
Cultural topics	0,89	0,88

2.3. Data analysis

After collecting data from survey questionnaires, the results from the questionnaires were processed using SPSS for Windows (Statistical Package for Social Sciences). Results were then organized by five communication competence categories: approachability, poise, attentiveness, language adaptability, and cultural topics.

Table 3. Computed mean scores for perceived importance of a tour guide's communication competence between Russian and North European tourists

COMMUNICATION COMPETENCE	COUNTRY		t	p
	Russian tourists (n=133)	North European (n=142)		
	Mean score	Mean score		
Approachability	5,19	4,57	0,52	0,00
Poise	5,79	5,70	0,09	0,22
Attentiveness	4,97	4,54	0,43	0,00
Language adaptability	5,98	6,28	0,20	0,00
Cultural topics	5,22	4,67	0,55	0,00

3. RESULTS AND DISCUSSION

A paired t-test was used in order to define if there were differences in the perceived importance of a tour guide's communication competence between Russian and North European tourists. The Russian group perceived communication competence as more important than North European on all dimensions except for the language adaptability (Table 3.) According to the p-values for approachability (0,00), Russian and North European tourists have dissimilar attitudes towards the importance of approachability as an indicator of tourist guide communication competence. Additionally, there is a statistically significant difference between the mean Russian tourist score and the mean North European approachability score: 5,19 and 4,57 respectively.

The higher mean score for Russian tourists shows that Russian tourists generally value approachability and nonverbal behaviours that invite interaction such as: smiling and positive facial expressions in tourist guides more than their North European counterparts.

With regards to poise, there is no significant difference between the two countries in the area of the aspects of appropriate physical presentation

(0,22). and the 5,79 mean Russian score and the 5,70 North European score are not statistically significant. The lack of statistical significance between these scores implies that Russian and North European tourists both consider a tour guide's appropriate physical presentation an important indicator of communication competence.

In the attentiveness category the p-value of 0,00 shows that Russian and North European tourists display different attitudes towards attentiveness as an indication of tourist guide communication competence. There is statistically significant difference between the mean score of Russian tourists (4,97) and that of North European tourists (4,54). The statistical significance of the Russian tourist score suggests that Russian tourists consider general attentiveness and specific behaviours like eye contact, head nodding, which are nonverbal behaviours indicating attention /involvement in interaction as more important indicators of tourist guide communication competence than North European tourists.

For the language adaptability category, the 0,00 p-value illustrates that Russian (5,98) and North European tourists (6,28) have dissimilar attitudes regarding language ability as an indicator of tourist guide communication competence. There is a statistically significant difference between the two focus groups, of which, North European tourists hold highest expectation for the language adaptability skills of tour guides. The higher mean score implies that North European tourists consider tour guide's efforts when choose language and express ideas that are understandable to the listener as a more important indicator of tourist guide communication competence than Russian tourists.

Finally, for cultural topics, the p-value of 0,00 shows that Russian and North European tourists have different attitudes regarding culture topics as an important indicator of tourist guide communication competence.

There is a statistically significant difference between the Russian mean score (5,22) and the North European score (4,67). The higher score for Russian tourists shows that of the two focus groups, Russian tourists consider knowledge of cultural topics and a tour guide's focus on

explaining the similarities and differences between tourists' countries of origin and the respective travel destination as a more important indicator of tour guide's communication competence than North European tourists. Comparing this study to the work of Leclerc and Martin (2004) results confirm that most intercultural communication competence behaviors such as cultural topics, language adaptability, attentiveness, international inclusion, and poise are important markers of intercultural communication competence that transcend cultural boundaries.

This study aligns with perceptions of scholars that not only do individuals hold cognitive notions about what comprises communication competence but that they then use these expectations to judge their own and others' behaviors (Bradford et al. 1999). Moreover, different cultural groups place different emphasis on different communication competence behaviors.

Table 4. Computed mean scores for perceived importance of a tour guide's communication competence between genders

COMMUNICATION COMPETENCE	GENDER		t	p
	F (n=127)	M (n=148)		
	Mean score	Mean score		
Approachability	4,94	4,63	0,31	0,00
Poise	5,74	5,69	0,15	0,23
Attentiveness	5,78	5,82	0,04	0,55
Language adaptability	5,74	5,61	0,28	0,00
Cultural topics	5,04	5,03	0,01	0,87

Statistical testing for relevant differences in mean scores between both groups shows difference regarding perceptions of importance of communication competencies.

Results showed statistically significant differences between female and male regarding nonverbal behaviours that invite interaction (0,00). It

seems that tour guide's non verbal behaviour like smile and pleasant facial expression, women (4,94) perceive more important than men (4,63).

Previous behavioural studies have suggested that women perform better in tests of nonverbal behaviours that invite interaction than males (Hall, 1978; McClure, 2000), although these findings have not been without controversy. Gray (1992:256) found out that men generally communicate to transmit information and solve specific problems, while women usually use communication to express feelings and achieve emotional intimacy. Consequently, women tend to use nonverbal communication more than men.

We also found statistically significant differences linked to the dimension of language adaptability (0,00). Results showed significant differences between the average female language adaptability score of 5,74 and the average male score of 5,61 This suggests that female tourists consider a tourist guide's efforts to use appropriate grammar, clear idea presentation, and clear communication relevant to the listener as an important gauge of a tourist guide's verbal communication competence.

Our results are similar to those presented in the study of Haas (1979) and Carli (1990). Further, no statistically significant difference was found linked to the dimensions of poise (0,23), attentiveness (0,55) and cultural topics (0,87).

These conclusions are based on the computed 2-tailed significance levels shown in Table 4. According to the computed p-values, our female participants share similar attitudes with male participants as regards the perceived importance of tourist guides aspects of appropriate physical presentation, nonverbal behaviours that show attention and involvement in interaction and knowledge about cultural topics.

In sum, our data reveals that females consider almost all nonverbal, except attentiveness, and verbal communication behaviors as important markers of communication competence in comparison to their male counterparts.

4. CONCLUSION

Given the ubiquity of the tour guide in most areas of industrialized tourism, it is surprising that this profession has received so little attention from the academic tourism community and scholars of intercultural communication. As an area of study in tourism and recreation, communication competence should be considered an integral part of tourism-related studies.

This current study investigates how tourist guide communication competence may be perceived by using Russian and North European tourist focus groups. Furthermore, this study examines the differences between male and female cognitive expectations with regard to tourist guides' communication competence.

Results indicate there are significant differences in the perceptions of important communication competencies between the Russian and North European tourists.

For the most part, except language adaptability the Russians ranked both nonverbal and verbal behaviors as more important than the North European tourists. Therefore, this study shows there are different viewpoints on the relative importance of the communication competencies of tour guides, indicating that such differences are culturally conditioned.

Data analysis also revealed that there are significant differences in the perceptions of important communication competencies between men and women. For the most part, female participants ranked both nonverbal and verbal competence behaviors as more important than male participants.

We may conclude that since tourism plays a major role in the regional economy it is important that tourist guides are competent communicators not just linguistically but are also sensitive to the needs of various cultural groups. An effective communication strategy allows guides to market services and behaviors to different cultural groups while enhancing respective tourist experiences and providing positive representations of

Istrian people, and Croatia as a whole.

It would be beneficial for scholars to extend this study to other countries and cultural groups. Furthermore as this study stresses the tourist perspective, it could be useful to examine the issues from the tour guide's perspective.

Overall, this study has provided some interesting and revealing insights into understanding the nature of, and issues faced, by the tour guiding profession. Some new paths have been explored and some areas for future research have been identified. This study is hopefully one of many, as scholars develop a better understanding of the nature of tour guiding, and seek its long-term improvement.

Limitations of the study and suggestions for further research

Since the base for this article is a research on the relation between North European and Russian tourists, we focused only on these countries but we are aware of the fact that Istria is the target destination for many other nations. A suggestion for further research is to use the opening of new airlines at the Airport of Pula to interview the tourists from different countries and compare their perceptions with our work.

Furthermore, it's important to note that we evaluated all North European tourists in one unit; the reason being UN WTO's statistic geographical division. We are again aware that those countries bear plenty of diversities in terms of culture, behaviour, language, etc.

For the reasons mentioned above, these findings cannot be generalized to the broader community based on the study alone.

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PART IV

CULTURAL HERITAGE AND REGIONAL DEVELOPMENT

Nikola Vojnović¹

POTENTIALS OF THE CULTURAL HERITAGE OF ISTRIA FOR THE DEVELOPMENT OF CULTURAL TOURISM

Abstract

The main objective of this paper is to research the role which the cultural heritage of Istria plays in cultural tourism development. The aim of the research is to identify, differentiate and specify the potentials of the cultural heritage of Istria for the development of cultural tourism in the region of Istria, as well as diversification of the cultural heritage potential at the spatial level of Istrian municipalities and towns. According to the number of tourist beds, arrivals and overnights, Istria is the most developed Croatian county in which the negative impacts of the summer, holiday tourism, exclusively seasonally focussed on the two summer months and spatially concentrated on coastal destinations, have been noticed very early. For the purposes of redefining of Croatian and Istrian tourism, strategies of tourism development have been designed. One of the goals in the strategies is reaffirmation of the cultural heritage as a fundamental component of the cultural tourism of Istria. The main results and findings suggest that, in Istria, 269 immobile cultural goods have been protected, the majority of which are sacral. Of all the municipalities and towns, the town of Pula has the largest number (35) and density of cultural goods, although one part of those goods is not available to tourists or is insufficiently known as a cultural and tourist attraction. Despite a considerable effort, the cultural heritage projects of revitalisation in Istria (Revitas and Heart of Istria) so far have not fully affirmed cultural tourism as a competitive segment of the tourist offer.

Keywords: *Cultural heritage, Istria, municipalities and towns, cultural tourism, cultural and tourist itineraries.*

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1. INTRODUCTION

Following post-war renewal at the beginning of this century, Croatian tourism has faced yet another developmental milestone. After the stagnation and partial decline of a large number of destinations or whole regions caused by external factors, conditions were created for a different consideration of tourism development, based on new concepts, revalorisation of, by then adopted and applied strategies, as well as established performance patterns. In coastal counties, the period of recovery and consolidation of tourist life, as Vukonić (2005) calls the last phase of Croatian tourism, was marked by attempts to reposition the old tourist development model, which was primarily founded on the natural attraction base. In Croatian coastal destinations, this “sun and sea” product was, first of all, based on the favourable Mediterranean and moderately warm and humid climate, natural and cultivated vegetation, benefits of the coastal relief and attractive physical and chemical properties of the Adriatic Sea. In that way summer holiday tourism was shaped (Ivandić et al., 2006), characterised by mass tourist arrivals within short periods of time, i.e. during the two summer months, as well as an excessive geographical concentration of tourists in coastal destinations of Istria, Kvarner and Dalmatia.

However, this way of oriented development, as a continuation of tourist valorisation from previous stages, has become unsustainable from the environmental, social and economic aspects.² This was the reason for setting modified and new ideas and goals for the future development of Croatian tourism in developmental and planning documentation and strategies. In this way, the Adriatic Sea and its indented coastline, cultural heritage with international recognition, such as Dubrovnik, Pula and Split, as well as the distinctive and unique offer of inland tourist regions, have been recognised as Croatian tourism potentials. Furthermore, ecotourism, cultural tourism, thematic tourism, adventure tourism, as well as cruising and nautical tourism, have also been identified as dominant types of tourism, which, according to the market demand preferences, should be

developed in the next developmental phase. What all listed types have in common are insufficiently exploited potentials (Ministry of Tourism, 2003; 2013).

In strategic documents, cultural tourism has been recognised as an important, but insufficiently developed, segment of the selective tourist offer of Croatian destinations. According to the *Strategy of Croatian Tourism* (Ministry of Tourism, 2003), apart from a higher quality presentation, it should include cultural and historical monuments and museums, various events and the offer of autochthonous meals. Based on the initial ideas and goals of the development of cultural tourism exposed in the said document, the *Cultural Tourism Development Strategy* was designed (Tomljenović et al., 2003). In this developmental document, strategic goals of cultural tourism, accompanied by conceptual definitions, have been very precisely identified and among them the most important are the following: inclusion of the cultural sector in destination tourism with the aim to extend the season, increasing and developing of cultural products in order to raise attractiveness and using cultural workers in tourist interpretation, promotion and presentation. Based on the conducted survey, three main groups of resources of cultural tourism in the Republic of Croatia have been identified, namely: cultural and historical localities, cultural institutions and cultural events (Gredički, 2008; Priestley, 2008). The Tourism Development Strategy from 2013 (Ministry of Tourism, 2013) once more recognises the significance of cultural heritage and other cultural attractions, with a clear identification of cultural tourism as a part of the Republic of Croatia's tourist offer.

Both national tourism strategies could, in the first place, see their application in Istria, as, in this region, numerous imperfections of the model based on an uneventful offer of a smaller part of natural attractions and mass tourism were felt even in the pre-war phase of tourism development (Perkovac, 1993; Jurković, 1995). What is more, apart from new strategies, sometime earlier, a regional Master Plan of Tourism development was adopted in Istria (County of Istria, 2002), which, among other advantages, identified historical and cultural heritage, as well as

preservation of the local identity and culture. It is logical that developed regions such as Istria look for new contents in enrichment of their offers (Vrtiprah, 2006; Poria et al., 2004) and that it is the very cultural tourism that has been recognised as an area of tourism with great potential (Galí-Espelt, 2012). Although listed under different names and descriptions, cultural heritage has been recognised in all seven clusters envisaged by this plan.³ So, cultural tourism and cultural heritage, as its key element, would become one of the new tourism developmental starters, by which the strategic goals would be reached in the next phase of Istrian tourism. First of all, by sustainable tourist valorisation of cultural heritage, the season would be extended beyond the summer months and, as a new tourist region, inland Istria would be affirmed; this had not been more significantly valorised until the emergence of new initiatives in Istrian tourism.⁴

The aim of this research is to identify, differentiate and specify the cultural heritage potentials of Istria for the development of cultural tourism in Istria. In relation to this, a special goal represents diversification of cultural heritage potentials at the spatial level of Istrian municipalities and towns and spatial analysis of regional projects *Revitas* and *Heart of Istria*. Additionally, the goal of this paper is to provide a supplement to the proposal for a higher quality tourist valorisation of cultural heritage, while respecting and revalorising experiences (Projects *Revitas* and *Heart of Istria*) in Istria to date.

2. CONCEPTUAL DEFINITIONS, METHODOLOGY AND RESEARCH AREA

During the research process, but also for the purpose of realisation of this paper's set goals, it is important to clarify certain key concepts, published primarily in the national literature, determine and explain the methodological apparatus used, as well as to define the research area framework.

2.1. Conceptual definitions

For this paper's needs, the key terms are cultural tourism, cultural goods, cultural heritage and cultural attraction. Given the complexity of the definition of the term culture, it is difficult to precisely determine cultural tourism. In national and international literature there is a series of similar definitions of cultural tourism (Pančić Kombol, 2000; Vukonić and Čavlek, 2001; Blažević and Knežević, 2006; Tomljanović, 2006; Richards and Munsters, 2010; Debeš, 2011). The definition proposed in the *Cultural Tourism Development Strategy* is chosen as the most suitable for this paper. This definition holds that it is special interest tourism, which is defined as visits made by people outside their own permanent residence, entirely or partly motivated by their interest in the history, art, heritage or lifestyle of a locality, region, group or institution. This definition includes palpable culture such as museums, theatres and concerts, as well as impalpable culture such as customs and traditions (Tomljenović et al., 2003).

According to the Act on Protection and Preservation of Cultural Goods (RC Official Gazette no. 69/1999), cultural goods are individual segments of cultural heritage and they include: mobile and immobile items of artistic, historical, paleontological, archaeological, anthropological and scientific significance, archaeological sites and archaeological zones, landscapes and their parts, witnessing human presence in the area and which have artistic, historical and anthropological value, non-material forms and phenomena related to human immaterial creation in the past, as well as documentation and bibliographical heritage and buildings, i.e. venues in which cultural goods are permanently kept or exhibited. According to the aforementioned act, cultural goods are classified into three groups. The first group is made up of immobile cultural goods and that can be a town, village, settlement or its part, building or its parts and building with its setting, elements of settlement historical equipment, areas, locations, monuments and landmarks related to historical events and persons, archaeological sites and archaeological zones, including also underwater

sites and zones, areas and locations with ethnological and toponymic contents, landscapes or their parts which contain historically characteristic structures, witnessing human presence in the area, gardens and parks, as well as technical constructions with installations and other similar structures. The second group are mobile cultural goods. Mobile cultural goods can be a collection of objects in museums, galleries, libraries and other institutions, as well as in other legal entities and state and administrative bodies, including, also in physical entities, church inventory and objects, archival materials, inscriptions, documents, letters and manuscripts, films, archaeological findings, anthology works of art and applied arts and design, ethnographic objects, old and rare books, money, bonds, postage stamps and other printed materials, documentation on cultural goods, theatre props, drawings, costumes and similar, objects of use (furniture, clothes, weapons and similar), traffic and transport means and installations, objects which are significant proofs of the development of science and technology. Intangible cultural heritage forms the third group of cultural goods. Intangible cultural goods can be various forms and phenomena of human creation and which are passed on by tradition or in some other way, especially: language, dialects, speech and toponymics and oral literature of all kinds, folklore work in the area of music, dance, tradition, games, rites, customs, as well as other traditional folk values and traditional skills and crafts (RC Official Gazette no. 69/1999).

In this paper, the first group is researched, i.e., immobile cultural goods and, according to the Register of Cultural Goods, they are classified as follows: archaeological heritage, profane building heritage, sacral building heritage, profane and sacral building heritage, memorial heritage, heritage of garden architecture, cultural and historical complexes, cultural landscapes and other immobile cultural goods (Ministry of Culture, 2013).

According to the *Strategy of protection, preservation and sustainable economic use of cultural heritage of the Republic of Croatia for the period between 2011 and 2015* (Ministry of Culture, 2011), cultural heritage includes monuments, clusters of buildings, famous landmarks and

intangible cultural heritage. In this research, the first three groups were studied. Monuments are defined as works of architecture, monumental sculpture and painting works, elements or structures of archaeological character, inscriptions, mostly of, and groups of, elements which have exceptional universal value from the historical, artistic or scientific aspects. Building clusters are groups of isolated or connected buildings which, by their architecture, unity and integration in the landscape, represent extraordinary universal value from the historical, artistic or scientific aspects. Famous landmarks are works of human hands or a combination of work of human hands and nature, as well as a zone, including archaeological sites, which are of exceptional universal significance from the historical, aesthetic and ethnological or anthropological points of view (UNESCO, 1972; Ministry of Culture, 2011). Cultural attractions are cultural goods which are used both as products and services for the tourist market (Ministry of Culture, 2011). In his main functional classification of potential and realistic tourist attractions, Kušen (2001; 2010) does not specify by name cultural attractions; he divides them into several affiliated groups. One of them is protected cultural and historical heritage (mobile, immobile and intangible heritage), which belongs to the group of original and created attractions. Among other attractions from the said classification, which can be valorised in cultural tourism, the following have been identified: the culture of life and work, famous people and historical events, events and cultural and religious institutions.

2.2. Research methodology

In realisation of this paper's goals, several research methods were used. In the first part of the research, the method of collection, analysis, interpretation and application of research so far was used, which includes scientific and professional work on the topic of cultural heritage and cultural tourism, in which national research had the priority. Strategic documents from the field of tourism, cultural tourism and cultural

heritage of the Republic of Croatia have also been encompassed by this method, as well as the implementation and results of the projects of which the goal was revitalisation and revalorisation of the cultural heritage of Istria. In the second part, the method of collection and processing of data was used to determine the number and density of cultural goods, as well as the surface areas of administrative and territorial units in Istria. For that purpose, data was used from the Register of Cultural Goods of the Ministry of Culture of the Republic of Croatia and from the Central Register of Spatial Units of the State Geodetic Administration. This method was used to conduct a spatial analysis and comparison, whose aim was to identify municipalities and towns according to the number and density of cultural goods, which forms a grounding for the creation of a cultural and geographical basis for revitalisation of tourism and revalorisation of cultural heritage. The processing of cultural goods was carried out in line with the Ministry of Culture classification, concluding with the situation at the end of the year 2013. Finally, using the method of observation, conducted through a series of one-day field research visits in the course of 2013, an insight was made into attempts at turistification as a result of implementation of the projects of revitalisation of Istrian cultural heritage. This field research work was complemented by auxiliary methods of drawing, mapping, video and photographic recording and it was carried out in the area of the municipalities of Fažana, Medulin and Ližnjan and the towns of Pula and Vodnjan.

2.3. Research area

The spatial research framework includes the tourist region of Istria,⁵ which, in administrative and territorial terms, corresponds to the concept of the County of Istria in the Republic of Croatia. In accordance with the Law on the Territory of Counties, Towns, and Municipalities in the Republic of Croatia (RC Official Gazette no. 86/2006), the County of Istria consists of 31 municipalities and 10 towns. The surface area of the County measures 2,813 km², with a total of 655 settlements in which, according

to the 2011 census, lived 208,055 inhabitants (Croatian Bureau of Statistics, 2012).

3. ISTRIA AS A TOURIST REGION

Like all Republic of Croatia coastal counties, Istria also founded its tourism development on the valorisation of one part of the natural attraction base, namely on its coastal relief, the sea, the climate and the vegetation. The remaining, primarily cultural, attractions were just an accompanying content of the mass, bathing tourism.⁶ The length of the whole Istrian coastline, including the islands, equals 534.4 kilometres (Institute for Physical Planning of County of Istria, 2010). The tourist benefit of the coast lies in its accessibility and low inclinations of its slopes. In its northern part of the Adriatic, thanks to its thermal characteristics, the sea facilitates bathing and similar coastal recreation from the beginning of June to the end of September,⁷ when the average water temperature measures over 18°C (Bićanić and Baković, 2000). The Istrian coastline area, as a touristically most active and most frequented part, has a temperate warm, humid climate with hot summers⁸ without striking temperature oscillations and extremes which would disrupt or limit tourist valorisation. The landscape attractiveness of Istrian destinations is enhanced by intertwinement of natural, eumediterranean, sub Mediterranean and cultivated vegetation both on the coast and immediately inland. The listed attractions form a basis for the development of summer holiday tourism, in which the tourists' activities related to the coastal area and the sea are the most important. Apart from these attractions, a favourable tourist and geographical situation and the vicinity of emissive markets of Central and Western Europe, have had a crucial role in the tourism of Istria.

Using its geographical location as a main advantage in comparison to other regions, but also its specific climatic benefits (Blažević, 1984), Istria was positioned as the leading tourist region in the Republic of Croatia (Curić, 1996) in the period right before the end of the socialist era of social

and economic development. This development was continued following the Homeland War and post-war reconstruction, so Istria retained a similar tourist status. Thus, for example, in 2012 in Istria, there were a quarter of the number of beds, a quarter of the tourist arrivals was realised and a third of overnights in the Republic of Croatia and there were seven out of ten leading Croatian tourist destinations according to the total number of overnights (Croatian Bureau of Statistics, 2013). During the first decade of this century, tourism in Istria developed spatially so much so that it is the only county in the Republic of Croatia, together with the Primorsko-goranska County, which has tourist capacities in all municipalities and towns (Curić et al., 2012).

4. CULTURAL HERITAGE OF ISTRIA: SPATIAL DISTRIBUTION AND DENSITY

The cultural heritage of Istria is the result of a thousand-year old historical development in which different civilisation circles took turns and interlocked, and their traces are even today visible in the landscape. Monumental heritage dates from different periods and the most important comes from the prehistoric era, the Roman Empire reign, the medieval period, in which Byzantine and Frankish empires alternated, as well as the power of the German feudalists, Venice and Hapsburgians. Austrian, Italian and Yugoslav administrations had the biggest impact on the cultural heritage in the last two hundred years. Tourists' interest in cultural heritage was researched by the Institute of Tourism (Marušić et al., 2011), according to which, 57.8% of them chose the activity of sightseeing of landmarks during their stay in Istrian destinations.⁹ The spatial dimension of cultural heritage, first of all the arrangement and density of cultural goods, are important prerequisites for an efficient and sustainable cultural and tourist valorisation (Jansen-Verbeke and Russo, 2008).

According to the Register of Cultural Goods, concluding with the position at the end of the year 2013, there were altogether 269 immobile cultural goods in Istria, which are classified into eight groups (table 1.).

Table 1. Classification of cultural goods of Istria 2013

CLASSIFICATION	NUMBER	SHARE (%)
Sacral	81	30.1
Sacral and profane	7	2.6
Profane	65	24.2
Cultural and historical entities	48	17.8
Archaeological sites	56	20.8
Garden architecture heritage	1	0.4
Memorial heritage	0	0.0
Cultural landscapes	2	0.7
Other	9	3.4
Total	269	100.0

Source: Republic of Croatia Ministry of Culture, 2013

Most represented are sacral cultural goods, making up almost one third (30.1%). This group consists of churches, which are most numerous, monasteries and chapels. A quarter of cultural goods are profane, among which most represented are fortified buildings, palaces and town lodges and town halls. Archaeological sites make up one fifth (20.8%), including also the underwater ones. Spatially the most impressive cultural goods in the landscape of Istria are cultural and historical unities, 48 of them, arranged throughout the region. There is no memorial heritage in Istria, although such cultural goods could also be identified.¹⁰ Finally, in Istria there are two protected cultural landscapes, namely the Architectural and landscape complex of fortification system Paravia-Barbariga in the Town of Vodnjan area and Cultural landscape of the Brijuni archipelago in the Town of Pula area.¹¹

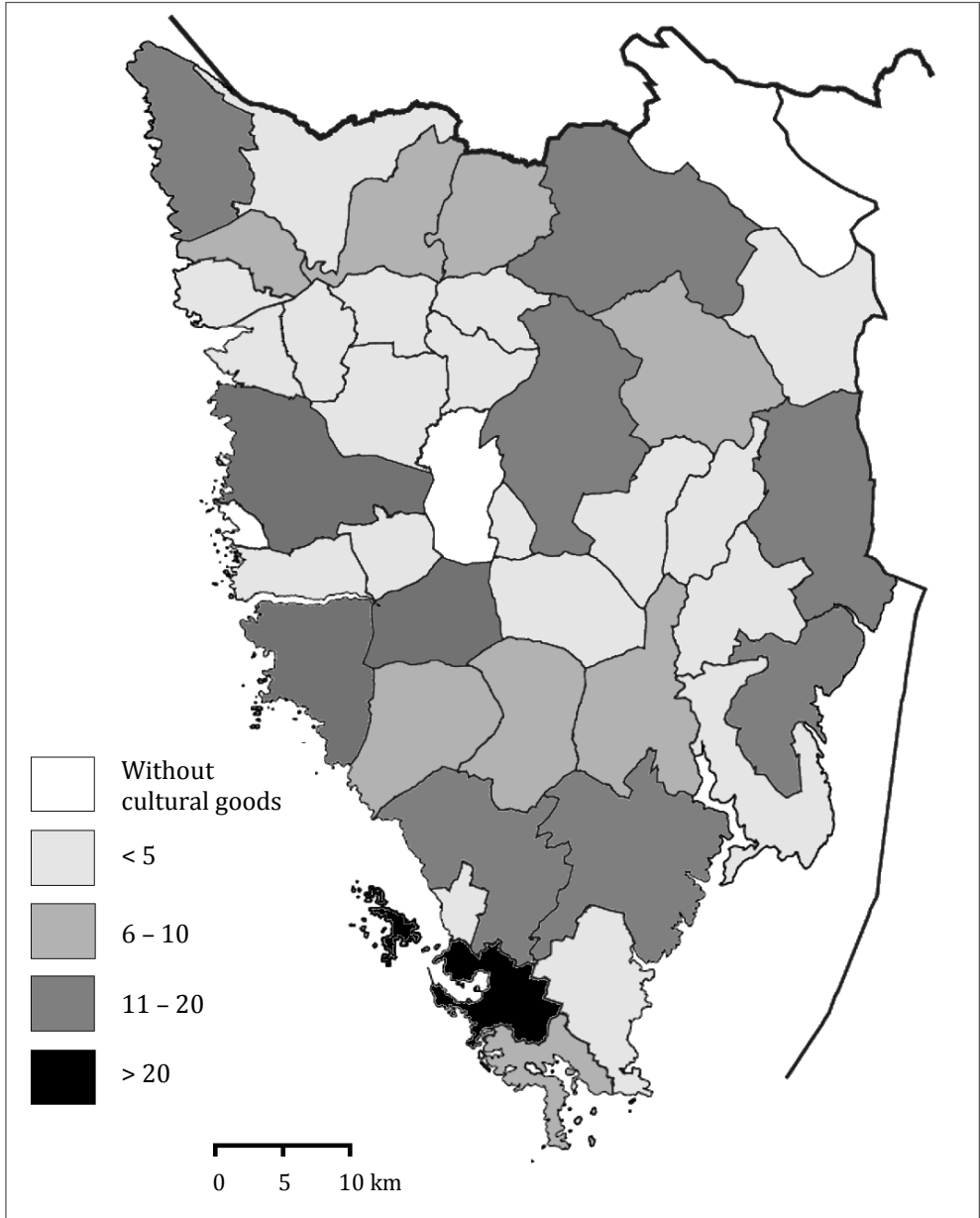
Out of the 269 listed cultural goods, only seven of them are categorised as cultural goods of national significance. Among them are the St. Mary's Church at Škriljine in Beram near Pazin, the Complex of the Eufrasian

Basilica in Poreč, under UNESCO protection, as well as the five monuments in the Town of Pula: The Amphitheatre (Arena), the Temple of Augustus and the Roman Forum, the Double Gate, the Roman Scenic Theatre and the Arch of Sergijevci and the Portarata Square (Ministry of Culture, 2013).

Spatial arrangement of immobile cultural goods, including also 25 preventatively protected cultural goods, points to the fact that, in Istria, 38 municipalities and towns have at least one cultural good in their territory (figure 1.). The municipalities Funtana, Tinjan and Lanišće, where no cultural good was registered, represent exceptions. However, there certainly exist conditions for that in Tinjan and Lanišće.

The Town of Pula has the largest number of cultural goods in its territory, 35 of them, not including the Brijuni cultural landscape. The Pula cultural goods date back to the Antique period, i.e. the period of the Roman administration, the Middle Ages, the Venetian and Austrian administrations and, spatially, they are concentrated in two parts of the town. In the central part of the town, Roman and Medieval cultural goods dominate and, in peripheral parts, cultural goods from the period of the Austrian administration.

Figure 1. Number of registered and preventatively registered immobile cultural goods in Istria in 2013 by municipalities and towns



Source: prepared by the author

In the first place, they are fortified constructions which Austria built in order to protect Pula, its largest naval port (Dukovski, 2011). The towns of Buzet, Labin, Pazin, Poreč, Rovinj, Umag and Vodnjan, as well as the municipalities of Cerovlje, Kanfanar, Kršan and Marčana have each more than ten cultural goods on their territory (table 2.).

Table 2. Number and density of immobile protected and preventatively protected cultural goods by municipalities and towns in Istria in 2013*

MUNICIPALITY /TOWN	MUNICIPALITY /TOWN SURFACE AREA (KM ²)	NUMBER	MUNICIPALITY/TOWN	MUNICIPALITY /TOWN SURFACE AREA (KM ²)	NUMBER
Bale	82.06	9	Novigrad	26.78	5
Barban	90.10	6	Oprtalj	60.19	7
Brtonigla	33.06	7	Pazin	139.52	13
Buje	99.21	5	Pićan	50.06	3
Buzet	167.22	14	Poreč	111.27	12
Cerovlje	106.07	10	Pula	53.55	35
Fažana	13.61	3	Raša	79.51	2
Funtana	7.75	0	Rovinj	77.56	15
Gračišće	60.15	1	Sveta Nedjelja	64.13	2
Grožnjan	67.31	7	Sveti Lovreč	31.94	2
Kanfanar	59.69	12	Sveti Petar u Šumi	14.15	2
Karojba	34.61	1	Svetvinčenat	79.43	6
Kaštelir-Labinci	35.36	1	Tar-Vabriga	27.13	3
Kršan	122.82	14	Tinjan	54.00	0
Labin	72.62	16	Umag	81.66	19
Lanišće	144.03	0	Višnjan	63.28	5
Ližnjan	67.99	3	Vižinada	35.27	1
Lupoglav	92.19	3	Vodnjan	100.61	16
Marčana	131.20	13	Vrsar	36.46	5
Medulin	34.15	7	Žminj	71.42	5
Motovun	33.83	2	Istria	2812.95	292

* Without the two cultural landscapes

Source: For the municipality and town surface areas: State Geodetic Administration, 2013; for the number of cultural goods: Republic of Croatia Ministry of Culture, 2013

Although the number of cultural goods in Pula is much higher than in other Istrian municipalities and towns, it is still considerably lower if we compare it to other urban tourist destinations in the Croatian part of the Adriatic with similar numbers of inhabitants. This indicates that, regardless of the current, seemingly satisfactory situation, the level of protection and the number of protected cultural goods must be increased. Another challenge in the tourist valorisation of Pula cultural heritage is the problem of accessibility and openness of particular cultural goods. The field research affirmed that the 35 preventatively and permanently protected immobile cultural goods can be divided into three groups, according to the criterion of accessibility. The first group contains those cultural goods which are fully accessible to tourists, clearly marked and promoted through various official tourist publications and web pages.¹² This group encompasses all cultural goods of national significance, other Roman monuments, sacral buildings in the very centre of the town and the cultural and historical unity of Pula, which is made up of approximately one third of all town cultural goods. The second and the largest group consists of cultural goods which are accessible to inhabitants and tourists alike, but which are insufficiently marked, often without any markings or directions and without any promotion in official tourist publications or web pages. The third group is made up of seven immobile cultural goods which are entirely inaccessible to tourists and inhabitants of Pula, as they are situated in the military zone of Muzil and Fižela, in the southern part of the Pula bay, or it concerns underwater archaeological zones. It is planned that, in due course, the military zone be opened for both Pula inhabitants and tourists, but, for now, it cannot be considered as heritage assisting cultural tourism.

For shaping of the cultural and historical itineraries, the density and spatial arrangement within a municipality or town are more important than the number itself, as well as the type of cultural good. The Town of Pula has potentially the densest network, where, on every 1.5 km², there is a cultural good. 18 municipalities and towns, among whom the arrangement is twice as dense, apart from Pula, in the towns of Umag and

Labin and the municipalities of Fažana and Brtonigla, have a higher or equal density to the average for Istria (9.6) (table 2.). The geographical position of these five units of local self-government clearly points out that the neighbouring Fažana and Pula, as well as Umag and Brtonigla, can shape common cultural and tourist itineraries.

Such a calculation of the density of cultural goods still has certain deficiencies. Namely, cultural and historical unities are listed as a single cultural good in specific municipalities or towns, which can, when compared to other monuments, create an unreal picture of the spatial arrangement and significance of heritage. In application of such a method of comparison, a specific monument, such as a sculpture with Acropolis settlements, which form important parts of anthropogenic, physiognomic and sensual components of the Istrian landscape (Dumbović-Bilušić and Obad-Šćitaroci, 2007), is equalised. When designing cultural and tourist itineraries, especially their mapping and other visual illustrations, the relatively bigger landscape significance of cultural and historical unities should certainly be taken into consideration and, in calculations of density, such cultural goods should be evaluated in a different way.

5. ATTEMPTS AT CULTURAL HERITAGE TOURIST VALORISATION: EXAMPLES OF THE PROJECTS *REVITAS* AND *SRCE ISTRE (HEART OF ISTRIA)*

Through two international, cross-border projects: Srce Istre (Heart of Istria) and Revitas, attempts were made to create and implement realisation of ideas and goals set in national tourist strategies, as well as in the Master Plan of Tourism of Istria, achieving their concretisation in the cultural tourism of Istria, with the accent on cultural heritage. Project Srce Istre (Heart of Istria): Culture and heritage of Istria, development of cross-border tourist itineraries in urban and rural areas of Istria, was approved within the Programme for neighbourhood Slovenia - Hungary – Croatia 2004 – 2006, Project Revitas: Revitalisation of Istrian inland areas and tourism in inland Istria is a cross-border programme, co-

financed by EU funds through the Programme of Cross-Border Cooperation Slovenia – Croatia 2007 – 2013 (Srce Istre, 2013; Revitas, 2013).

5.1. Project Srce Istre (Heart of Istria)

As its main goals, this project had scientific and tourist valorisation of cultural resources of Istria, creation of cross-border cultural and tourist itineraries, cultural tourism development and cross-border cooperation among partner institutions. The specific goals of the project were the strengthening of existing and creation of new tourist destinations in towns and rural areas of Istria, establishment of mutual tourist area and cross-border cooperation in tourism and culture through institutional cooperation at local, county and national levels, establishment of a good practice model, creation of cross-border tourist itineraries and scientific valorisation of cultural heritage, raising the level of public awareness about cultural heritage of the area through publication of all project outcomes and development of new tourist products.

The project consisted of four integrated components: efficient project management, cultural heritage itineraries through urban and rural areas of Istria, itineraries of architectural and archaeological heritage of Istria, as well as dissemination, promotion and verification of project results. The University of Primorska in Koper, the Town municipality of Koper and the municipalities of Izola and Piran took part in the project from the Slovene side and the County of Istria and the Town of Buzet represented the Croatian side. Four cultural and tourist itineraries were shaped by the project realisation. The first was named *Istrian castles*, encircling the castles in the Slovene part of Istria and the Croatian part (Kalčić, 2006a). The second itinerary, *Istrian frescoes* identified 140 sacral buildings in the area of the Slovene and Croatian parts of Istria, of which those with representative and historically significant frescoes were processed (Kalčić, 2006b). By the third itinerary *Istrian building heritage of the Venetian period* residential and public building architecture were included

and processed, primarily communal palaces, fortifications and town lodges, constructed during the period from the second half of the 13th to the end of the 18th century (Kalčić, 2006c). The fourth itinerary under the title of *Istrian archaeological parks: The Path of Gods* encompassed archaeological parks in southern and western parts of the Croatian part of Istria and Slovene coast of Istria (Kalčić, 2006).

5.2. Project Revitas

As general goals, this project had halting of decay of the Istrian inland area while preserving cultural heritage and promoting developmentally and touristically integrated products, as well as creation of mutual cross-border tourist destinations and promotion of sustainable tourism development in the Istrian rural area on the basis of cultural and natural wealth (Drempetić and Matejić, 2011).

The project realisation was conducted through five work packages: Project management and coordination, development of the model for revitalisation of the Istrian inland area, Local actions of revitalisation of the Istrian inland area and inclusion in tourist offer, Integrated development of tourist infrastructure and human resources and Communication and informing the public. The project involved ten partners from Slovenia and Croatia (Revitas, 2013).

Within the project, three groups of cultural and tourist itineraries were suggested: Frescoes, Urban historical centres and natural and cultural landmarks of Inland Istria. Cultural and tourist itineraries Frescoes are situated in Slovenia (two itineraries) and Croatia (14 itineraries). Within the cultural and tourist itineraries' urban historical centres, five Slovene and 15 Croatian settlements were identified. The third group of itineraries of Natural and cultural landmarks of Inland Istria include four such itineraries in Slovenia and 12 in Croatia (Revitas, 2013).

The listed projects are certainly an important professional and scientific attempt to reaffirm cultural heritage for the development of cultural

tourism, whose advantages and weaknesses can be obtained by an analysis of the generated project results. In principal, it can be concluded that both projects, space and time-wise and theme and content-wise, tie in with each other and they have similar general or main goals. As to the results, the Heart of Istria project emphasised the cross-border cooperation of partner institutions, workshop organisation, scientific research and papers, as well as development of cultural and tourist itineraries, as a practical and real project value in the affirmation of cultural tourism. Cultural and tourist itineraries themselves, i.e. their realisation in the tourism of Istria, represent the most extensive operation, which certainly cannot be realised through a single project, regardless of its quality conceived goals. 13 important conditions, of which most were investigated during the field research, are envisaged for the successful implementation of the itineraries (Nikočević, 2008).¹³

It was established that the majority of conditions required for the implementation of the itineraries in the cultural tourism offer have not been met. A central agency, which would affirm the localities with cultural goods as new tourist destinations in Istria, still does not exist and the local community has no direct benefit from tourist visits to cultural goods, especially to cultural and historical unities. What is more, instances were recorded where tourists from the coastal destinations visit particular monuments in Inland Istria without any expenditure there, from which it seems that the local community incurs only cost from such a type of cultural tourism. There is also a certain terminological and organisational disharmony among local tourist boards in promotion of cultural tourism. Although, in comparison with the period before the project, a higher quality level of informing visitors by means of signposts, boards and panels was recorded, they still do not cover all cultural goods. The situation is similar with the design and sale of books, brochures and souvenirs. Although this project advanced the cultural heritage offer, it is essential that all the conditions needed for a successful development of cultural tourism be met.

The Revitas project identified the following results: efficiently conducted project and empowered cross-border cooperation, revitalised Istrian inland areas, established mutual information and tourist promotion and infrastructure in line with the concept all in one place in the Istrian inland areas, created integrated cross-border tourist products, created cross-border tourist destination Istria, promoted tourist destination Istria among the wider public, with all its cultural and natural resources, trained and informed human resources and encouraged cultural integration of the wider public and an increase in tourists in the Istrian inland areas in cultural and sports tourism (Revitas, 2013).

By the field research in the part of cultural and tourist itineraries, as well as the spatial analysis and comparison, certain project results, which are questionable, could be identified. Without a clear geographical and administrative and territorial definition of that space, the revitalisation of the Istrian inland areas cannot be fully completed. Also, if, as a starting point, we take the definition of revitalisation in the wider sense as a totality of revitalisation of economic, bio vital, spatial, cultural and other functions of a specific area and, in a demographic sense, as a process of a repeated increase in population (Nejašmić, 1991), then, without any doubt, it can be determined that the quoted result was not realised by this project. Namely, it would be pretentious to expect that tourism and renewal of cultural heritage will revitalise the inland parts of Istria by implementation of a single project, given that the de-population processes in the Istrian inland areas have had a several-year long continuity (Zupanc, 2004; Vojnović, 2004 and 2012). Similar outcomes can be determined for the established mutual information and tourist promotion and infrastructure in the Istrian inland areas. The factionalism of the tourist boards, as subjects responsible for the promotion of tourist offers, is clearly noticeable in Istria. This unnecessary division is particularly drastically evident in southern Istria, where each municipality and town has its own tourist board, despite the fact that similar or identical offers are in question. Finally, the increase in tourist arrivals in the Istrian inland areas has certainly been realised in the first decade of the 21st century

(Vojnović and Knežević, 2013), but there are no firm arguments that it was realised through sports or cultural tourism and not through some other forms of tourism, such as rural, adventure or ecotourism. Indeed, according to the research conducted by the Institute of Tourism in 2007, as a motive for arrival in Istrian destinations, 12.0% of tourists had familiarising with cultural landmarks and events and, in 2010, that was a motive for only 6.6% of tourists (Čorak and Marušić, 2007; Marušić et al., 2011). Despite incomplete and unrealised results, the Revitas project certainly represents an important step forward in reaffirmation and revalorisation of cultural heritage as the most important element of cultural tourism.

6. CONCLUSION

As the most developed tourist region in the Republic of Croatia, immediately following the Homeland War and post-war renewal, Istria started revalorisation of its tourist offer which, until the war, was founded partly on natural attraction, with characteristics of a pronounced seasonality, and coastal spatial concentration. National tourist strategies, including also the strategy of cultural tourism and the regional plan for development of tourism in Istria, among others, for their goals had disburdening of coastal destinations, extension of the tourist season, development of inland regions and destinations, as well as the reaffirmation of cultural heritage, as one of the key components of cultural tourism.

In Istria, as the strongest Croatian tourist region according to the number of tourist beds, arrivals and overnights, cultural heritage can represent an important component for development of cultural tourism. The advantages of tourist valorisation of cultural heritage in Istria emanate from the fact that, as opposed to the majority of natural attractions, it is accessible all year round. Equally, cultural heritage opens opportunities for development in inland areas and less developed coastal parts of Istria. The number of 269 preventatively and permanently protected cultural

goods, where on each 9.6 km² there is a monument, represents the basis for the initial affirmation of cultural tourism. Out of all Istrian municipalities and towns, the Town of Pula has the best conditions for development of cultural tourism, where 35 cultural goods have been protected. Nevertheless, for a higher quality valorisation of the cultural heritage of Istria, it is necessary to, with all the positive results generated by the implementation of the projects Revitas and Heart of Istria, also make additional efforts in the development of cultural tourism, namely:

- Design a network of a unique cultural and tourist attraction basis of Istria, founded on immobile cultural heritage, cultural institutions, events and intangible heritage,
- Promote cultural heritage as a component of the cultural tourism of Istria in international tourist fairs and influence motivation of tourists in the emissive regions,
- Restore and arrange existing immobile cultural goods and, from a multidisciplinary professional aspect, consider justifiability and appropriateness of an increase in the number of cultural goods in Istria,
- Make accessible all protected immobile cultural goods in municipalities and towns of Istria, with proper signposting and multi-lingual information boards,
- Install information boards on border crossings, at airports and sea ports, as well as on all other traffic junctions in Istria and the neighbouring regions,
- Create cultural and tourist maps of Istrian municipalities and towns, with marked cultural goods and institutions, as well as cultural and tourist itineraries,
- Work out sustainable tourist valorisation of cultural and historical unities, which will acknowledge the interests and needs of the local community, including the possibility of charging for visits,

- Develop new and actualise current cultural and tourist itineraries and network them into a unique system, accompanied by other tourist offers,
- Act synergically at national, regional and local levels with the aim to reaffirm cultural and tourist offer.

The listed suggestions need to be considered as a part of a wider discussion aiming to work out and develop a comprehensive spatial and economic model of development of cultural tourism in Istria in which, together with experts from various fields, the local community would also be actively involved. In this way, conditions for gradual development and shaping of Istria as a cultural and tourist region with a year-round season and tourism in all municipalities and towns would be created.

FOOTNOTES

²Certain indications of unsustainability were noticed in the Croatian coastline area even before the last phase in the development of Croatian tourism (Blažević, 1980; Iskra; 1991; Perkovac; 1993; Alfier, 1994).

³In the Master Plan, the term "cluster" is used, although "tourist microregion" would be a more suitable term. The Plan envisages the following clusters: Umag – Novigrad, Poreč, Vrsar – Funtana, Rovinj, Labin – Rabac, Inland Istria and Pula – Medulin.

⁴The problem area of neglected cultural heritage, its significance in reduction of pronounced seasonality, but also the challenges of its valorisation, have also been noticed in other Mediterranean tourist regions (Russo, 2002, 2008; Debeš, 2011; Cuccia and Rizzo, 2011).

⁵Croatian tourism regions are: Northern Croatian Littoral, South Croatian Littoral (Dalmatia), Mountainous (mountains and valleys) region, Peri-Pannonian region and Pannonian region. Istria, together with Kvarner, belongs to the region Northern Croatian Littoral (Curić et al., 2013).

⁶The Master Plan of Tourism Development in Istria treats tourism valorisation of cultural heritage more critically during the period of mass

tourism of which the development started in the 60's of the 20th century. It is emphasised that such tourism offered cultural contents only sporadically (County of Istria, 2002).

⁷This concerns average duration of the bathing season based on mean monthly values of air and sea temperatures. Within the measured period, there were seasons lasting up to five months.

⁸In Croatian tourist journalism and quite often also in professional and scientific literature, the whole Croatian coastal area is associated with the Mediterranean type of climate (type Cs). However, according to generally accepted and most frequently used climatic regionalisation, the one by W. Köppen, for the standard period of 1961-1990, the Istrian coastline area has the subtype of temperate warm and humid climate, with hot summers (subtype Cfa), while Inland Istria has the subtype of temperate warm and humid with warm summers (subtype Cfb) (Filipčić, 1998).

⁹It is indicative that, according to the same research, only 6.6% of tourists quoted familiarisation with cultural landmarks as a motive to choose Istria as their holiday destination. It can be concluded that selected cultural heritage is chosen as a tourist activity only after arrival in the destination, which means that additional efforts must be invested in promotion and recognition of Istria as a region of cultural tourism founded on heritage.

¹⁰The criterion according to which famous people's birth houses are identified as memorial heritage is unclear and, what is more, the birth house of the bishop Juraj Dobrila is classified as falling into the category of profane cultural goods.

¹¹According to the Register of Cultural Goods, the cultural landscape of the Brijuni archipelago belongs to the municipality of Fažana, which is wrong. The municipality of Fažana's spatial planning documents mention their "ownership" of twelve out of fourteen Brijuni islands. However, the Decision by the Constitutional Court from 1994 is still in force, according to which all fourteen islands, together with the surrounding aquatorium, belong to the Town of Pula.

¹²The only information on the first group of cultural goods and some buildings, listed as Republic of Croatia protected immobile cultural goods, can be found on the Town of Pula web pages, under the title landmarks (<http://www.pulainfo.hr/hr/>).

¹³Among others, the author sets apart identification of an agency which would turn the localities into destinations, relationship with the local population, harmonisation of criteria, creation of information boards, implementation of courses for the local population with the aim to sensibilise the public, animation of tourists for new itineraries, involvement of cultural institutions, organisation of sales of books and brochures, recognition of Istria as a weekend destination, linking of religious holidays with frescoes, adaptation of itineraries to children, etc.

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CULTURAL AND HISTORICAL HERITAGE AS THE BASIS FOR SUSTAINABLE DEVELOPMENT OF PROTECTED AREAS

Abstract

The problem area being dealt with in this paper is insufficient valorisation of cultural heritage and the increasingly growing role of the sustainable development policy in the creation of tourist products in protected areas for the purposes of meeting the needs of modern differentiated and sophisticated demand. The purpose of this paper is to show the rich natural and cultural heritage of the Brijuni archipelago, provide proposals as to how to best touristically valorise it, how to achieve a higher level of visitor satisfaction, point to the importance of cooperation and monitoring of changing visitor trends, thus contributing to the importance of the Brijuni National Park in Europe and the world. In the first part of the paper, NP Brijuni's cultural heritage is presented, as well as historical personalities' reviews, followed by reviews by modern visitors about tourism on the island. The second part of the paper analyses the legislative framework relative to protected areas and gives recommendations for appropriate sustainable management in the National Park.

Keywords: *protected areas, cultural and historical heritage, stakeholders, new tourists, sustainable development*

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1. INTRODUCTION

The Croatian National Park Brijuni (The Brijuni islands) was declared a national park in 1983 due to their special biological characteristics and unique cultural and historical and geological and paleontological values.

The Park's greatest value lies in the sea, which makes up 80% of the NP Brijuni's protected area. Preserved original ecosystems are suitable for scientific research, simultaneously also offering great possibilities for tourist valorisation.

The main hypothesis of the paper is that only an integrated stakeholder engagement can lead to sustainable development of high natural sensitivity areas (national parks). Sustainable development of national parks will ensure the progress of the regions in which they are situated.

This research emphasises the importance of a framework that integrates monitoring and evaluation into the national parks' sustainable development (natural, cultural, economic viability).

The goal of the paper is to inform about managing nature-based and cultural tourism in the Croatian national park Brijuni. The aim of this research is to assess the status of National park Brijuni in the future European and world tourism perspective.

The research questions in this paper are:

- What was/is the key visitor/tourism motivation for the Brijuni islands, in the past and now?
- How can cultural heritage help tourist destination and customer satisfaction?
- What do we know about stakeholder representation and engagement of cultural heritage and sustainable development in areas of high natural sensitivity, such as national parks?

The Public Institution National Park Brijuni (2011) organised several workshops during which, using the interview method with all stakeholders, gained knowledge on strategic guidelines. The survey

results pointed to the failure of planning of marketing activities for the purposes of motivating the visitors to return to the destination. Also, experiential (emotional) impression of the destination is lacking (before, during and after arrival), which is opposite to the practice of questioning during the past development of the islands (Brioni Inseln Zeitung, i.e.: 1911). The results of both researches conducted are presented in this paper for the purpose of comparison of visitors' satisfaction in the time span of one century. Based on examined attitudes and National Park Brijuni's available data (Management Plan: 2011), the authors present the integration model of tourism resources and stakeholders observed by micro and macro environmental impacts.

2. LITERATURE REVIEW

If tourism is not considered in the whole of its complexity, negative consequences can be expected. National parks are 'nature-based', 'cultural heritage' and 'ecotourism' units (Buckley, Pickering, Weaver: 2003).

Heritage is a broad concept and includes the natural as well as the cultural environment. It encompasses landscapes, historic places, sites and built environments, as well as biodiversity, collections, past and continuing cultural practices, knowledge and living experiences (Günlü, E., Yağcı, K., Pınar, I.: 2013:3).

Protected areas are one of the bases for preservation of biological diversity, natural and cultural heritage, but they also represent a large economic potential through sustainable forms of tourism.

National parks are sites with the richest combinations of biodiversity (terrestrial and marine). This is the main reason for a fundamental contribution to environmental sustainability. Protected areas encompass 12.7% of the world land area and 1.6% of sea areas (IUCN: 2012).

The extension of the protection zone through a buffer risks transforming the zone into a historic open-air museum with subsequent risks of social

segregation through gentrification (Hassler, Algreen-Ussing, Kohler: 2002:3).

The cultural heritage demonstrates the inextricable link between cultural and biological diversity, which, rather than existing in separate and parallel realms, interacts with and affect each other in complex ways in a co-evolutionary process (UNESCO: 2013).

Visitor management, acting in accordance with the sustainability of natural environments, must take account of the main problems with which the national parks are linked, and that is how to allocate the visit during the high season and also protect the nature (Tomašević Lišanin, M., Palić, M: 1996, 220).

The communities of the National Parks in Great Britain are known for the transformation to a low carbon society and sustainable living (ENPAA: 2014). National parks act as a scientific classroom for studying, learning and education about the natural environment, so they are a form of new (very attractive) tourism destination. Planners need to take into account the seemingly conflicting roles of nature conservation, public use and enjoyment (CRC: 2014).

According to Inglis (2005) the integrated park management model consists of High Use Urban Parks, Low Use Urban Parks, High Use Protected Areas (with a strong emphasis on both ecological integrity and servicing of visitors) and Low Use Protected Areas (with a high emphasis on ecological integrity and less emphasis on servicing visitors).

Besides the availability of natural resources, knowledge is for sure the most important and basic element of ecotourism destination competitiveness improvement (Smolčić Jurdana: 2009). Management of ecotourism destinations is very demanding because of the specific and interdisciplinary knowledge that is necessary.

Managers need to monitor different parts of assessing management of protected areas: Design/Planning, Adequacy/appropriateness, Delivery) to get a complete picture of where they are being effective (Hockings, M., Stolton, S., Dudley, N.: 2004, Higginbottom et al.: 2010).

Besides basic data on macro level, a segmented tourism market requires also the collection and analysis of specific data that enables the management of sustainable tourism and setting of goals and measures of tourism policies and their realisation. (Blažević, Maškarin Ribarić, Smolčić Jurdana: 2013).

This article is a guideline to help identify indicators for evaluating the effectiveness of visitor management in Brijuni National park (visitor related evaluation elements and subjects), with a strong emphasis on both ecological integrity and servicing visitors.

3. NP BRIJUNI'S CULTURAL AND HISTORICAL HERITAGE

The Republic of Croatia has at its disposal 8 national parks and 11 nature parks. Within that group, the Brijuni Archipelago is specific due to the valorisation of its natural, geological and cultural and historical heritage.

Brijuni islands are still associated with politicians (Tito and the Non-Aligned Movement), as well as with many celebrities who have stayed on the islands, but, during recent years, attempts have been made to return the Brijuni islands to their former glory in the construction, cultural, historical, natural history and scientific senses through an increased amount of research and valorisation of cultural landmarks and structures.

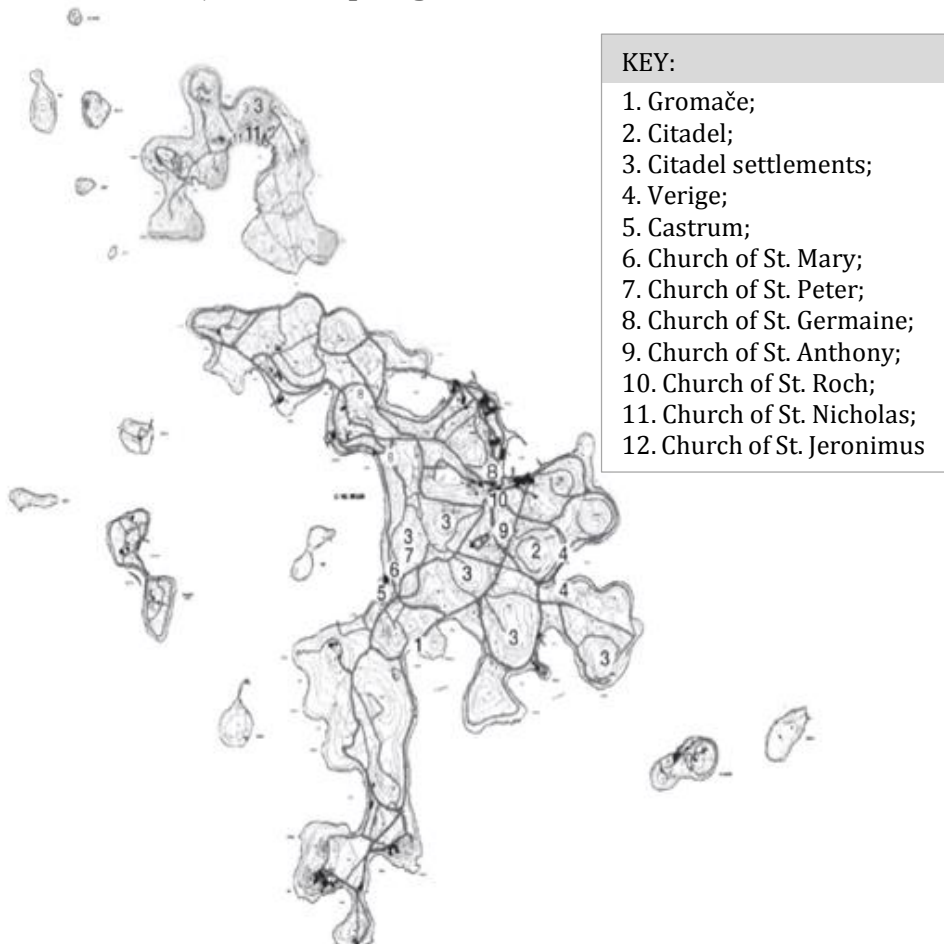
The Brijuni islands have a large number of archaeological localities from different periods, ranging from the Neolithic period to the Middle Ages. Such a high number of archaeological sites and structures speak of over four centuries of history of the islands. Administratively, the National Park Brijuni's area belongs to the Town of Pula and borders with the Municipality of Fažana and the Town of Vodnjan.

The largest number of NP Brijuni's cultural and historical values is situated on the island of Veli Brijun (figure 1), which contributed to the Ministry of Culture's decision to, in 2013, declare and inscribe the Cultural landscape of the Brijuni Archipelago into the Register of Cultural Goods of

the Republic of Croatia – the List of protected Cultural Goods, as a cultural good.

The Brijuni islands still remain insufficiently explored and the development of archaeological tourism could contribute to securing the funds for further research (Vitasović: 2001).

Figure 1. The Brijuni Archipelago, cultural structures



Source: Vitasović, A., "Structures and culture of cult worship and life after death on the Brioni Isles", *Histria Arhaeologica*, 32/2001., p. 58

The pre-history period is marked with Gromače, a settlement of dugout or semi-dugout types in the open air in the Saline Bay, on the Cape Gromače.

The Residential Roman Villa is the largest and most luxurious Roman villa on the east side of the Adriatic built in the 1st century AD. Apart from the summer retreat of a residential and domestic economy character, situated on three terraces from the southern side of the bay, the Roman villa complex also included a series of buildings for different purposes (a complex of temples, training ground, thermal spa, fish pond and domestic economy complex), open and covered walks, connected into a unique structural entity, which spread along the bay for one kilometre.

The locality of Byzantine Castrum is an area in which humans continually lived and worked between the 2nd century BC and the 14th century AD and one family lived there in the 16th century AD. It consists of the oldest Roman villa in the Croatian part of the Adriatic, the only fully researched Roman villa for grape processing, a military fortress, a small feudal estate and a Slavic settlement outside and within the ramparts. The Church of St. Mary is, according to the construction style, the third in the world (Syria, Morocco, Brijuni). Also, the Byzantine period is specific for its rectangular altar area and capitella ending in the shape of animal heads.

Villa Kupelwieser is a villa in which Paul Kupelwieser lived with his family. Kupelwieser's resting place is a mausoleum where Paul Kupelwieser's wife, Maria (1850 – 1915) and her son Karl (1872 - 1930) rest. The Boathouse (Čamčarica) is the first building on the island constructed of reinforced concrete. It served as a home and surgery to the island doctor, Dr. Otto Lenz and is the only fully preserved Brijuni Secession structure. Castle Kaštel is constructed in the style of the Istrian traditional architecture. In that period was constructed the first swimming pool with heated sea water in the Adriatic and one of the largest golf courses in Europe (5,724 sq.m). In this period was built Villa Madona, today a residential villa Jadranka. The White villa (with villa Brijunka) was Josip Broz Tito's official residence, built on the site of the demolished Austrian villa Otto, during the Italian occupation of the island.

Fort Tegetthoff is the western-most Austrian fortress in the defence system of the war harbour in Pula and it is proof of the specificity of

Austrian fortification structures. A review of cultural and historical structures and localities, according to the periods in which they were created, follows in the table 1.

Table 1. Brijuni's cultural and historical structures and localities

PERIOD	DESCRIPTION
Prehistory	<i>Gromače</i> , Neolithic - Eneolithic, 3000 – 1800 BC.
Citadel settlements and sites	<i>The Citadel inhabitants</i> left behind 3 settlements (Gradina, Straža, Sveti Nikola na Malom) and 4 sites (Rankun, Javorika, Petrovac, Antunovac)
Antique period	<i>Residential Roman villa</i> in the Verige Bay, 1 st century <i>Castrum</i> , 2 nd /1 st century BC – 14 th /16 th century AD
Byzantine period	Church of St. Peter, 6 th century.
Venetian period	<i>Tower-dungeon</i> , 12 th /13 th -16 th century. Castle “Kaštel”, 18 th century. <i>Villa Pava</i> , 16 th century – the oldest traditional house on the island, as it was built in the spirit of the times. <i>Church of St. Germaine</i> , year 1481 – a Gothic church, dedicated to the Pula martyr St. Germaine. <i>Church of St. Roch</i> , year 1504 – a votive church dedicated to the patron Saint of plague. <i>Church of St. Anthony</i> , 14 th /15 th century.
Kupelwieser family period	<i>Belvedere on Javornik</i> , year 1895 <i>Belvedere on Saluga hill</i> , year 1895 <i>Villa Kupelwieser</i> , year 1899 <i>Castle Kaštel</i> - year 1912 <i>St. Germaine's vestry</i> , year 1912 <i>Villa Robiland</i> , year 1912 <i>Steam bath building</i> , year 1912 <i>Winter swimming pool</i> , year 1913 <i>Kupelwieser's resting place</i> , year 1917 <i>Golf course</i> , year 1922 <i>Villa Madona</i> , year 1926 <i>Koch's quarry</i> (Austrian sculptor Joseph Engelhart) <i>Čufar's quarry</i> <i>Quarry below Gradina peak</i> <i>"Love"</i> (Viennese sculptor Zumbusch) <i>"Work"</i> , Zumbusch, in the Villa Kupelwieser park
Austrian fortification structures	<i>Fort Tegetthoff</i> , year 1864

Construction work from Italy to today	<i>Villa Duca di Spoleto</i> (today villa Lovorka) <i>Hotel Karmen</i> , year 1942 <i>White villa</i> , year 1953 <i>Villa Brijunka</i> , year 1956/1957 <i>Villa Dubravka, Villa Primorka</i> <i>Primorka</i> (Vodonoša – Water carrier) – sculptor Frano Kršinić <i>Kupačica (Bather)</i> , year 1957- sculpture (artist Boris Kalin) <i>Golubica (Dove)</i> - sculptor Dušan Džamonj
Mobile heritage	Over 50,000 inventory units (19 museum and 2 documentation collections).

Source: *Manual for guides*, NP Brijuni: 2003.

A large number of archaeological sites in a small area, with a rich natural heritage and favourable climate, creates conditions for development of tourism and contribute to visitors' satisfaction, which is the topic of the following chapter.

4. VISITORS' IMPRESSIONS OF THE NATURAL AND CULTURAL ATTRACTIVENESS OF THE ISLANDS

Visitor surveys are a very important tool in monitoring visitor satisfaction in order to maintain or enhance the inherent qualities. The first test of visitor satisfaction was carried out during the visit of the European aristocracy presented below in the text.

4.1. Past visitors' satisfaction

Famous Viennese painter and sculptor, one of the founders of the group Secession, Engelhart and painter Hugo Charlemont, who often stayed on the Brijuni islands and were commissioned to do work by the owner, particularly contributed to the promotion of the Brijuni islands. In order to touristically promote the islands, the Brijuni weekly newspaper *Brioni Inseln Zeitung* was also published, which appeared between 1910 and 1914, keeping many visits by then distinguished people from oblivion (NP Brijuni Archive, 2014). In those times, this issue provided information on tourist and social trends in the Brijuni Archipelago. In the second year of

its publication (3rd December 1911), the editorial board conducted a survey among the guests, whose number was increasing. The guests gave answers to the question of the impressions they had during their visits to the Brijuni Archipelago. The review of impressions of the distinguished visitors of that time follows below: (*Brioni Inseln Zeitung*, 40/1911)

- **Prof. Dr. Eduard Anthes, Darmstadt** – *Grand Duke, historical monument custodian*

“I have already visited the Brijuni islands four times, mainly because of its antiquities and archaeological excavations, which were carried out on the island with great success. On top of this, I was able to enjoy the beauty of the landscape, pleasant climate, comfort of the bathing facilities and excellent accommodation, so I recall my stay on the Brijuni islands with joy and look forward to my return there soon.”

- **Dr. Ernst Decsey, Graz** - *writer and Editor-in-Chief of the newspaper “Tagespost”*

“What impressions have I brought back from the Brijuni islands? I could write a feuilleton about it. But you are not going to expect that from a poor feuilleton writer. I can say that I have, in the meantime, fallen ill with a new craving: a craving for the Brijuni islands and that is a painful suffering. It is almost as painful as craving for Capri or Taormina. With one difference, that you can get rid of the craving for the Brijuni islands in 10 hours, as long as is the trip from Graz to the Brijuni islands and the other two, in respectively 36 and 48 hours. I spent days on the Brijuni islands as a gypsy and evenings as a socialite; nobody bothered me, everyone was kind with me, I had my solitude when I was looking for peace, company when I wanted company and I enjoyed the beauty of women and the sea: the most beautiful things in the world, everyone will confirm that. I was curing myself there from the painful angina and contaminated myself with craving for the islands. These are my impressions of the Kupelwieser kingdom.”

- **Siegfried Loewy, Vienna** - *writer and editor*

“The Kupelwieser family did a great job on the Brijuni islands, from the fight against malaria, through drainage of marshy ground, to modern principle hotel management, including the excavations at the Verige Bay, carried out and closely supervised by professor Gnirs (...). The greatest treasure is the island itself, a marvellous stimulant for an urban man’s weary nerves through the revitalising effects of air and water. And finally, it is not the stay alone on the Brijuni islands which contribute to the feeling of enjoyment, but also the urban life which, from time to time, takes place over there, but in a milder sense (...).

- **Thomas Mann, München** - *writer*

“I spent a couple of nice weeks on the Brijuni islands and I hope that I will see this beautiful island again soon.”

- **Anton Gnirs** – *Austrian conservator*

“When all unexplored and still today mostly inaccessible monuments from different eras, from the early pre-Roman Istrian period to the 16th century, are discovered and made available to research on the Istrian Brijuni islands, then this beautiful island will constitute a unique museum, rich in structural inventory of high artistic and cultural and historical significance, it will be possible to assign at least one monument of the structural heritage or any other sign of its existence to almost every culture which once existed on the northern Adriatic coast” (Gnirs: 2011).

Articles in the weekly newspaper *Brioni Inseln Zeitung*, i.e. as positive guest impressions certainly affected tourism development on the islands in the coming period.

4.2. Modern travellers’ satisfaction

Visitors’ satisfaction plays a key role in planning of visit management, new product development, methods of heritage interpretation and planning of marketing activities. This points to the fact that it is necessary to develop

visit management in order to control the effects which decrease the quality and diversity of visitors' experiences, determine the required administration, establish the visitor activity threshold and reposition the type of the visitors' experiences, acceptable for a specific location. The number of visits, observed in the period between the years 2004 and 2013, shows a considerable growth up to the year 2007, followed by a decline in the number of visits (Table 2.).

Table 2. Review of the number of visitors to the NP Brijuni between the years 2004 and 2013

YEAR	VISITORS
2004	162,959
2005	157,420
2006	165,395
2007	176,925
2008	173,620
2009	162,664
2010	145,152
2011	155,776
2012	150,943
2013	151,007

Source: Public Institution National Park Brijuni Archive, 2014.

When devising the Management Plan, in order to gain knowledge on strategic guidelines, individual structured interviews with Park visitors were conducted. The results of the conducted visitor survey follow below: (*Management Plan*, Public Institution National park Brijuni, 2011)

- The majority of the Park visitors expect contact with nature (20.61%), visiting natural and cultural heritage (18.79%), rest (16.67%) and contact with the local culture/art and tradition (13.03%).
- The most efficient method of the Park promotion is recommendation by friends and relatives (39.25%) as an informal source. Travel agencies prevail (30.84%) among formal and official

promotional methods. A relatively good promotional method is also press articles (7.49%), while the remaining methods constitute a negligible promotional form.

- Visitors mostly used excursions with a guide (25.60%), public transport (15.36%), souvenir shop (11.75%) and bars (9.34%).
- According to the gender, there are 57.01% female and 42.99% male visitors.
- The Park visitors' average age is 41.6 years. 47.66% of visitors are younger than the average and the remaining 26.17% older than the average.
- According to the research results, the majority of the Park visitors consist of foreign visitors (62.62%), out of whom individually most represented are Germans (15.89%), Italians (10.28%) and Austrians (9.35%). The representation of domestic visitors is significant (37.38%), as well as of visitors from other European countries (12.15%).
- The majority of the Park visitors have a completed high or higher education (74.76%), 22.43% completed secondary education and a small percentage of 2.80% completed only primary education.
- 75.70% of all visitors who completed the questionnaire were for the first time in the Park.
- 21.50% of visitors had a visit to the Park as their main goal. Other visitors visit the Park within their holiday or while passing by.
- The majority of the Park visitors (84.11%) believe that they have learned more about the Park, 8.41% believe that they have not learned enough, while 7.48% of them believe that they have not learned anything new about the Park.
- A large number of Park visitors, 27.78% of them, believe that the Park should be thoroughly renovated (hotel and building façades, restore abandoned buildings, WCs, introduce electric sightseeing trains), 31.48% of them would improve the entire offer (a little bit of everything – tourist education, bathing on a beach with barbecue and drinks, a better gastronomic offer, more space and information

on the boats, hotels open throughout the year and for the New Year, more time for walking, adjusting the offer to children, more animals). 22.22% of the Park visitors are of the opinion that nothing much needs changing (PU Brijuni, in preparation).

The survey results pointed to the failure of planning of marketing activities for the purposes of motivating the visitors to return to the destination. Also, experiential (emotional) impression of the destination is lacking (before, during and after arrival). A mere 21% of visitors have the visit to the Park itself as the main goal. A great percentage of visitors complain about the state of the infrastructure, lack of information (education), animals (which, in promotional materials, appear as Park's promoters, so the impression of their numerousness is created, which alludes to a false offer representation), lack of time for walking, etc.

The Brijuni islands can set themselves apart by creating new products which, through the emotional branding, will be channelled towards target groups and which will be accompanied by high prices due to the exclusivity of the area. Apart from the mass group arrivals by boat, it is important to channel them towards creative tourism through various workshops (visibility of image, identity, creativity, atmosphere, lifestyles). Modern tourism is interaction and transformation from tangible to intangible tourism resources (Richards: 2010). Network development between tourism, culture and creativity will increase the creation and distribution of products and experiences.

The development of sustainable tourism can be encouraged by a better interpretation of the locality, which can be achieved by a high quality visitor's centre. Publications of related specialised interests can also contribute to sustainable development and satisfy visitors' needs.

With their knowledge, the employees contribute the most to the creation of the destination image and, should they raise emotions in visitors, the feeling of a unique experience, something new and different, then the appearance of the façades on some buildings, observed by some surveyed visitors, will no longer be important.

5. LEGISLATIVE FRAMEWORK

5.1. Protected area management

Nature protection and protected area management in Croatia are arranged by the Nature Protection Act (RoC Official Gazette no. 80/13).

According to the Nature Protection Act, "A national park is a vast, mostly unchanged, surface area of land and/or sea of exceptional and multiple natural values which includes one or more preserved or negligibly altered ecological systems and is primarily intended for preservation of original natural values. A national park has a scientific, cultural, educational and recreational purpose. In a national park, activities and actions by which the nature originality is not endangered are permitted and any economic exploitation of natural goods is forbidden. Interventions and actions by which the nature originality is not endangered are permitted. Economic exploitation of natural goods in the park is forbidden. Hostelry, tourism and recreational activities, within the role of visiting and carrying out of other business activities, may be permitted in accordance with the rules from clause 142 of this Act." (RoC Official Gazette no. 80/13).

The Brijuni islands were declared a National Park and Memorial Centre on 1st November 1983, by the National Park and Memorial Centre Brijuni Act (RoC Official Gazette no. 46/83 and later amendments 57/89, 05/90 and 47/91). The Brijuni Archipelago was opened to the public in April of 1984.

The founder of the Public Institution National Park Brijuni is the Republic of Croatia. National Park looks after the protection, promotion, maintenance and presentation of the specially protected area. Additionally, the Institution conducts hostelry and museum businesses, looks after the protection of cultural heritage in the area of the National Park Brijuni, rearing of autochthonous species of domestic animals, cultivation of vegetables, flowers, decorative plants and planting materials, retailing and publishing businesses.

The Public Institution manages the National Park Brijuni, except for specific properties, namely: the White Villa, Villa Brijunka, Villa Jadranka, as well as the adjoining surrounding grounds, accompanying facilities and effects which directly serve those properties, as well as the properties and effects on the isles of Vanga, Madona and Galija, which are managed by the State administration for state property management and they are used by the Office of the President of the Republic of Croatia and the Government of the Republic of Croatia.

The Public Institution is obliged to look after the protection, maintenance and promotion of the National Park and manages the National Park area in line with:

- The Nature Protection Act (RoC Official Gazette no. 80/13)
- The Spatial Plan for the National Park Brijuni (RoC Official Gazette no. 45/01)
- The Regulation on internal order in the National Park Brijuni (RoC Official Gazette no. 75/2000).

In line with the Nature Protection Act, the funds needed for operating of a public institution and its business conduct are ensured from the state budget, income from the use of protected natural areas and income from various fees and other sources determined by the Law. The park realises over 90% of funds from its own sources; in 2012, from total income in the amount of 50,891,999 kunas, only 3,693,752 kunas came from the State budget, 45,127,639 kunas were from its own income and 2,070,608 kunas were other income.

5.2. Cultural heritage management

Cultural heritage management represents its identification, presentation, maintenance and protection on the principles of sustainable development. Participation principles of sustainable development are more applicable as a point of departure towards integration of sustainability into cultural

heritage resource management as communities are carriers and immediate custodians of cultural resources (Keitumetse: 2009).

The key principles of cultural heritage management are proscribed by internationally recognised codexes and charters and the majority of countries proscribe heritage preservation by different laws and policies (Jelinčić: 2010).

The Croatian cultural heritage strategy defines cultural heritage as follows: “All material and non-material traces, remains and products of human kind activity through evolution is cultural heritage or will, at a particular point, become cultural heritage.”³ Cultural heritage is a non-renewable resource which has cultural and economic value. We should treat it as any other resource, bearing in mind that that resource can also create an additional cultural value.

The Ministry of Culture provides frameworks for sustainable use and preservation of cultural heritage in the Brijuni Archipelago. There is no strategy for sustainable management of cultural heritage in the Brijuni Archipelago, but the analysis of the position of the system of protection and determination of goals for protection will be provided by the Management Plan (in preparation).

The situation of the cultural and historical heritage in the NP Brijuni is unsatisfactory. Given that, for a long of time, cultural heritage has not been a priority and only some essential repairs have being carried out and, due to inappropriate use, the situation is deteriorating from year to year, it is therefore necessary to undertake urgent measures in order to improve the situation in line with the profession (*Brijuni Management Plan*, Public Institution National Park Brijuni, 2014).

According to the Management Plan, it is necessary to carry out inventorisation, register specific collections, sanitise buildings for museum materials, conduct conservation and restoration work in early localities, sanitise Austro-Hungarian fortifications for the purposes of inclusion into the tourist offer, revalorise and present quarries and better present paleontological heritage (dinosaur footprints).

6. CULTURAL AND HISTORICAL HERITAGE AS THE BASIS FOR SUSTAINABLE DEVELOPMENT OF PROTECTED AREAS

6.1. Specificity of protected area management

National parks can be market niches which meet specific tourists' needs, thus in national parks cultural, eco, health, sport and recreational, adventure and event tourism can be developed. Modern tourists look for experience which provides them with a feeling of closeness with nature and national parks are destinations with very sensitive eco systems which can also be endangered by selective forms of tourism. As protected areas have an ecological, social, economic and cultural role and an increasing number of tourists, it is necessary to constantly take care of the indicators of sustainable development of tourism. By sustainable development in protected areas attempts are made to reduce undesirable tourism impacts, satisfy visitors' needs and realise income which will enable further protection and presentation.

6.2. Visitor management

Visitor management can be used in any destination for mass and individual tourism also in connection with optimisation of visitor flows, visitor concentration, and optimisation of visitor impacts in a very broad sense (Zelenka, Kacetl: 2013).

A very important indicator of sustainable development of tourism in national parks is the number of visitors and the damage they can cause by their activities in protected areas, as well as the degree of control and supervision of visitors. National park management must determine the carrying capacities. As a destination, a national park must not be burdened by excessive numbers of visitors in order to preserve its basis for tourism development.

6.3. Raising of level of awareness about the importance of preserving the area

The aim of this chapter is to explain the collision of exploiting natural and cultural environment and dependence on its preservation.

The main focus of preserving strategies is which external groups are related to ecotourism and is it environmental and cultural preservation appropriate control over natural and cultural resources (Kent: 2003).

There are also other strategies which can encourage the sustainable tourism development in the protected area, such as education, which raises awareness about the importance of the environment, encouraging both visitors and employees to adopt different activities through behaviour rules and ethical codex. The entire Park area encompasses also the areas of the Republic of Croatia ecological network and, together with the aquatorium of the west coast of Istria, represents an internationally important area for birds (*the National Ecological network*, State Institute for Nature Protection, 2009). The Brijuni Archipelago is today a potential Natura 2000 area with significant bird and sea species and preserved habitats. On one hand, this points to the stakeholders' efforts to preserve the environment and on the other it is a powerful motivator of development of special interest tourism. In order not to disturb the natural and cultural heritage in the destination itself, visitors can be educated, beforehand, in their places of residence, about the cultural, social and political characteristics of the destination, as well as about the dress and behaviour codes. The media, as well as any other marketing forms, can be used for these purposes. The public must take on nature protection as a cultural task. The interpretation method is very important in the creation of visitors' impressions of the location. Internal marketing plays an important role also in the interpretation, which should develop awareness in employees about the importance of the location, as well as a bond with the location itself, in order for them to relay it to the visitors. Consequently, this affects improvement of the quality of visitors'

experiences, which, by changing their behaviour and by avoiding negative impacts, contribute to sustainable development.

Educated staff will improve visitors' experiences by a high quality interpretation; they will educate the visitors, awakening in them respect and responsibility towards the area and locality in the way that they will relate stories, including legends, but also the most recent scientific inventions. An interpreter should involve various media and story-telling techniques in order to create a "UNIQUE experience" in visitors, something uncommon, a novelty, inspiration, quality, understanding and emotions.⁴ Interpretation must be based on something unusual and new and all must be presented with high quality. According to the principles of sustainability, special events in the locality can ensure additional funds for their staging and extend the season (Jelinčić: 2010). In this way the needs of today's "new" tourist will be met.

6.4. Accommodation capacities and sustainable development

A limited number of users, envisaged by the National Park Brijuni Spatial Plan, ensure ecological development, thus creating the grounds for development of tourism in an elite environment.

Accommodation, such as Green hotels, has to be in harmony with the locality (Gržinić, Bevanda: 2014, Pavia, Gržinić, Floričić: 2014).

This kind of accommodation protects the destination's natural and cultural facilities, has minimum impact on the environment during its construction, blends in with the environment, uses alternative sources of energy, optimally cares for the safe disposal of waste and waste water, offers organic food, looks after the ecological literacy of both the employees and visitors and makes a contribution to the sustainable development of the local community.

Given that the Government of the Republic of Croatia plans to give over accommodation capacities in the Brijuni Archipelago to a concessioner, it

can be expected that the restoration of the hotel capacities will be in line with the *Green hotels* standards.

The Ministry of Environment and Nature Protection will propose to the Government a model of concession for the islands' tourist offer in order for the tourist offer and accompanying facilities to be redesigned. The hotel chains Hilton, Hyatt and Intercontinental hotels have expressed their interest in investment. The protection of the islands remains the competence of the National Park itself (Vlada Republike Hrvatske: 2014). The existing offer capacities are the hotels Neptun, Karmen (two stars) and villas Primorka, Dubravka (four stars) and Lovorka (five stars).

Creating programmes such as: Leisure groups, Professional Congress Organisation, Meetings, Incentives, Sports events, Brijuni for college students, Brijuni for education, Brijuni as experience, Brijuni as Inspiration can be confusing for both sides (demand and supply) in terms of the message "Brijuni islands could be attractive to all".

Apart from raising the category of the existing hotel accommodation and golf course, the new offer concept also includes environmental protection, as well as the protection of the seabed and historical values for the purposes of sustainable tourism development.

6.5. Offer innovations

Each year, the NP Brijuni strives to offer something new, so, in 2013, the Underwater Educational Trail and the programme "Brijuni Archaeology Pearls" were available to the public and, as from the summer of 2014, the NP Brijuni offers a new programme, "Kupelwieser on Brijuni", which, through a walking interactive performance in several languages, in cooperation with engaged co-operators of the Istra Inspirit Project,⁵ shows the arrival of Paul Kupelwieser in Veli Brijun.

Visitors to Veliki Brijun can also tour the island on their own, assisted by the interactive guide, which they can read via QR codes, mounted on information boards.

Below, suggestions for future development of tourism are listed, based on the offer innovations:

- *Cultural itineraries* (for example, Roman heritage trail, Kupelwieser's trail, Dinosaur trail, Sacral trail, Byzantine trail, Island quarry trail and Venetian period trail) can create an additional offer, as well as historical event re-enactment (Themes: Rome, Kupelwieser, Tito – depending on the visitor target group), 4D Mapping on the Čamčarnica (Boathouse) building (by means of projection, illustrate the former life of the island doctor Lenz and his wife Maria Lenz), installing of computer interactions in the following localities: The Verige Bay, Castrum, St. Mary's Basilica and Cape Ploče.
- *Product differentiation* is the prerequisite for survival in the market and the method of adjustment to the "new" tourist. It is essential to develop products according to the target groups, which will be accompanied by a high price, due to the exclusivity of the location.
- Orient towards cultural and creative tourism, i.e. workshops, for example: *Artistic workshops* of pottery making in the locality, workshops of painting in nature /Brijuni motives/, different painters, concerts and shows, poetry workshops (also associated with artists who once stayed in the Brijuni Archipelago), cinema on Brijuni, where they have already started with showing of films.

Raising of the standards of information provision is possible through the following means: "Natural and cultural heritage of Brijuni" brochure, as well as the special interest brochure, modernisation of the Internet page and calendar of cultural and tourist events (Štoković, Valić: 2012).

- Cultural heritage on the Brijuni Archipelago represents a large source of income and, in order to enhance its economic effects, it is necessary to improve the method of interpretation, i.e. education through different *media, physical activities and different story-telling techniques*.

The *Visitor Centre* plays an important role in the interpretation and it should present cultural heritage and the diversity of flora and fauna through various media, so that it provides visitors with entertainment, education, emotion and experience. In addition to the hostelry point and the souvenir shop, it should also house a multimedia centre, a gallery and premises for educational workshops. In this way, the visitors would enrich their personal experiences, learn about the cultural and natural values of the locality and satisfy their cultural needs. Autochthonous products would also be on offer in the Centre. Visitors would be able to obtain information and materials about all the Park's activities.

All of the above could be achieved by coordination of the stakeholders, i.e. by establishment of partnerships for the purposes of the protection of the area, which is suggested in the following sub-chapter.

6.6. Success of coordination of the stakeholders in the process of the protection of the area

The destination success depends on the coordination of all the stakeholders and requires large financial means.

Local (and national) tourism bearers do not stimulate sufficiently creative ideas for the development of the destination brand (Gržinić, Saftić: 2012). This is why the need for an integrated management of all in the protected area and protected areas mutually, is felt. The difficulties in the management of the NP Brijuni emanate from the fact that Public Institution National Park Brijuni is not the sole institution which manages the structures in the Park.

Destination management organisations (DMOs) are organisations responsible for the management of tourist destination development and marketing, as well as those which include planning, offer shaping, coordination, marketing and lobbying (Pike, 2004, Manente, Minghetti, 2006). Destination management companies (DMCs) are destination

management agencies, for example, a receptive tourist agency (Treznar, 2008).

By accepting the idea of a unique DMO, following the example of the National Park Service US,⁶ the costs of the national park marketing would be reduced, competitiveness of Croatia, as a destination, would be improved, and a unique product would be created, which would increase tourist demand and facilitate an easier implementation of tourist and cultural routes through all the protected areas of Croatia. A DMO would provide a unique data base and a research system in order to monitor the tourist market results, visitor profiles and product quality.

It would also enable provision of strategies and plans at the national level with participation of all national parks, but each NP management would be able to make their own independent decisions in line with the legal regulations.

Each national park would differentiate itself with its specific characteristics and could, within its own area, also develop a DMO. By means of good planning and management prerequisites are created for further tourism development, its success depending on management ability to preserve the Park's natural and cultural values, develop new products and tourist offer which will satisfy sophisticated visitors.

The suggestion for linking of tourism resources and stakeholders observed by micro and macro environmental impacts are illustrated by figure 2. The figure shows that the correct model will depend on the political, social, cultural, demographic and ecological environment (Pearce, Robinson: 2005). The best solutions are co-management arrangements, public consultation and participation in planning and decision-making. The company micro-environmental forces include the company itself, its suppliers, marketing intermediaries, customers, competitors and various publics (Gulzar: 2014).

National parks have become important tools for regional development based on nature-based, educational and recreational tourism. Nature conservation has become more important and market oriented.

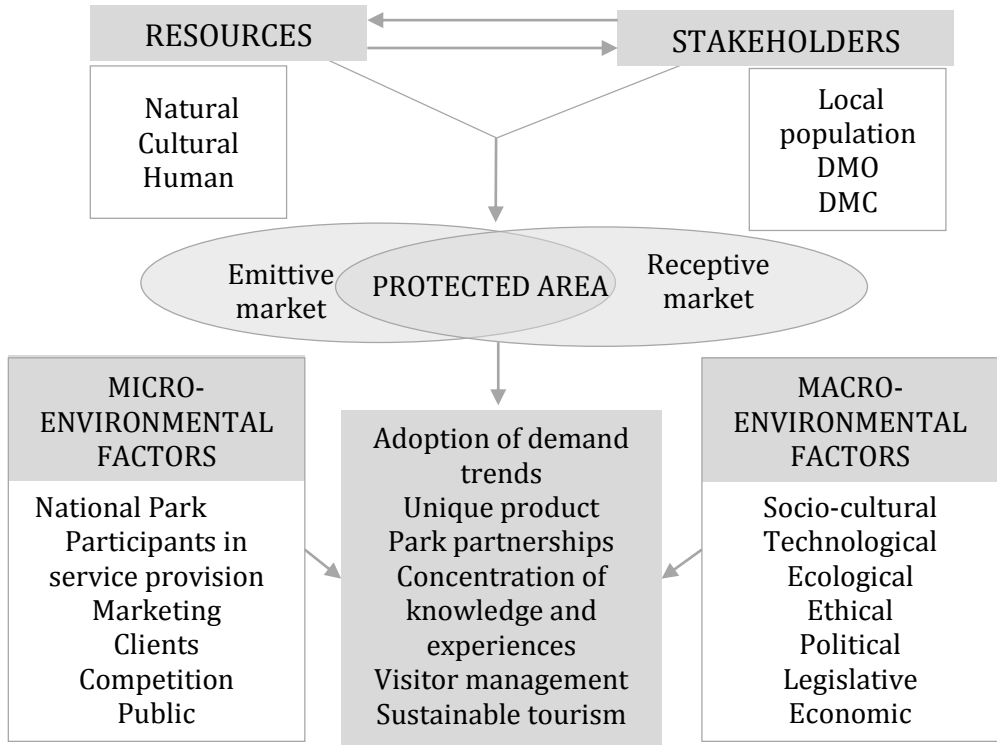
Work with the local population and universities can help choosing educational topics/workshops/atmosphere for visitors because historical and natural sites are an important part of education in tourism.

However, the destination must provide a spectrum of experiences with the aim of providing for the safety of visitors. Visitor management can keep track of how to protect the global ecology concept with the special travel experience in the national park (unique product), focused on selected tools, carrying capacity, zoning and optimisation of tourism infrastructure, including tourism sustainability indicators and monitoring (European commission: 2013). For example, **World Wide Fund** for Nature (WWF) is asking the European Commission to take immediate legal action and protect European vulnerable natural sites (e.g., Coto Doñana Spanish vulnerable natural sites threatened by dangerous fossil fuel exploitation) (WWF: 2014).

It is necessary to develop an Integrated Framework (Figure 2.) for Developing Ecological Indicators of Visitor Use of Protected Areas (Castley et al: 2008), exemplary in this area, especially because:

- lack of baseline data and research into the long term impacts (visitor threats and pressures),
- adequate understanding of visitor impacts and visitor management

Figure 2. Integration model of tourism resources and stakeholders observed by environmental impacts



Source: author's conclusions according to Pearce, Robinson (2005), Gulzar (2014).

The Sustainable Tourism Development Plan should be prepared in a participatory process and approved by the local People's Committee, providing guidelines on managing and developing tourism (for potential tourism developers, investors, the authorities). Future planned activities must be directed towards:

- Improving the quality of tourism services,
- Promotion and implementation of the Sustainable Tourism Development Plan (2015-2020) – STDP, prepared and approved by the People's Committee,

- The promotion of quality standards among local tourism businesses (towards luxury tourism),
- Visitor management,
- Product development (Stimulation of local traditional products inside and outside of the park),
- The tourism supply chain (networking the local suppliers and tour operators),
- Development partnerships.

6.7. The development and implementation of a specific tourism education

The development and implementation of a specific tourism education policy bring tourism education closer in line with national tourism policies (Amoah, Baum: 1997). Scientific research work is very important for every national park, its aim being to preserve nature in order for it to be used for tourism purposes.

Educational tourism then comes in a great variety of formats, places seeking to enhance their educational tourism product however have to first consider who their market is and what they have to teach others that is special or unique (T&M: 2010). The obtained results need to be presented to both the management and wider public. Exchange of experiences among scientists, i.e. national parks at the international level are very important due to future directions of managing the required tasks.

However, scientific work is financially very demanding, so cooperation with other scientific institutions is also needed and Public Institution National Park Brijuni supports everyone who conducts research work on the islands. The adoption of a values-based approach includes scientific research about:

- Identification of tourism-related values and key visitor-related threats,
- Availability of alternative recreational opportunities in the region,
- Adequacy of management planning, staff allocation for tourism, visitor-related information, visitor facilities, skill level in interpretation of nature and culture environment,
- Effectiveness of administration and tour operators,
- Adequacy of monitoring of visitor threats/impacts, work program relating to tourism and visitor safety,
- Visitor compliance and satisfaction (Attitudes/perceptions of visitors to park/conservation/natural or cultural values)

6.8. New sources of financing and exchange of experiences among NPs

In order to improve cultural heritage management in the Park, it is necessary to ensure financial means and, in addition to the means generated from tourist activities, possibilities of donations can also be developed, as is the practice with the national parks in the USA, as well as withdrawal of means from different funds. Cooperation among Park Services is important for the overall Park management, as general management professionals lack the professional knowledge of Heads of Professional Services.

EUROPARC Federation is engaged in the European area and its purpose is to achieve the vision of an adequate, effective, and well-managed network of protected areas in Europe, conserving the full landscape and biological diversity of the continent.⁷ Among Croatian parks, National Park Plitvice is represented in the network.

National Park Brijuni is included in the Mediterranean WWF programme (with the aim to preserve and sustainably manage ecosystems) and AdriaPAN programme (Adriatic Protected Areas Network).

At the conference held at Brijuni in October 2014, the initiative was encouraged of linking of the West Balkans countries, which is often perceived as “the Costa Rica of Europe” by participants (Dinaric Arc Park conference: 2014).⁸

7. CONCLUSION

In times when people increasingly and more frequently travel, a good destination organisation is needed in order to handle a large number of tourists. By means of planning and ecological policies, economic and ecological conflicts will be avoided in the protected area. Managers must monitor what is happening both in the market and in the National Park itself in order to, in a timely manner, react to the changes in the environment.

A national park is the most attractive destination of every country, but the national park beauty alone is not sufficient for success in the tourist market. It is necessary to offer additional facilities in this attractive location in such a way as to contribute to the spreading of awareness of the importance of the preservation of natural and cultural heritage. Tourism ensures valorisation of natural and cultural heritage and products of local tourist facilities. By planning of the tourism development, visitors’ needs and destination sustainable development, which is the prerequisite of every protected area, should be satisfied. Tourism in protected areas needs products which will motivate special interest tourists within the framework of selective forms of tourism. Tourism in protected areas has as its purpose the protection of natural and cultural heritage and the management task is to “integrate” tourism into the environment.

Each national park must emphasise their competitive advantages in order to differentiate itself in the market. Competitive advantages and the image of the protected area destination are founded on comparative advantages. Tourist product must be innovative and high quality.

Marketing, financial management, human resource management and management of development projects are all important for the destination performance and should be the subject of future research issues. Also, the research results could be used to provide opportunities to develop education and training programs in the national park community.

FOOTNOTES

³*Strategy of protection, preservation and sustainable economic use of the Republic of Croatia Cultural Heritage for the period between 2011 and 2015*, Ministry of Culture, Zagreb, 2011.

⁴Culturelink Joint Publications Series, <http://www.culturelink.org/publicsjoint/tourism01/tourism01rpt.html>

⁵Istra Inspirit is a project which enriches the cultural and tourist offer of the peninsula by means of re-enactment of historical events in authentic locations, <http://histrica.com/hr/g/istra-dogadjanja/inspirit/>

⁶U.S. National Park Service, <http://www.nps.gov/getinvolved/index.htm>, pristup 31. 3. 2014.

⁷EUROPARC STRATEGY 2015 – 2021, <http://www.europarc.org/who-we-are/our-strategy>

⁸The Dinaric Arc is an area south-east Europe of surface area measuring approximately 100,000 km² and over 6,000 km of coastline, encompassing the whole area facing the Adriatic Sea, from the town of Trieste (Italy) to Tirana (Albania). It includes parts of Italy, Slovenia, Croatia, Bosnia and Herzegovina, Serbia, Montenegro and Albania.

http://croatia.panda.org/dinarski_luk/ 23.01.2015. National Park Brijuni falls into the Dinaric Arc Parks.

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Glossary

Arts tourism

A sub-sector of cultural tourism and heritage tourism directed towards visual and performing arts, as well as towards cultural festivals and events.

Cultural heritage

Includes monuments, clusters of buildings, famous landmarks and non-material cultural heritage.

Camping tourism

An outdoor recreational activity. The main motivation of campers is in nature, freedom and experience, but also prestige, education, social interaction, family gathering, relaxation and self-discovery.

Cultural hybridity

The consequence of historical migrations and interactions among various peoples and, in modern times, such types of temporary migrations and interactions are mostly carried out by means of tourism.

Communication competence

A framework that has been used in various disciplines to understand communication events and their

success or failure in achieving objectives. The communicative component is associated with acting as an intermediary between the party and the host population.

Cultural itineraries

The European Council is deserving for implementation of the project of Cultural itineraries and European heritage network, with the aim to understand European values, cultural heritage protection, advancement of tourism development and contribution to the economic development of the countries to which the heritage (itineraries) relates.

Creative tourism

Consists of active participation in cultural activities, such as painting, photography, dance, cookery, etc. It is active participation in cultural tourism activities and creative work on an individual or collective basis. Art and creative activities, such as painting, pottery, photography or dance form an integral part of holidays. Passive, active and interactive inclusion in cultures and communities by

means of which visitors acquire new experiences of an educational, creative and entertaining nature.

Cultural product

An attraction product which will be offered to tourists with the aim of better familiarisation with past and current destination heritage. The method of interpretation of the locality, history, people and art is important in order to create a complete experience.

Cultural attractions

Cultural goods which are used both as products and services for the tourist market.

Cultural goods

Individual segments of cultural heritage and they include: mobile and immobile items of artistic, historical, paleontological, archaeological, anthropological and scientific significance, archaeological sites and archaeological zones, landscapes and their parts, witnessing human presence in the area and have artistic, historical and anthropological value, non-material forms and phenomena related to human immaterial creation in the past, as well as documentation and

bibliographical heritage and buildings, i.e. venues in which cultural goods are permanently kept or exhibited.

Diffused hotel

As a new facility from the group "Hotels", it is a facility which provides guests primarily with the services of accommodation and breakfast, but other hostelry services can also be provided (according to the Regulations – amendments). A diffused hotel has to be located in predominantly old, traditional, historical, rural and urban structures and buildings, arranged and equipped in a traditional way.

E-marketing

An effort by companies to inform buyers and present, promote and sell their products and services via the Internet.

Ethnic or native tourism

Attracts those tourists who wish to visit the local population in their settlements and who wish to participate in their cultural customs and traditions. This environment can be reserves, national parks, jungles, deserts or mountain regions and often include a remote and relatively

fragile location, which is almost inaccessible to an average tourist.

Experience economy

Represents creation of a new value (economic and social), where experience is an integral part and starting point of a product or service and not only their expansion or added benefit. Systematic impacts of the elements of offer, therefore, must enable creation of memory, which then becomes experience, i.e. in fact, becomes a product or a service.

Globalisation in Tourism

A process in which obstacles, related to the economic exchange, are reduced, i.e. a unique economic market is created. The changes in globalised demand have caused the adjustment of tourist offer. Positive impacts of liberalisation on tourism competitiveness emanate from the fact that tourism is a service business sector, which has the highest multiplicative effects. They will, however, be omitted if the carrying capacity is not taken care of, including also the one associated to culture. Represents new challenges for tourism. Globalisation conditions tourism, but tourism also

conditions globalisation (Nordin: 2005). Cultural impacts of tourism represent a correct direction in the conditions of globalisation as they encourage inter-human solidarity, travel of people away from their residences, fully or partly motivated by the interest in the historical, art or scientific heritage of the social community, region, group or institution.

Cultural hotel product

Hotel product is positioned in the market niche of design, art or heritage hotel and the position itself is determined by the way it is experienced and received by the target segment.

Heritage tourism

Directed to material (buildings, monuments, artefacts, archaeological sites, historical areas, etc.) and non-material cultural and historical heritage (traditions, customs, memory, ideas, languages, beliefs, etc.).

Design hotel

A facility in which guests are provided with the services of accommodation and breakfast and they can provide also other hostelry services which include cultural (galleries, decoration),

gastronomic (restaurants, bars), recreational (spa zone, sports offer) and entertainment contents. They are often also called “boutique” or “lifestyle hotels” as, by their decor, they promote uniqueness, luxury and a pleasant lifestyle.

Protected areas

One of the bases for preservation of biological diversity, natural and cultural heritage, but they also represent a large economic potential through sustainable forms of tourism.

Heritage hotel

A facility which, in accordance with the Regulations on Classification, Categorisation and Special Standards of Hospitality Facilities for the Group “Hotels”, provides guests primarily with the services of accommodation and breakfast, but other hostelry services can also be provided.

Rural cultural tourism

Takes place in rural areas where the main tourist attraction is nature. Some of the activities are focused on ecological or agricultural development (for example, ecological museums or agrotourism), gastronomic or wine

tourism or cultural landscapes (places and areas connected to literary or film tourism).

Social media

Considered to be a new concept, even when seen as a part of the Internet still relatively new on the market. In the past couple of years, a huge leap has been observed and its peak is not in sight. In social media, we can group together any online service that enables the average user to interact with other users online. However, there are many social media mostly differentiated by the interests of present users, while social networking is just one element of the social media.

Sustainable development

Sustainable development of a tourism destination can be achieved through the application of strategic management. Any activity that uses resources and where immediate and intergenerational replication is demanded. The idea is that social, environmental and economic issues are inseparable.

Society culture

Encompasses invisible aspects, beliefs, ideas and values which

make up the content and visible aspects, objects, symbols and technologies which represent that content. Apart from the dominant national culture, all modern societies also have many different cultures (regional, subcultures of specific social groups or ethnic communities, etc.), which speaks of a plural, diverse and hybrid character of different cultures.

Tour operators

Serve the role of key facilitators for travellers and travel services suppliers and have become the main gateway for many services offered to travellers by airlines, hotels, cruises and excursions. They have the crucial role in mass tourism development and in promoting of certain tourism destinations (Mediterranean countries). Nowadays, the role of tour operators has shifted from creating and selling package holidays to providing experiences to customers.

Tour guide competences

The mentoring role of the contemporary tour guide is made up of four components: selection, information, interpretation and fabrication. This model gives an

idea of the complexity of being a guide.

Specific forms of tourism

Those which include tourists who, according to their particular motivation, choose and go on a specific type of holiday or journey and whose level of satisfaction is determined by the experience emanating from the chosen tourist activity (specific forms of tourism, selective tourist types, and selective tourism) includes those tourism forms which are oriented towards activities which attract a lower number of passionate visitors.

Tourism destination

An amalgam of six elements - the so-called 6 As (Attractions, Amenities, Accessibility, Available Packages, Activities, Ancillary Services);

Urban cultural tourism

Focused on the activities which take place in towns. Some of those activities relate either to heritage or art, especially in historical towns or towns of culture.

Stakeholders

Interested and influential group including individuals, groups and

organisations, as well as coalitions of individuals, groups and organisations, both within the corporation and outside the corporation, that have certain rights, claims on or interests in the corporation. Cultural event stakeholders in a tourism destination can be classified into two main groups, namely: (1) stakeholders of primary importance, and (2) stakeholders of secondary importance. Stakeholders of primary importance are: attendees, participants (exhibitors), and local residents. Stakeholders of secondary importance include: co-workers (local entrepreneurs), sponsors and media.

Zero Waste strategy

This philosophy refers to waste management and planning approaches which emphasise waste prevention. Regarding tourism, events and festivals have a positive impact on the local economy but these large gatherings usually produce an increase in resources and accumulated waste. Seven key steps to running a successful zero waste event are: Commit to “zero waste”, Engage key stakeholders, Plan your system, Operate your system, Communicate, Monitor & Improve.

