

Davorka Mikulić\*

**MARKETINŠKA VALORIZACIJA SPLITA KAO DESTINACIJE  
KULTURNOG TURIZMA****MARKETING VALORIZATION OF THE CITY OF SPLIT  
AS CULTURAL TOURISM DESTINATION**

**SAŽETAK:** U radu se analizira strateški pristup upravljanju marketingom turističke destinacije, polazeći od modela funkcioniranja destinacije kao sustava te destinacije kao integralnog turističkog proizvoda. Koncentracija kulturnih resursa povećava vrijednost ukupnog turističkog proizvoda pa se mnoge destinacije okreću prema kulturi kao sredstvu diferenciranja od konkurencije. Vrijednost kulturne djelatnosti u svrhu poticanja društvenog i gospodarskog razvoja prepoznata je u razvojnim strategijama mnogih destinacija. Poseban naglasak stavljen je na kulturu kao sredstvo povećanja konkurentnosti urbanih područja odnosno diferenciranja od konkurencije kroz kreativne oblike kulturnog turizma. Kulturni turizam jedan je od razvojnih prioriteta i grada Splita, a njegov dugoročan uspjeh ovisit će o razvoju partnerstva i suradnje kulturnog i turističkog sektora. Ograničenja koja danas koče razvoj kulturnog turizma rezultat su sporog gospodarskog razvoja grada i nejasne vizije razvoja turizma. Na temelju rezultata provedenog primarnog istraživanja, u radu se predlažu glavne strateške smjernice razvoja kulturnog turizma u Splitu i akcije koje treba poduzeti u svrhu boljeg povezivanja kulture i turizma sektora, razvoja i promocije proizvoda te dostupnosti informacija i plasmana kulturnih turističkih proizvoda.

**KLJUČNE RIJEČI:** marketing turističke destinacije, kultura, valorizacija, kulturni turizam, Split

**SUMMARY:** This paper presents an analysis of the strategic approach to tourist destination marketing management, its starting point being the model in which destination functions as a system and in which destination is an integrated tourist product. The concentration of cultural resources increases the value of the entire tourist product, so many destinations focus on culture as their distinctive feature against competition. The value of culture industry in enhancing the social and economic development has been recognised in development strategies of many destinations. Special emphasis is being put on culture as a means of increasing competitiveness of urban areas, i.e. of differentiation against competition through creative forms of cultural tourism. Cultural tourism is high on the priorities list in the development of the City of Split and its success in the long run will depend on the partnership and co-operation between the cultural and tourist sectors. The obstacles now standing in the way of development of cultural tourism result from a slow economic development of the town and a fuzzy vision of tourism development. Based on the results of primary research, main strategic guidelines of cultural tourism development in Split are being proposed, as well as actions to be taken for the purpose of making firmer connections between the cultural and tourism, development and promotion of products and availability of information and placing of cultur tourist products on the market.

**KEYWORDS:** tourism destination marketing, culture, valorisation, cultural tourism, Split

\* Mr. sc. Davorka Mikulić, predavač, Ekonomski fakultet Split, Matice hrvatske 31, 21 000 Split,  
e-mail: davorka.mikulic@efst.hr

## 1. UVOD

Destinacija je jedan od najsloženijih sustava za upravljanje i poslovanje, uslijed kompleksnosti međusobnih odnosa velikog broja dionika uključenih u razvoj turističkih proizvoda (Buhalis, 2000:98). Stupanj organiziranosti elemenata turističkog sustava može se povećati formiranjem tzv. mrežnih partnerstva. Taj je pojam proizašao iz nešto šireg pojma "kooperativna strategija" koji označava nastojanje organizacije da realizira svoje ciljeve kroz razne oblike suradnje, kooperacije s drugim organizacijama umjesto konkurencije. Takva mreža trebala bi obuhvatiti sve subjekte na danoj razini – gospodarske organizacije u turizmu, društvene, kulturne, obrazovne organizacije i institucije te organe vlasti (Dulčić, Petrić, 2001:120).

## 2. SPECIFIČNOSTI UPRAVLJANJA MARKETINGOM TURISTIČKE DESTINACIJE

Kompleksnost i međuzavisnost interesnih grupa rezultirala je stvaranjem lokalnih saveza i u turističkom marketingu (Palmer i Bejou, 1995; Selin i Myers, 1998; prema Soteriades i Avgeli, 2007). Ti su oblici kooperativnog marketinga posebno učinkoviti na destinacijskoj razini zbog različitih poduzeća koja djeluju u određenoj destinaciji i geografske disperziranosti emitivnih tržišta. Javno-privatno partnerstvo i kooperacija između lokalnih ponuđača ključni su u ponudi kvalitetnih destinacijskih proizvoda (Buhalis, 2000:113). Ovo je posebno važno za mala i srednja turistička poduzeća koja dominiraju u ponudi, ali koja nemaju dovoljno menadžerskih i marketinških znanja kao i financijskih sredstava za pristup ciljnim tržištima. Ubrzano mijenjanje poslovnog okruženja, uglavnom zbog napredovanja informacijske i komunikacijske tehnolo-

## 1. INTRODUCTION

Destination is one of the most complex systems to manage and run, due to complexity of mutual relationships among the participants involved in the development of tourism products (Buhalis, 2000: 98). The degree of organisation of tourism system elements may be increased by forming the so called network partnerships. This term has grown from a bit wider notion of "co-operative strategy", denoting the efforts of an organisation to realise its goals through various forms of collaboration, co-operation with other organisations instead of competition. Such a network is supposed to include all subjects of a given level – business organisations in tourism, social, cultural, educational organisations and institutions and government offices (Dulčić, Petrić, 2001: 120).

## 2. SPECIFIC FEATURES OF MANAGEMENT OF TOURISM DESTINATION MARKETING

The complexity and interdependence of interest groups has resulted in establishing of local alliances also in tourism marketing (Palmer and Bejou, 1995; Selin and Myers, 1998; according to Soteriades and Avgeli, 2007). Those forms of co-operative marketing are particularly effective at destination level, because of various companies being active within the particular destination and the geographically dispersed emission markets. Public private partnerships and co-operation among local providers are crucial for the offer of quality destination products (Buhalis, 2000:113). This is particularly important for small and medium tourism companies that dominate the offer, but don't have sufficient managerial or marketing know-how, and also no financial means to approach target markets. Fast changes in business environment, mostly due to advancements of information and communication technology, force them to in-

gije, zahtijeva od njih da uvode nove poslovne metode, razvijaju nove mreže i saveze i da budu kreativni u marketingu. Kooperativni B2B portali (business to business) mogu se uspješno natjecati sa svim tradicionalnim oblicima suradnje i dosegnuti konkurentsku prednost preko marketinga određenih tržišnih niša, e-trgovine i razmjene informacija (WTO, 2001; Soteriades i Avgeli, 2007:352).

Koristeći prednosti nove tehnologije i interneta, destinacije mogu osnažiti svoju poziciju na tržištu i smanjiti ovisnost o posrednicima pri distribuciji proizvoda. Destinacijska marketinška organizacija treba utvrditi primjerene načine segmentiranja tržišta i sagledati turističke proizvode kao portfolio koji periodično treba kritički istražiti i procijeniti. Konkurentska sposobnost destinacije i način na koji se destinacija diferencira od konkurencije odredit će način na koji je kupci percipiraju. Budući da je interakcija turista i domaćina važna komponenta turističkog doživljaja treba kontinuirano pratiti i reakcije domaćina prema turistima. Osim toga treba voditi računa o i tome da razvoj infrastrukture ima implikacije na segmente turista koji će biti privučeni u to područje. Ključno načelo u formuliranju marketinške strategije je isticanje potrebe unaprjeđenja proizvoda i njihove diverzifikacije.

U cilju efikasnog uvođenja strateškog pristupa marketingu, nužno je razviti prikladan marketinški informacijski sustav te planirati resurse za realizaciju strategije. Marketinška bi strategija trebala biti direktno izvedena iz razvojne strategije i trebala bi sadržavati planiranje pozitivnog imidža destinacije (Soteriades i Avgeli, 2007: 351). Turistički marketing ne bi trebalo shvaćati isključivo kao sredstvo za privlačenje većeg broja posjetitelja u regiju, kao što je to slučaj u većini destinacija. Umjesto toga, turistički marketing treba djelovati kao mehanizam koji će omogućiti postizanje regionalnih razvojnih ciljeva (Buhalis, 2000: 99).

introduce new business methods, develop new networks and alliances and to be creative in their marketing activities. The co-operative B2B portals are able to compete successfully with any of the traditional forms of collaboration and reach competitive advantages through marketing of certain market niches, e-commerce and exchange of information (WTO, 2001; Soteriades and Avgeli, 2007: 352).

Using the advantages of new technologies and the Internet, destinations are able to reinforce their position on the market and to reduce their dependency on mediators in the distribution of products. A destination marketing organisation has to establish adequate ways of market segmentation and to view tourism products as a portfolio to be critically researched and evaluated from time to time. The competitiveness of a destination and the way in which that particular destination is distinguished from the competition will determine the way in which customers perceive it. Since interaction between tourists and their hosts is an important component of tourist experience, the reactions of hosts towards tourists also have to be monitored on a continuous basis. Besides, it should be noted that the development of infrastructure has implications on tourist segments that will be attracted to a certain area. Key principle in forming a marketing strategy is to point out that products have to be continuously improved and diversified.

For the purpose of efficient introduction of strategic approach to marketing, it is necessary to develop an appropriate marketing information system and to plan resources for the realisation of strategy. The marketing strategy should be directly deduced from development strategy and should contain planning of a positive destination image (Soteriades and Avgeli, 2007: 351). The marketing in tourism should not be understood merely as means of attracting large numbers of tourists into the region, which is the case with most of the destinations. Instead, tourist marketing should function as a tool that will enable achievement of regional development goals (Buhalis, 2000: 99).

### 3. MARKETINŠKI PRISTUP VALORIZACIJI KULTURE KAO RESURSA

Mnoga urbana područja okreću se prema kulturi kao sredstvu diferenciranja od konkurencije. "Kulturna politika i plan razvoja grada mogu biti dobra prilika za povezivanje i usklađivanje vizija kulturnog i poslovnog sektora s potrebama društvene zajednice, u kreiranju novog imidža grada, čineći ga atraktivnim svojim stanovnicima, a onda i za investiranje i turizam" (Dragičević Šešić, 2006:50).

Kultura igra ključnu ulogu i u razvoju turizma, a kulturne atrakcije postaju važno sredstvo privlačenja ne samo posjetitelja nego i investicija u urbanim područjima. Takve strategije postaju sve rasprostranjenije pa se diskutira o efikasnosti kulturnih razvojnih strategija u stimuliranju ekonomije i kulturnog života urbanih područja (Richards, 2001:11). Prema Lawu (2002) nekoliko faktora potiče gradove prema razvoju turizma: opadanje proizvodnih aktivnosti, percepcija turizma kao rastuće industrije i očekivanja da će turistički razvoj rezultirati regeneracijom i revitalizacijom urbanih središta. Gradovi koji odluče da je razvoj kulturnog turizma isplativa opcija turističkog razvoja, trebaju zadovoljiti određene preduvjete. Tomljenović (2006:126) smatra da su "najbolje rezultate od razvoja kulturnog turizma polučili oni gradovi čiji su čelnici imali viziju i želju da investiraju ili privuku investitore u velike infrastrukturne projekte u kulturi, i koji su imali profesionalni kulturni sektor, kritičnu masu lokalnih stanovnika koji redovito posjećuju kulturne manifestacije i dobro organiziranu turističku industriju".

Isti autor predlaže nekoliko opcija prilikom razvoja kulturnog turizma. Jedna od popularnih, osobito u urbanim centrima, jest izgradnja novih kulturnih atrakcija, bilo da su motivirane urbanom obnovom ili željom da se postigne prepoznatljivost izgradnjom

### 3. MARKETING APPROACH TO VALORISATION OF CULTURE AS A RESOURCE

Many urban areas focus on culture as their distinctive feature against competition. "Cultural policy and development plan for the city may be a good opportunity to connect and align the visions of the cultural and business sectors with the requirements of the community, in creating the new town image, making it attractive to its inhabitants and then also for investments and tourism" (Dragičević Šešić, 2006: 50).

Culture plays a key role also in the development of tourism and cultural attractions become a major tool for attracting not only visitors, but also investments in urban areas. Such strategies are becoming widely accepted, so that topics such as efficiency of cultural development strategies in stimulating the economy and cultural life of urban areas are being discussed (Richards, 2001:11). According to Law (2002), there are several elements that make towns shift their development in direction of tourism: decline of manufacturing activities, perception of tourism as a growing industry and expectations that tourism development will lead to regeneration and revitalisation of urban centres. The cities deciding that the development of cultural tourism is a feasible option for tourism development have to meet certain prerequisites. Tomljenović (2006: 126) maintains that "the best results from the development of cultural tourism were achieved in those towns whose leaders had a vision and the desire to invest or to attract investors into large infrastructure projects in culture, towns that had professionals in the culture sector and a critical mass of local population regularly visiting cultural events, and a well organised tourist industry".

The same author proposes several options in the development of cultural tourism. One of the popular ones, especially in urban centres, is building of new cultural attractions, whether motivated by urban regeneration or by the desire to build recognizable identity by erecting

arhitektonski monumentalnih kulturnih centara. Druga opcija su kulturna događanja koja u kratkom roku mogu dati destinaciji prepoznatljivost i koja pridonose imidžu destinacije (Getz, 2005; prema Tomljenović, 2006). Treća opcija je stvaranje tematskih cjelina, npr. kulturnih četvrti. Grupiranje kulturno-turističkih atrakcija, smatra autor, način je postizanja boljih promotivnih učinaka, osobito imajući na umu ograničena promotivna sredstva kulturnih institucija.

Umjetnost i kultura sve češće se najavljuju kao pokretači ekonomskog razvoja, pa se raspravlja i o kreativnim gradovima, kreativnim klasterima, kreativnim ekonomijama (Tepper, 2002; prema Tomić-Koludrović, Petrić, 2005:13). Koncept "kreativnih gradova" je dinamičan koncept, usmjeren na kreativnost, društveni razvoj i kulturu, kao osnovne indikatore uzbudljivog i živopisnog grada, održivog za buduće generacije (Varbanova, 2006:9). Kreativnost grada neminovno je povezana s pogodnostima i razvojem kulturne ponude za posjetitelje. Grupa eksperata iz Council of Europe u svom dokumentu (Landry, 1999) o hrvatskoj kulturnoj politici, upozorava da kultura igra ključnu ulogu u razvoju turizma te da kreativne aktivnosti koncentrirane u glavnim urbanim područjima mogu djelovati kao katalizatori ne samo za ekonomske aktivnosti, nego i na revitalizaciju kulturnog života grada.

#### 4. METODOLOGIJA

Cilj ovog istraživanja bio je utvrditi značenje kulturnih resursa za razvoj turizma u gradu Splitu te postoji li odgovarajuća veza između nositelja kulturne i turističke ponude. U skladu s tim, postavljene su sljedeće hipoteze:

$H_1$  *Uloga marketinga u valorizaciji kulturnih resursa Splita kao urbane turističke destinacije nije dovoljno zastupljena, zbog čega Split ne zauzima odgovarajuću konkurentsku poziciju na hrvats-*

*cultural centres of monumental architecture. The other option is cultural events that are capable of making a destination recognisable and that contribute to its image (Getz, 2005; according to Tomljenović, 2006). The third option is to create thematic entities, for instance culture districts. Grouping of cultural attractions, maintains the author, is a way of achieving better promotional effects, especially bearing in mind the limited means that cultural institutions have at disposal for promotional purposes.*

Art and culture have increasingly been mentioned as drivers of economic development, so that discussions are being led about creative towns, creative clusters, creative economies (Tepper, 2002; according to Tomić-Koludrović, Petrić, 2005:13). The concept of "creative towns" is a dynamic concept, focused on creativity, social life and culture as key indicators of an exciting and flamboyant town, sustainable for future generations (Varbanova, 2006:9). The creativity of a town is inevitably linked with the advantages and development of cultural offer for visitors. A group of experts from the Council of Europe (Landry, 1999), in their document on Croatian cultural policy, have warned about the culture as key element in the development of tourism and about creative activities concentrated in main urban areas that may function as catalysts not only for economic activities, but also for the revitalisation of the entire culture life of a city.

#### 4. METHODOLOGY

The purpose of this research was to determine the significance of cultural resources for the development of tourism in the City of Split and whether there an adequate link existed between the carriers of cultural and tourism offers. Accordingly, the following hypotheses have been made:

$H_1$  *The role of marketing in the valorisation of cultural resources of the City of Split as an urban tourism destination has not been sufficiently affirmed, for which*

*kom i europskom tržištu kulturnog turizma;*

H<sub>2</sub> *Nepostojanje partnerstva između kulturnog i turističkog sektora onemogućuje adekvatno korištenje raspoloživih potencijala kulturnih resursa grada Splita;*

H<sub>3</sub> *Kulturni turizam jedan je od najznačajnijih oblika u turističkoj ponudi grada Splita i njegovim se razvojem omogućuju koristi turističkom i kulturnom sektoru, ali i cjelokupnoj društvenoj zajednici na području destinacije.*

U svrhu dokazivanja ili odbacivanja hipoteza provedeno je primarno istraživanje koje, s obzirom na ciljeve rada ima karakter izviđajnog istraživanja. Glavni cilj prvog dijela istraživanja je dobivanje kvalitativnih informacija o turističkoj potražnji koje mogu ocrtati profil turista koji posjećuju Split u ljetnim mjesecima. Istraživanje je provedeno u srpnju, kolovozu i rujnu 2007. godine. Osnovni instrument prikupljanja podataka bio je standardizirani anketni upitnik tiskan na šest jezika. U prikupljanju podataka korištena je metoda samopopunjavanja ankete. U istraživanju je korišten prigodan uzorak. Uzorkom su bili obuhvaćeni posjetitelji užeg gradskog središta te Galerije Meštrović u Splitu. Anketirano je ukupno 317 posjetitelja. Prikupljeni podaci obrađeni su upotrebom programskih paketa Microsoft Excel i SPSS. Upitnik se sastojao od 18 pitanja koja su svrstana u tri skupine: sociodemografski profil turista, osnovna obilježja putovanja, osnovna obilježja boravka u destinaciji. Drugi dio istraživanja proveden je s predstavnicima turističkog i kulturnog sektora, turističke zajednice grada te lokalne i regionalne uprave, s ciljem utvrđivanja stavova o vrijednosti kulturnih resursa i mogućnosti njihove valorizacije u turizmu.

Istraživanje je provedeno metodom ispitivanja, oblik komuniciranja s ispitanicima je bilo osobno ispitivanje, a podatci su pri-

*reason Split does not occupy an appropriate competitive position on the Croatian and European cultural tourism markets;*

H<sub>2</sub> *Non-existing partnership between the cultural and tourism sectors prevents adequate utilisation of available potentials of cultural resources of the City of Split;*

H<sub>3</sub> *Cultural tourism is one of the most important forms within the tourism offer of the City of Split, its development opening opportunities for both the tourism and culture sectors, but also for the entire community in the destination area.*

For the purpose of proving or rejecting the hypotheses, primary research has been conducted which, considering the goals of this work, may be characterised as exploring research. The main goal of the first part of research is to obtain quality information about tourism demand that may provide the profile of tourists visiting Split during summer months. The research was done in July, August and September 2007. The basic instrument for gathering information was a standard questionnaire, printed in six languages. Questionnaire sheets were filled out by respondents. The sample used for research was occasional, covering the visitors of the inner city centre and the Meštrović Gallery in Split. In total, 317 visitors participated in the poll. The data collected were processed by application of Microsoft Excel and SPSS programme packages. The questionnaire contained 18 questions sorted in three groups: socio-demographic profile of the tourists, main characteristics of the trip, main characteristics of their stay at the destination. The second part of the research was done with the representatives of the tourism and cultural sectors, of the City Tourist Board, and local and regional government, with the purpose to find out their opinions on the value of cultural resources and the possibilities of their valorisation in tourism.

The research was done by interview method, the form of communication with the

kupljeni anketnim upitnikom koji su ispitanici mogli popuniti u nazočnosti anketara. Uzorkom je obuhvaćeno 12 ispitanika: 3 predstavnika turističkog sektora, 4 predstavnika kulturnog sektora, 4 predstavnika lokalne i regionalne uprave te 1 predstavnik turističke zajednice. Istraživanje je provedeno u rujnu i listopadu 2007. godine. Upitnik se sastojao od 12 pitanja, od čega 11 zatvorenog i 1 pitanje otvorenog tipa. U tri pitanja ispitanici su mogli odabrati jedan od ponuđenih odgovora. Za utvrđivanje stavova ispitanika sastavljeno je 8 pitanja zatvorenog tipa s ponuđenim odgovorima kod kojih je korištena Likertova skala sudova s pet stupnjeva intenziteta. U jednom otvorenom pitanju ispitanici su mogli dati svoje viđenje poželjnih prioriteta i akcija u svezi s razvojem kulturnog turizma u gradu. Prikupljeni podaci obrađeni su upotrebom programskih paketa Microsoft Excel i SPSS.

Kao osnovna ograničenja ovog istraživanja moguće je navesti prigodan uzorak i neuravnoteženu strukturu uzorka u drugom dijelu istraživanja gdje nije bilo moguće obuhvatiti predstavnike svih kulturnih institucija. Zbog toga, u rezultatima ne treba tražiti pouzdanost u statističkom smislu, ali ih se može smatrati u velikoj mjeri indikativnima te mogu poslužiti kao osnovica za diskusiju i daljnja istraživanja u ovom segmentu turizma.

## 5. REZULTATI

### 5.1. Analiza rezultata stavova posjetitelja Splita

Obradom prve skupine pitanja utvrđena su osnovna obilježja anketiranih posjetitelja – zemlja stalnog boravka, spol, dob i stupanj obrazovanja. Sadržaj istraživanja koncipiran je tako da se u jednom dijelu može usporediti s podacima istraživanja TOMAS - Ljeto 2004 (Marušić i dr., 2005) i TOMAS - Ljeto

respondents was personal interview and the data were collected in a questionnaire that the respondents were able to fill out in presence of poll takers. The sample included 12 respondents: 3 representatives of the tourism sector, 4 representatives of the cultural sector, 4 representatives of the local and regional government and 1 representative of the City Tourist Board. The research was done in September and October 2007. The questionnaire consisted of 12 questions, 11 closed-type ones and 1 open-type question. For 3 questions, the respondents were able to select one of the offered answers. For the purpose of establishing the opinion of the respondents, there were 8 closed-type questions, using the Likert opinion scale with 5-level items. In the one open questions the respondents were able to give their viewpoint of desirable priorities and actions related to the development of cultural tourism in the city. The data collected were processed by application of Microsoft Excel and SPSS programme packages.

As shortcomings of this research, one could indicate the occasional sample and an unbalanced structure of the sample in the second part of research, in which it was not possible to include the representatives of all cultural institutions. Therefore, the results should not be considered as reliable in the statistical sense, but rather indicative to the extent that they can serve as a basis for discussion and further investigation in this tourism segment.

## 5. RESULTS

### 5.1. Analysis of results of standpoints expressed by guests visiting Split

In processing of the 1<sup>st</sup> group of questions, some main characteristics of respondents could be established – native country, gender, age and education level. The content of research is structured so that its concept is partly comparable to the data obtained in another research, namely that of TOMAS – Summer 2004 (Marušić et al., 2005) and TOMAS -

2007 (Marušić i dr., 2008), Instituta za turizam iz Zagreba.

Rezultati istraživanja pokazuju da je najveći broj anketiranih posjetitelja iz Italije (18,9%) i Francuske (17,0%), a evidentiran je i visok udio posjetitelja iz Španjolske (9,8%) i Njemačke (8,8%) te Amerike (8,5%). Udio anketiranih posjetitelja iz Hrvatske iznosi samo (4,7%). Među ispitanicima osobe ženskog spola činile su 53,8% uzorka, a muška populacija 46,2%. Najveći broj anketiranih posjetitelja je u dobnoj skupini od 26 do 45 godina (53,9%). Više od polovine posjetitelja ima fakultetsko obrazovanje (52,4%), jedna četvrtina poslijediplomski studij (25,7%), a nešto manje višu školu (18,3%). Vrlo je mali udio anketiranih posjetitelja sa završenom samo srednjom i osnovnom školom (3,5%). Iako posljednji podatak ima neočekivano nisku vrijednost, možda i nerealnu vrijednost, potvrđuje neke zaključke istraživanja TOMAS – Ljeto 2004 (Marušić i dr., 2005:19), prema kojima se mijenja obrazovna struktura posjetitelja Hrvatske, smanjuje se udio posjetitelja s osnovnoškolskim i srednjoškolskim obrazovanjem, a povećava udio onih sa završenom višom školom ili fakultetom. Budući da Turistička zajednica grada ne vodi slične statističke evidencije, podaci se mogu jedino usporediti s nalazima spomenutog istraživanja TOMAS, uz napomenu da će se rezultati ovog istraživanja uspoređivati s rezultatima utvrđenim za Splitsko-dalmatinsku županiju. Zastupljenost srednje dobne skupine (60%) i fakultetski obrazovanih gostiju (33%) je iznad prosjeka za svih sedam primorskih županija. Utvrđeno je da se smanjuje udio mladih gostiju, s 29% u 2004. na 20% u 2007. godini (Marušić i dr., 2008:118). Na osnovi toga može se zaključiti da se obrazovni profil turista Splita ipak donekle razlikuje od prosječnog posjetitelja Splitsko-dalmatinske županije. U odnosu na posjetitelje Hrvatske, najznačajnija razlika je u višoj obrazovnoj razini posjetitelja Splita.

Summer 2007 (Marušić et al, 2008) done by Zagreb Institute of Tourism.

Research results show that most of the respondents were from Italy (18.9%) and France (17.0%). However, there was a high share of visitors from Spain (9.8%) and Germany (8.8%) and also America (8.5%). The share of respondents from Croatia was only (4.7%). Among the respondents, 53.8% of the sample were female and 46.2% were male. Most of the respondents were in the age group from 26 to 45 (53.9%). More than half of the visitors had university degree (52.4%), one fourth of them post-graduate degree (25.7%) and a bit less college degree (18.3%). A very small number of respondents had only high-school or elementary school education (3.5%). Although this last figure is surprisingly low, maybe a bit unrealistic, too, it still confirms some of the conclusions arising from the research TOMAS – Summer 2004 (Marušić et al., 2005: 19), according to which the structure of education level of the tourists visiting Croatia has been changing, i.e. the share of individuals with elementary and high-school education has dropped, whereas the share of those with college and university degree is on the rise. Since the City Tourist Board has no similar statistical records, the data can only be compared with the findings of the above-mentioned research TOMAS, with the remark that the results of this research will be compared with the results established for Split-Dalmatia County. The percentage of middle age group (60%) and visitors with university degree (33%) is above the average in all seven of the coastal counties. It has also been established that the share of younger visitors has dropped, from 29% in 2004 to 20% in 2007 (Marušić et al., 2008:118). This leads to the conclusion that the educational profile of tourists visiting Split is still different than the average visitor to Split-Dalmatia County. Compared with the rest of Croatian visitors, the most significant difference is in the education level of visitors to Split.

In the second part of the questionnaire, the characteristics of the trip were analyzed: way



U drugom dijelu upitnika analizirana su obilježja putovanja: način organizacije putovanja, izvori informacija korišteni pri planiranju putovanja, vrsta putovanja te planirano vrijeme boravka u Splitu.

Većina ispitanika ne koristi usluge turističkih agencija pri organiziranju putovanja (85,8%). Pritom se kao izvor informacija najčešće koristi Internet (47,4%), znatno manji broj oslanja se na preporuke rodbine i prijatelja (14,1%) i iskustva prijašnjeg boravka (13,1%). Samo 29 ispitanika (9,3%) navelo je da koristi preporuke turističke agencije. To se može objasniti velikim brojem posjetitelja iz Italije i Francuske, a to su izrazito individualna tržišta. Osim toga velik je udio i posjetitelja mlade i srednje dobi koji i inače pokazuju sklonost individualnoj organizaciji putovanja. Znatno nakon navedenih izvora slijede brošure, oglasi i plakati (5,8%). Ostalim izvorima informacija (članci u novinama ili časopisima, TV, film) ispitanici se služe vrlo rijetko.

Prema podacima istraživanja TOMAS - Ljeto 2007 (Marušić i dr., 2008:120) gosti Splitsko-dalmatinske županije, u prikupljanju informacija oslanjaju se najčešće na preporuke prijatelja i rođaka (38%) i Internet (34%), dok je za 27% gostiju izvor informacija prijašnji boravak. U odnosu na 2004. godinu povećao se udio gostiju koji koriste Internet (34% u odnosu na 24%), a u isto se vrijeme smanjio broj onih koji se oslanjaju na medije i preporuke turističke agencije. Ispitanici u Splitu najčešće borave u okviru glavnog godišnjeg odmora (84,08%), što je i očekivano s obzirom na vrijeme provođenja ankete. Sa znatno manjim udjelom zastupljeni su anketirani posjetitelji na kružnom putovanju (5,73%), kraćem odmoru do 4 dana (4,14%) te na poslovnom putovanju samo 1,27%. Navedeni podaci podudaraju se s nalazima istraživanja TOMAS - Ljeto 2004 i TOMAS - Ljeto 2007.

Većina ispitanika u gradu boravi 2-3 dana (44,90%), jedan dan čak 35,67%, 4 do

of organisation, sources of information used during trip planning, type of trip and planned stay in Split.

Most of the respondents do not use the services of travel agencies when organising trips (85.8%). The source of information most often used is the Internet (47.4%), much lower numbers rely on the recommendations of relatives and friends (14.1%) and the experience of former visits (13.1%). Only 29 respondents (9.3%) indicated to have used the recommendations of a travel agency. This might be explained by large numbers of visitors from Italy and France and these two are extremely individual markets. Besides, there is a large portion of visitors of young and middle age who tend to organise their trips individually anyway. Far behind the above-mentioned sources, there are brochures, ads and posters (5.8%). Other sources of information (articles in newspapers or magazines, TV, film) are very rarely mentioned by the respondents.

According to the information arising from the research TOMAS - Summer 2007 (Marušić et al., 2008:120), in gathering information, the guests of the Split-Dalmatia County mostly rely on the recommendations of their friends and relatives (38%) and the Internet (34%), whereas for 27% of guests the source of information was previous their stay in the city. Compared to 2004, the share of guests using the Internet has grown (34% compared to 24%), whereas at the same time the number of those relying on the media and recommendations of travel agencies has been reduced. In most cases, the respondents stay in Split during their main annual vacations (84.08%), which is expected considering the time of year when the survey was done. There were much less respondents on tour (5.73%), or having brief vacations of less than 4 days (4.14%) and on business trips (only 1.27%). Given data coincide with the findings of the research TOMAS - Summer 2004 and TOMAS - Summer 2007.

Most of the respondents spend 2-3 days in the city (44.90%), one day as much as 35.67%, 14.33% spend 4 to 7 days and only 5.10% of the respondents stay longer than 7

7 dana 14,33%, a dulje od 7 dana samo 5,10% ispitanika. Iako je Split na turističkom tržištu još uvijek pozicioniran kao tranzitni centar<sup>1</sup> i odredište jednodnevnih izleta, ohrabruje velik broj ispitanika koji u gradu borave 2-3 dana, što koincidira i s većim ulaganjima lokalnih vlasti u razvoj turističke infrastrukture.

U cilju određivanja interesa za kulturnim sadržajima, u trećem dijelu anketnog upitnika analizirani su motivi dolaska u Split, stavovi ispitanika o pojedinim obilježjima destinacije i kulturnim atrakcijama koje namjeravaju posjetiti za vrijeme boravka u Splitu.

Ispitanicima je bilo ponuđeno 14 različitih motiva dolaska, od kojih su mogli izabrati najviše tri. Iako je većina ispitanika navela kao jedan od motiva *upoznavanje kulturno-povijesnih znamenitosti* (65,30%), to ne znači primarni motiv dolaska. Slijede *nova iskustva i doživljaji* (47,32%) te *odmor i rekreacija* (46,37%). Manje su zastupljeni *gastronomija* (20,82%), *zabava* (19,87%), *posjet rodbini i prijateljima* (7,89%) te *kulturna događanja* (7,26%). Preostali motivi imaju zastupljenost manju od 5%.

Rezultati istraživanja TOMAS – Ljeto 2004 za Splitsko-dalmatinsku županiju (Marušić i dr., 2005:90) pokazuju da su važniji motivi pasivni odmor i opuštanje, zabava, upoznavanje prirodnih ljepota i nova iskustva i doživljaji. Dolazak zbog upoznavanja kulturnih znamenitosti i događanja navodi samo 7,1% ispitanika. Istraživanje TOMAS – Ljeto 2007 (Marušić i dr., 2008:119) pokazuje da su u porastu dolasci motivirani novim iskustvima i doživljajima, a u padu oni motivirani zabavom. Upoznavanje kulturnih znamenitosti i događanja kao motiv dolaska navodi samo 6,3% posjetitelja Županije. U Hrvatskoj, prema ispitivanju iz 2004. godine, svega 6,0% turista navodi po-

days. In spite of the fact that Split is still positioned as a transit centre<sup>1</sup> on the tourism market and also a 1-day trips destination, what's encouraging is the large number of respondents staying in town for 2-3 days, which coincides with major investments of local authorities into the development of tourism infrastructure.

For the purpose of defining interests for cultural contents, the motivation for visit to Split is being analysed in the third part of the questionnaire, and also the standpoints of respondents about certain characteristics of the destination and cultural attractions they intended to visit during their stay in Split.

The respondents were offered 14 different reasons of visit, among which they could choose three at the most. Although most of the respondents indicated *learning about the cultural and historical heritage and artefacts* as one of the reasons (65.30%), it does not mean that this was the primary motive of their visit. What follows are *new experiences and adventure* (47.32%) and *leisure and recreation* (46.37%). Less prominent were *gastronomy* (20.82%), *entertainment* (19.87%), *visits to family and friends* (7.89%) and *cultural events* (7.26%). Other reasons of visit are represented by less than 5%.

The results of research TOMAS – Summer 2004 for the Split-Dalmatia County (Marušić et al., 2005:90) show that more important motives are passive rest and relaxation, entertainment, visiting sights of nature, new experiences and adventure. Visiting for the purpose of learning about cultural heritage and artefacts and cultural events was indicated by only 7.1% of respondents. The research TOMAS – Summer 2007 (Marušić et al., 2008:119) shows that visits motivated by gaining new experience and adventure are on the rise, whereas visits motivated by entertainment show a falling trend. Learning about cultural heritage and monuments and

<sup>1</sup> Podaci Turističke zajednice grada za 2006. godinu pokazuju da je Split još uvijek izrazito tranzitna destinacija (prosjek boravka turista samo 1,9 dana).

The data of the City Tourist Board for 2006 show that Split is still predominantly a transit destination (average tourist's stay being only 1.9 days).

sjete kulturnim atrakcijama kao jedan od motiva dolaska (9,8% u 2007. godini), ali gotovo polovina sudjeluje u nekim kulturnim aktivnostima. Zato se može zaključiti da je puno veći udio posjetitelja koji ne planiraju posjetiti kulturne atrakcije, ali to čine ako su pravovremeno informirani tijekom svog boravka. To mogu potvrditi i rezultati istraživanja navedeni u Strategiji razvoja kulturnog turizma (Tomljenović i dr., 2003:8), prema kojima je u 2001. godini 54% inozemnih gostiju posjetilo kulturne znamenitosti, 29% muzeje i izložbe, 25% koncerte te 18% kazališta i priredbe.

Budući da se unutar segmenta kulturnog turizma uočava heterogenost turističke potražnje, pri izradi navedene Strategije vodilo se računa da se turisti razlikuju po ulozi koju kultura ima u njihovoj motivaciji, pa je primijenjena slijedeća tipologija (Tomljenović i dr., 2003:6): turisti motivirani kulturom (5-15% turista), turisti inspirirani kulturom (oko 30% turista) i turisti privučeni kulturom (oko 20% turista). Stoga je potrebno imati na umu da je udio onih za koje su kulturne aktivnosti glavni motiv putovanja relativno malen.

Analizirajući kako način organiziranja putovanja utječe na odabir motiva dolaska, utvrđeno je da većina ispitanika, bez obzira na motive, individualno organizira putovanje. Od onih koji su naveli motive *upoznavanje kulturno povijesne baštine, nova iskustva i doživljaji te kulturna događanja*, većina ne koristi usluge posrednika u organizaciji putovanja.

Podaci u Tablici 1 pokazuju da kulturni sadržaji ipak nisu glavni (primarni) motiv dolaska u Split. Od ukupnog broja ispitanika, 124 (39,12%) je navelo kulturu kao glavni motiv.

cultural events are indicated by only 6.3% of the visitors to the County as being their reason of visit. According to survey from 2004, only 6.0% of tourists in Croatia indicated visiting cultural attractions as one of the motives of their visit (9.8% in 2007), but almost half of them participate in some kind of cultural activities. Therefore it may be concluded that a much larger number of visitors do not originally plan to visit cultural attractions, but they still do it if they are timely informed about them during their stay. This statement is confirmed by the results of research indicated in the Strategy of development of cultural tourism (Tomljenović et al., 2003:8), according to which in 2001 54% of guests from abroad visited cultural sights, 29% went to museums and exhibitions, 25% went to concerts and 18% went to theatre and other events.

Since within the segment of cultural tourism it is evident that the tourism demand is heterogeneous, when the mentioned Strategy was being made it was taken into account that the tourists were different from the standpoint of importance that culture had in their motivation, so that the following typology was applied (Tomljenović et al.; 2003:06): tourists motivated by culture (5-15% of tourists), tourists inspired by culture (about 30% of tourists) and tourists attracted by culture (about 20% of tourists). It is therefore necessary to bear in mind that the share of those for whom cultural activities are the main reason of travel is relatively small.

By analysing how the way of travel organisation impacts the choice of motive for visit, it has been established that most of the respondents, regardless of their motives, in fact individually organises their trips. From among those who indicated *learning about cultural and historical heritage, new experiences and adventure, and culture events*, the majority doesn't use the services of mediators in organisation of trips.

Tablica 1. Kulturni motivi prema dobi posjetitelja Splita

Table 1 Cultural motives by visitors' age

Kultura - glavni motiv dolaska	Dob					Ukupno
	do 25	26-35	36-45	46-55	56 i više	
Culture - main reason of visit	Age					Total
	up to 25	26-35	36-45	46-55	56 and over	
Da / Yes	14	41	26	30	13	124
Ne / No	29	41	63	39	21	193
Ukupno / Total	43	82	89	69	34	317

Izvor: Rezultati provedenog primarnog istraživanja

Source: Results of primary research

Među njima najveći je udio ispitanika u dobnoj skupini do 35 godina (44,36%), dok je ista dobna skupina u odnosu na ukupan broj ispitanika koji nisu kulturu naveli kao glavni motiv dolaska zastupljena s manjim postotkom (36,27%). Ovaj podatak u skladu je s trendovima na svjetskom tržištu kulturnog turizma gdje se uočava sve veći interes mlađe populacije za kulturnim sadržajima za vrijeme putovanja.

Da bi se utvrdila moguća statistička značajnost veze između dobi ispitanika i kulture kao glavnog motiva dolaska u Split, proveden je Hi-kvadrat test. Rezultat testa je pokazao da postoji zavisnost ovih dviju varijabli i to na razini empirijske signifikantnosti testa od 5,9%.

U analizi ocjene obilježja destinacije, ispitanicima je bilo ponuđeno 14 obilježja. Od njih se zahtijevalo da ocijene svako pojedino obilježje na skali od 1 do 5, pri čemu je 1 – loše, a 5 – izvrsno.

The data in Table 1 show that cultural content is still not the main (primary) motive for visit to Split. Out of the total number of respondents, 124 (39.12%) indicated culture as being their main motive.

Most of them belong to the respondent age group of up to 35 years (44.36%), whereas the same age group compared to the total number of respondents who haven't indicated culture as their main motive of visit has reached a lower percentage (36.27%). This information is compliant with the trends on the world market of cultural tourism, in which an ever growing interest of younger population for cultural content during their travels has been noted.

In order to establish possible statistical significance of the link between the age of the respondents and culture as the main reason for making a visit to Split, the chi-square test has been done. Test results show that there is interdependence between the two variables, being 5.9% at the level of empirical significance of the test.

In the analysis of assessment of the features of destinations, the respondents were offered 14 features. They were requested to mark each feature on a scale from 1 to 5, 1 standing for *bad* and 5 standing for *excellent*.

**Tablica 2. Stavovi posjetitelja o pojedinim obilježjima destinacije**

Obilježje destinacije	Prosječna ocjena	Najčešća ocjena
Prometna dostupnost destinacije	3,98	4
Kvaliteta lokalnog prijevoza	3,87	4
Kvaliteta usluga smještaja	3,95	4
Raznolikost i kvaliteta ugostiteljske ponude	3,85	4
Ponuda dodatnih turističkih sadržaja	3,83	4
Ekološka očuvanost destinacije	3,98	4
Događanja, festivali	3,90	4
Kulturno-povijesne atraktivnosti destinacije	4,27	4
Osobna sigurnost u destinaciji	4,23	4
Kvaliteta i dostupnost informacija o destinaciji	3,97	4
Kvaliteta označavanja znamenitosti	3,86	4
Asortiman i kvaliteta suvenira	3,71	4
Ljubaznost i susretljivost lokalnog stanovništva	4,20	4
Vrijednost za novac ukupnog boravka	4,19	5

Izvor: Rezultati provedenog primarnog istraživanja

**Table 2 Visitors' opinions on particular destination characteristics**

Destination characteristic	Average mark	Most frequent mark
Accessibility of destination place (traffic communication)	3.98	4
Quality of local public transportation	3.87	4
Quality of accommodation	3.95	4
Diversity and quality of catering services	3.85	4
Additional tourist offer	3.83	4
Well-preserved environment	3.98	4
Events, festivals	3.90	4
Cultural and historical attractions	4.27	4
Personal safety	4.23	4
Quality and availability of information on destination place	3.97	4
Quality signage of sightseeing locations	3.86	4
Selection and quality of souvenirs	3.71	4
Kindness and hospitability of local people	4.20	4
Value for money of the entire stay	4.19	5

Source: Results of primary research

Rezultati pokazuju da ispitanici najveće značenje pridaju *kulturno-povijesnim atraktivnostima destinacije, osobnoj sigurnosti u destinaciji te ljubaznosti i susretljivosti lokalnog stanovništva*. Nešto niže prosječne ocjene dali su sljedećim obilježjima: *pro-*

Results show that the respondents attach most importance to the *cultural and historical attractions of the destination, personal safety at destination and kindness and hospitability of local people*. A bit lower marks were attached to the following characteris-

*metna dostupnost destinacije, ekološka očuvanost destinacije, kvaliteta i dostupnost informacija o destinaciji i kvaliteta usluga smještaja.* Ostala obilježja destinacije ocijenjena su prosječnim ocjenama nižim od 3,87.

Istraživanje TOMAS - Ljeto 2004 (Marušić i dr., 2005:96), pokazalo je da su gosti u Splitsko-dalmatinskoj županiji najmanje zadovoljni kvalitetom lokalnog prijevoza i raznolikošću kulturnih manifestacija, a zatim kvalitetom označavanja znamenitosti. Slične rezultate pokazalo je istraživanje TOMAS – Ljeto 2007.

Kako bi se utvrdilo utječu li neka socio-demografska obilježja ispitanika na stavove o pojedinim obilježjima destinacije proveden je F test pomoću analize varijance (ANOVA) na temelju kojeg je zaključeno da na stavove o važnosti kulturno-povijesnih atraktivnosti destinacije te događanja i festivala, utječu slijedeća obilježja ispitanika: *stupanj obrazovanja, karakter njihovog putovanja te percepcija Splita kao turističkog odredišta.*

Gotovo svi anketirani posjetitelji pokazali su interes za Dioklecijanovu palaču i staru gradsku jezgru (97,79%), nešto više od polovine anketiranih iskazalo je namjeru posjetiti Galeriju Meštrović (53,94%), a podjednak interes pokazali su za Muzej grada Splita (32,18%) i kulturno povijesne spomenike u neposrednoj blizini grada. Ostale atrakcije navedene u istraživanju nisu pobudile veći interes posjetitelja. Rezultate ankete potvrđuju i službeni podaci Turističke zajednice grada Splita za razdoblje I-VIII mjeseca 2007. godine. Iskazani interes za sudjelovanjem na kulturnim događanjima je znatno manji, što se može objasniti i potrebom za ranijim informacijama o održavanju istih, rezervaciji ulaznica i u mnogim slučajevima jezičnim barijerama. Najveći interes ispitanika pobudile su izložbe (29,02%), a podjednak interes festival Splitsko ljetno (13,88%) i tradicijska događanja (13,25%). Mladi posjetitelji pokazali su veći interes za

*accessibility of destination place (traffic communications), well-preserved environment, quality and availability of information on destination place, quality of accommodation services.* Other destination characteristics were graded with less than 3.87 on the average.

The research TOMAS – Summer 2004 (Marušić et al., 2005:96) has shown that the guests in the Split-Dalmatia County were the least satisfied with the quality of local transportation means and the diversity of cultural events, after that the quality of signage of sights. Similar results were obtained in the research TOMAS – Summer 2007.

In order to establish whether some social and demographic features of the respondents influenced their standpoints on particular destination characteristics, an F-test was done by means of analysis of variance (ANOVA). Based on the test, it has been concluded that the standpoints on the importance of cultural and historical attractiveness of a destination, events and festivals, are influenced by the following characteristics of respondents: *level of education, character of their trip and perception of Split as a tourist destination.*

Almost all the respondents showed interest in the Diocletian Palace and the old downtown of Split (97.79%), a bit more than one half of the respondents intended to visit the Meštrović Gallery (53.94%) and they also showed the same interest in paying a visit to the Split Municipal Museum (32.18%) and the cultural and historical monuments in immediate vicinity of the town. Other attractions listed in the survey did not arouse any particular interest of visitors. The results of the survey are confirmed by the official data of the City Tourist Board for the period from January till August 2007. The interest shown in cultural events was significantly lower, which may be explained with the need for earlier information about the schedule of events, tickets booking and, in many cases, language barriers. The highest interest was aroused by exhibitions (29.02%), and the same interest was shown in the Split

festival Splitsko ljeto, posjetitelji srednje dobi za izložbe, a stariji posjetitelji za tradicijska događanja.

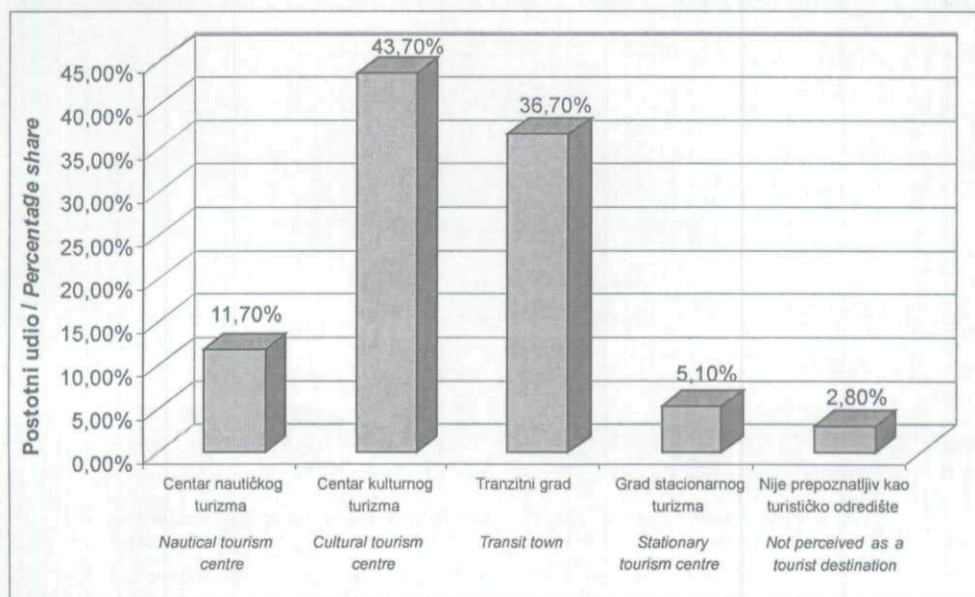
Istraživanje o manjkavostima kulturne ponude u gradu pokazalo je da više od 50% ispitanika smatra prometnu dostupnost turističkih atrakcija glavnim nedostatkom turističke ponude. Nešto manji broj (43,53%) nezadovoljan je putokazima i drugim oblicima označavanja, a oko trećine ispitanika navodi nedostatak informacija o kulturnoj ponudi i ponudu suvenira jednom od glavnih manjkavosti. Unatoč navedenim manjkavostima kulturne ponude, većina ispitanika (43,7%) ocjenjuje Split kao centar kulturnog turizma (grafikon 1).

Summer Festival (13.88%) and traditional events (13.25%). Younger visitors showed more interest in the Split Summer Festival, the middle-aged visitors in the exhibitions and senior visitors in traditional events.

The survey on shortcomings of the town's cultural offer shows that over 50% of the respondents think that poor accessibility of tourist attractions is the main shortcoming in the tourism offer. A bit smaller number (43.53%) of respondents are dissatisfied with the guideposts and other forms of signage and about one third of respondents indicates the lack of information on cultural offer and offer of souvenirs as one of the main shortcomings. In spite of the listed shortcomings in the cultural offer, most of the respondents (43.7%) graded Split as the centre of cultural tourism (graph 1).

**Grafikon 1. Rezultati ocjene identiteta Splita kao turističkog odredišta (posjetitelji Grada)**

**Graph 1 Identity assessment results of Split as a tourist destination (town visitors)**



*Izvor: Rezultati provedenog primarnog istraživanja*

*Source: Results of primary research*

Istraživanje je pokazalo da većina turista koji Split smatraju centrom kulturnog turizma, (41,8%), kvalitetu sadržaja programa festivala i manifestacija ocjenjuje kao glavnu manjkavost kulturne ponude. Njih 39,6% najvećom manjkavošću drži otežanu mogućnost rezervacije ulaznica putem interneta, 39,2% radno vrijeme muzeja i galerija, 38,3% nepravodobnu informiranost o programu festivala i manifestacija, a 37,7% nedostatak interpretacije kulturno-povijesnih spomenika.

Research has shown that most of the tourists considering Split to be a cultural tourism centre (41.8%) regarded the content of festival programme and events as the main shortcoming of the cultural offer. 39.6% of them considered the difficult ticket booking over the Internet as the worst shortcoming, 39.2% the working hours of museums and galleries, 38.3% untimely information about the programme of festivals and other events, and 37.7% lack of interpretation of cultural and historical monuments.

### 5.2. Analiza rezultata istraživanja stavova predstavnika ponude

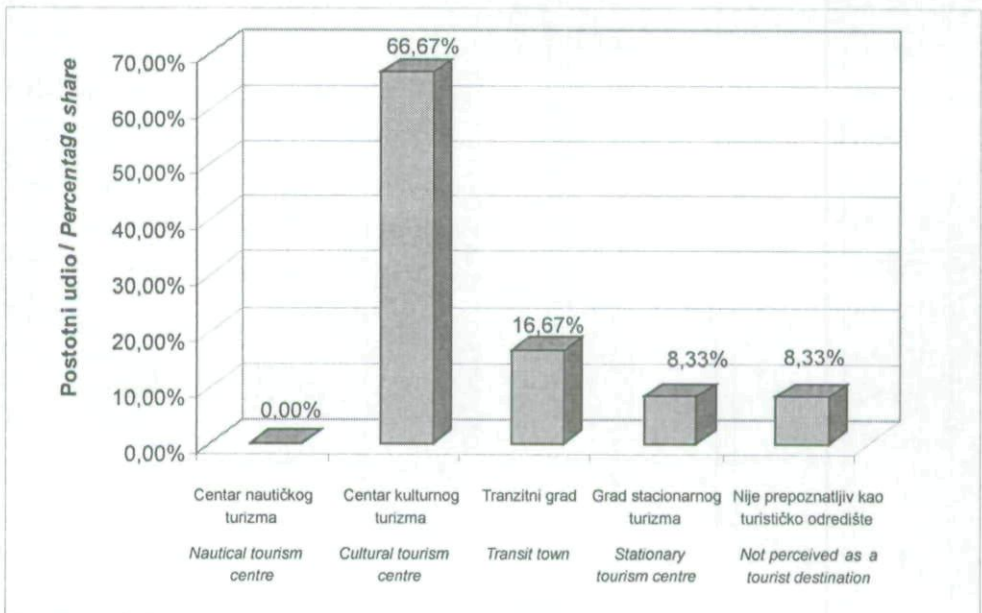
U nastavku su prezentirani i stavovi nositelja ponude o identitetu Splita kao turističkog odredišta.

### 5.2. Analysis of research results about the opinions of supply representatives

Below are the standpoints of suppliers about the identity of the City of Split as a tourism destination.

*Grafikon 2. Rezultati ocjene identiteta Splita kao turističkog odredišta (nositelji turističke ponude)*

*Graph 2 Identity assessment results of Split as a tourism destination (tourism suppliers)*



*Izvor: Rezultati provedenog primarnog istraživanja*  
*Source: Results of primary research*



Iz grafikona 2 vidljivo je da većina ispitanika ocjenjuje Split kao odredište kulturnog turizma, jednako kao i anketirani turisti. Istovremeno, i jedni i drugi u visokom postotku ocjenjuju Split i tranzitnim gradom. Nositelji ponude strožiji su u ocjeni da Split nije prepoznatljiv kao turističko odredište.

Analiza ocjene značenja pojedinih resursa za razvoj turizma u gradu od strane relevantnih nositelja kulturne i turističke ponude Grada pokazuje da najveću prosječnu ocjenu ima kulturno-povijesna baština. Unutar te skupine resursa najveće značenje pridaju Dioklecijanovoj palači i staroj gradskoj jezgri te muzejima i galerijama. Visoku prosječnu ocjenu imaju tradicijska događanja, Dioklecijanova noć te ulična događanja. Nešto nižu ocjenu ima opera i koncerti klasične glazbe koji, prema mišljenju kulturnih djelatnika, nisu primarni motiv dolaska u Split. Većina ispitanika smatra da Split još uvijek nije konkurentan u tom segmentu ponude. Kao najčešći razlog lošije ocjene dramskih izvedbi navodi se jezična barijera. Najlošije je ocijenjen festival novog filma i videa. Možda ovaj podatak upućuje na to da još uvijek nije prepoznato značenje tih događanja s obzirom na izneseni sociodemografski profil posjetitelja Splita.

Rezultati analize učinaka razvoja kulturnog turizma pokazuju da se kao najvažnija prednost za turizam percipira *porast kvalitete turističkog proizvoda* koja je ocijenjena prosječnom ocjenom 4,83. Nakon toga slijede prednosti u *unapređenju imidža destinacije, produženju turističke sezone te privlačenju turista bolje platežne moći*. Prema stavovima ispitanika, razvoj kulturnog turizma nema veliko značenje za razvoj *kreativnih industrija*<sup>2</sup>. Međutim, Tomić-Koludrović i Petrić (2006:146) smatraju da ra-

From graph 2 it is visible that most of the respondents have appraised Split as the cultural tourism resort, the same as polled tourists. At the same time, both of them grade Split to a high percentage as being also a transit town. The subjects bearing the offer are harsher in their assessment of Split as not being distinguishable as a tourism destination.

The analysis of assessment of importance of certain resources for the development of tourism in the city by relevant carriers of the cultural and tourism offer of the city, shows that the highest average mark is scored by the cultural and historical heritage. Within that group of resources, the highest importance is attached to the Diocletian's Palace and the old downtown, to museums and galleries. Traditional events have high average marks, Diocletian's Night and street events. Opera and classical music concerts are graded a bit lower, and in the opinion of cultural workers do not represent the primary motive of visit to the City of Split. Most of the respondents maintain that Split is not yet competitive in that segment of offer. The most frequently indicated reason of poorly graded drama performances is the language barrier. The new film and video festival got the worst marks. Maybe this information points at the fact that the significance of those events has not yet been recognised, considering the above mentioned sociodemographic profile of visitors to Split.

The results arising from the analysis of effects of cultural tourism development show that the *increase of tourism product quality*, graded with the average mark of 4.83 is perceived as the most important advantage for tourism. It is followed by the *advantages in the improvement of destination's image, extended tourism season and attracting of*

<sup>2</sup> Prema britanskoj klasifikaciji (DCMS) područje "kreativnih industrija" obuhvaća slijedeće sektore: oglašavanje, arhitekturu, tržište umjetnina i antikviteta, umjetničke obrte, dizajn, modni dizajn, film i video, kompjutorske igre, glazbu, izvedbene umjetnosti, izdavaštvo, software i kompjutorske usluge, televiziju i radio.

According to British classification (DCMS), the area of "creative industries" comprises the following sectors: advertising, architecture, arts and antiquities market, artistic crafts, design, fashion design, film and video, computer games, music, performing arts, publishing, software and computer services, TV and radio.

zvojne mogućnosti povezane s turizmom postoje praktično u svakom području razvoja kreativnih industrija, bez dovođenja u opasnost kulturnog karaktera grada. Grad Split, ističu autori, može biti dobar primjer kulturno vođene regeneracije, dijelom temeljene na kreativnim industrijama, pri čemu turizam može imati značajnu ulogu. Nadalje, u istraživanju su kao najvažniji pozitivni učinci koje od razvoja kulturnog turizma može imati kulturni sektor, ocijenjeni *poticaj valorizaciji i zaštiti kulturne baštine te novi izvori prihoda*, i to prosječnom ocjenom 4,83.

Da bi se usporedile koristi razvoja kulturnog turizma, izračunate su prosječne ocjene svih navedenih obilježja. Aritmetička sredina za turistički sektor iznosi 4,47; a za kulturni sektor 4,70. Sva obilježja su ocijenjena prosječnom ocjenom iznad 4. Kako bi se utvrdilo jesu li prosječne ocjene i statistički značajno veće od 4, proveden je *t-test*, a rezultati su potvrdili da podjednake koristi od razvoja kulturnog turizma imaju i kulturni i turistički sektor. Konačno, razvoj kulturnog turizma i za stanovnike Splita može imati koristi, a obilježja *razvitak svijesti o vrijednosti kulturnih turističkih resursa i razvitak kulturnih komponenti kvalitete života* imaju prosječnu ocjenu iznad 4,50.

Analizom ocjena nepoželjnih učinaka razvoja kulturnog turizma utvrđeno je da su prosječne ocjene za svaki segment niže u odnosu na prethodno pitanje, što upućuje na zaključak da ispitanici ovaj oblik turizma ne percipiraju kao opasnost za održivost destinacije. Obilježja koja su imala veću prosječnu ocjenu u odnosu na ostala (3,92) su *opтереćenost kapaciteta destinacije velikim brojem dnevnih posjetitelja (izletnika i putnika s cruisera)* i *devastacija kulturno-povijesnih spomenika*. To upućuje na odgovorno pristupanje korištenju resursa grada, posebno kada je riječ o preopterećenoj prometnoj i komunalnoj infrastrukturi. Svi ispitanici smatraju da kulturni turizam treba

*upscale tourists*. According to respondents' standpoints, the development of cultural tourism does not play an important role in the development of *creative industries*<sup>2</sup>. However, Tomić-Koludrović and Petrić (2006: 146) maintain that opportunities for development connected with tourism are given practically in any area of creative industries development, without imposing any threat to the cultural character of the city. The City of Split, as they point out, may serve as a good example of regeneration guided by culture, partly based on creative industries, where tourism may play a significant role. Furthermore, *the impetus for valorisation and protection of cultural heritage and new income sources*, graded with the average mark of 4.83, were appraised as the most important effects that the cultural sector may have from the development of cultural tourism.

In order to compare the benefits of development of cultural tourism, the average marks of all the above-mentioned features have been calculated. The arithmetic mean for the tourism sector amounts to 4.47 and for the cultural sector it is 4.70. All the features were graded with average mark above 4. In order to establish if the average marks are also statistically significantly higher than 4, a *t-test* was done and the results have confirmed equal benefits from the development of cultural tourism for both the cultural and tourist sectors. And finally, the development of cultural tourism may prove to be beneficial also for the inhabitants of Split and the characteristics *raising the awareness of the value of cultural tourist resources and development of cultural components of the quality of life* have the average mark over 4.50.

The analysis of scores of undesirable effects of the cultural tourism development has shown that the average marks for each segment are lower compared to the previous question, which leads to the conclusion that respondents do not perceive this form of tourism as a threat to sustainability of destination. The characteristics having higher average mark in comparison to others (3.92) were

biti jedan od razvojnih prioriteta grada Splita, ali da se kulturna dobra ne valoriziraju dovoljno kroz turizam. Analiza razloga nedovoljne valorizacije prikazana je u tablici 3.

*congestion of destination by large numbers of daily visitors (excursionists and cruiser passengers) and devastation of cultural and historical monuments. This draws attention to responsible approach to usage of cultural resources of the city, especially when it comes to the overloaded traffic and public utilities infrastructure.*

**Tablica 3. Razlozi nedovoljne valorizacije kulturnih resursa u turizmu**

Razlozi nedovoljne valorizacije kulturnih resursa u turizmu	Prosječna ocjena	Prosječno odstupanje	Najčešća ocjena
Kulturne i turističke institucije te upravljačke institucije zadužene za razvoj turizma u gradu nisu međusobno povezane u kreiranju kulturnih turističkih proizvoda	4,67	0,65	5
Nerazvijena je svijest o učincima koje i jedni i drugi mogu polučiti od razvoja kulturnog turizma	4,33	0,65	4
Nedostatak marketinških znanja	4,58	0,90	5
Još uvijek postoji nepovezanost i fragmentiranost unutar jednog i drugog sektora	4,42	0,79	5
Organizacija na lokalnoj razini koja bi davala smjernice razvoja proizvoda te ih poticala i usmjeravala programima stručne, tehničke i financijske podrške	4,67	0,49	5

\* Pitanje je sastavljeno po uzoru na slično istraživanje za potrebe izrade Strategije razvoja kulturnog turizma

*Izvor: Rezultati provedenog primarnog istraživanja*

**Table 3 Reasons of insufficient valorisation of cultural resources in tourism**

Reasons of insufficient valorisation of cultural resources in tourism	Average mark	Average aberration	Most frequent mark
Cultural and tourism institutions and management organisation in charge of tourism development in the city are not interconnected in creating cultural tourism products.	4.67	0.65	5
Insufficient awareness of the effects that both can obtain from the development of cultural tourism.	4.33	0.65	4
Lack of marketing knowledge.	4.58	0.90	5
Still missing links and fragmentation existing within both sectors.	4.42	0.79	5
Organisation at the local level, that would provide guidelines for the development of products, and encourage and direct them through programmes of expert, technical and financial support.	4.67	0.49	5

\* Question drawn up according to similar research done for the requirements of Strategy of Development of Cultural Tourism

*Source: Results of primary research*

Najvažniji razlozi su *nedovoljna međusobna povezanost kulturnih, turističkih i upravljačkih institucija u kreiranju turističkih proizvoda te nedostatak organizacije na lokalnoj razini*, koja bi davala smjernice razvoja proizvoda. Najčešća ocjena ovih obilježja je 5, a prosječna ocjena 4,67. Iako su sva obilježja ocjenjena prosječnom ocjenom iznad 4, proveden je *t-test* kojim je potvrđeno da su prosječne ocjene i statistički značajno različite od 4. Ovi rezultati potvrđuju i hipotezu H2, o *nepostojanju partnerstva između kulturnog i turističkog sektora* u Gradu.

Nakon toga analizirani su stavovi ispitanika o važnosti problema s kojima se suočavaju djelatnici u kulturi. Najčešće ocjene svih obilježja su 5, a prosječne ocjene iznad 4. Kao najvažniji problem ocjenjuje se to što zakonodavstvo trenutno ne stimulira kulturne institucije na bolje poslovne rezultate (4,75), i nedostatak znanja iz kulturnog menadžmenta, uključujući marketing (4,58). Nešto nižu prosječnu ocjenu (4,50) imaju obilježja slab "inter" i "intra" sektorski protok informacija i rijetke inicijative i partnerstva unutar sektora.

U Strategiji razvoja kulturnog turizma (Tomljenović i dr., 2003:15) navodi se da kulturne institucije, kao i kulturna događanja i manifestacije, izražavaju pozitivan stav prema turizmu i većinom žele povećati broj turista koji ih posjećuju, ali ipak, 31% predstavnika kulturnih institucija smatra da je privlačenje turista prevelik napor u odnosu na očekivanu korist, a 40% smatra da im nije potrebno dodatno obrazovanje iz područja turizma i marketinga. U razgovoru s anketiranim predstavnicima kulturnog sektora Splita<sup>3</sup> stječe se dojam da je problem prepoznat, ali i da su to još uvijek individualne inicijative na području grada. Ni jedan predstavnik ne smatra suradnju s turi-

All the respondents think that the cultural tourism should be one of the priorities in the development of the City of Split, but also that cultural assets are not sufficiently evaluated through tourism. Ana analysis of reasons of insufficient valorisation is shown in table 3.

The most important reasons are *insufficient mutual linkage between the cultural, tourism and managerial institutions in the creation of tourism products and lack of organisation at the local level, that would provide guidelines for further product development*. The highest mark for these characteristics is 5 and the average mark is 4.67. Although all the characteristics have been graded with the average mark above 4, *t-test* has been made, confirming that the average marks are also statistically significantly different from 4. These results confirm the hypotheses H2, about the *non-existing partnership between the cultural and tourist sectors in the city*.

After that, the attitudes of respondents about the importance of problems faced by cultural workers were analysed. The most frequent marks for all the characteristics are 5 and the average marks are above 4. Assessed to be the most important problem, the legal framework presently does not stimulate cultural institutions to achieve better business results (4.75) and then there is also lack of knowledge from cultural management, including marketing (4.58). Somewhat lower average mark (4.50) is given to the characteristics of poor "inter" and "intra" sector flow of information and those rare initiatives and partners within the sector.

In the Strategy of Development of Cultural Tourism (Tomljenović et al., 2003:15) it is indicated that cultural institutions, as well as cultural events, express a positive attitude towards tourism and in most cases wish to increase the number of tourists visiting them. Still, 31% of representatives of cultural institutions maintain that attracting tourists implies

<sup>3</sup> Ravnatelj i dvaju muzeja, poslovni ravnatelj HNK i članica gradskog ureda za kulturu.

Two museum managers, business manager of the Croatian National Theatre and member of the City Culture Office.

stičkom zajednicom zadovoljavajućom. Ipak, za bilo kakav zaključak trebalo bi provesti opsežnije istraživanje u kulturnim institucijama u gradu.

U dijelu istraživanja koje se odnosilo na ocjenu pojedinih elemenata marketinškog miksa u kulturnom turizmu, prosječna ocjena obilježja navedenih za *kulturni turistički proizvod* iznosi 2,57. Drugi element marketinškog miksa, *cijena*, vrednovan je kroz odnos dobivene vrijednosti za novac ukupnog doživljaja. Najčešća ocjena ispitanika je 3, a prosječna ocjena 3,25. U analizi stavova anketiranih posjetitelja Splita o pojedinim obilježjima destinacije, uočava se viša ocjena ispitanika za isto obilježje, ali ukupnog turističkog proizvoda grada (4,19). To upućuje na zaključak da kulturni turistički proizvod unutar ukupne turističke ponude još uvijek nema očekivanu kvalitetu.

Rezultati ocjene pojedinih obilježja *promocije kulturnog turističkog proizvoda* pokazuju da je najlošije ocijenjena kvaliteta i dostupnost aktualnih informacija o kulturnim sadržajima u destinaciji, i to najčešćom ocjenom 2, a prosječnom ocjenom 2,83. U usporedbi s ocjenom obilježja kvaliteta i dostupnost informacija o destinaciji, od strane anketiranih posjetitelja (3,97), opet se uočava nezadovoljstvo ovim segmentom promocije. Posebno treba izdvojiti nepravodobnu informiranost o programu festivala i manifestacija te nedostatak putokaza i drugih oblika označavanja. Interesantno je da su prosječne ocjene ovih obilježja od strane predstavnika ponude (2,92) lošije u odnosu na prosječne ocjene anketiranih posjetitelja (3,86). Razlog je možda i u tome što su anketirani predstavnici turističkog sektora naglasili da pravovremeno ne mogu uvijek imati potrebne informacije o kulturnoj ponudi, dok su predstavnici kulturnog sektora kao najznačajniji problem naveli financijska sredstva za značajnije promotivne aktivnosti i njihovu usmjerenost, prije svega, na lokalno tržište. Iako se u Strategiji razvoja kulturnog turizma (Tomljenović i dr., 2003:

too much effort compared to expected benefits, and 40% maintain that they don't need any additional training in the area of tourism and marketing. During interviews with the polled representatives of the cultural sector in Split<sup>3</sup>, one gets the impression that the problem has been recognised, but also that these are still individual initiatives throughout the city area. None of the representatives find their co-operation with the Tourist Board satisfactory. However, to be able to draw conclusions, more extensive research should be conducted in cultural institutions of the city.

In the part of research related to the assessment of particular elements of the marketing mix in the cultural tourism, the average mark of the characteristics indicated for the *cultural tourism product* is 2.57. The second element of the marketing mix, namely the *price*, has been evaluated through the ratio between the value received for money of the entire experience. The most often mark given by respondents is 3 and the average mark is 3.25. In the analysis of opinions of the polled visitors to Split about particular characteristics of the destination, one notices the higher mark given by respondents for the same characteristic, but of the same tourism product of the city (4.19). This leads to the conclusion that cultural tourism product within the total tourism offer still doesn't possess expected quality.

The results of assessment of particular characteristics of *promotion of cultural tourist product* show that quality and availability of current information on cultural content at destination, has been assessed as the worst, with the most frequent mark being 2 and the average mark being 2.83. When comparing this with the assessment of the characteristic *quality and availability of information about the destination*, by the polled respondents (3.97), the dissatisfaction with this promotion segment again becomes obvious. The *untimely information about the programme of festivals and other events* and the *lack of guideposts and other forms of signage* should be singled out. It is interesting that the average marks of these characteristics given by the representatives of supply (2.92) are worse than the aver-

15) navodi da tiskane promotivne materijale posjeduje većina (82%) institucija u Hrvatskoj, CD-ROM kao promotivni materijal ima tek 16% institucija, a internet stranice puno manji udio. Teško je u ovakvom tipu istraživanja dati podatke za Split, ali stječe se dojam da u promidžbenim materijalima nedostaju "dinamični" sadržaji i aktualne informacije. Rješenje bi mogli tražiti u zajedničkim promotivnim akcijama, kako bi uz niže troškove postigli veću učinkovitost.

Anketirani predstavnici ponude najlošijom su ocijenili *distribuciju kulturnog turističkog proizvoda* i to prosječnom ocjenom 2,44. Mogućnost rezervacije ulaznica putem Interneta tek se uvodi u poslovanje nekih kulturnih institucija i trenutno ne zadovoljava zahtjeve tržišta, a i anketirani posjetitelji naveli su to obilježje kao manjkavost kulturne ponude u Splitu. Suradnja s turističkim agencijama ocijenjena je prosječnom ocjenom 2,42. Anketirani menadžeri turističkih agencija ocijenili su nezadovoljavajućom suradnju s kulturnim ustanovama i turističkom zajednicom. Ipak, u dogovoru s ravnateljima muzeja radno vrijeme muzeja su mogli prilagoditi većim grupama.

Proveden je *t-test* da se utvrdi jesu li prosječne ocjene elemenata marketinškog miksa i statistički različite od 3. Zaključak se donosi na temelju empirijske razine signifikantnosti, a *t-test* se provodi kao dvo-smjerni test. Rezultati su pokazali empirijsku razinu signifikantnosti manju od 5% za proizvod i distribuciju, što znači da su kod tih elemenata marketinškog miksa prosječne ocjene i statistički značajno različite od 3.

U posljednjem dijelu istraživanja analizirani su stavovi ispitanika o akcijama koje treba poduzeti u svrhu boljeg povezivanja kulturnog i turističkog sektora, a kao najvažnije ocijenjene su: *korištenje suvremenih informacijskih tehnologija* (prosječna ocjena 4,92) te *promoviranje kulturnog turizma kao jednog od prioritarnih opredjeljenja turističkog razvoja grada Splita* (4,83). *Poticanje inter-sektorske suradnje te umrežava-*

*age marks* given by the polled visitors (3.86). The reason for this may lay in the fact that the polled representatives from the tourism sector have emphasised that they could not always have required information about the cultural offer on time, whereas the representative of the cultural sector indicated financial means for any significant promotional activities as the most important problem, and their focus primarily on the local market. Although in the Strategy of Development of Cultural Tourism (Tomljenović et al.; 2003:15) it is indicated that the printed promotional materials are possessed by most (82%) of the institutions in Croatia, CD-ROM as promotional material is possessed by only 16% of the institutions and Internet pages by even less. In this type of research it is difficult to provide data for Split, but one gets the impression that promotional materials lack "dynamic" content and updated information. The solution might be to have joint promotional activities, in order to achieve better efficiency along with lower costs.

The polled representatives of offer assessed as the worst the *distribution of the cultural tourism product*, and with the average mark of 2.44. The possibility of booking tickets over the Internet is only being introduced into the business of some cultural institutions presently it does not meet the requirements of the market. The polled respondents indicated this characteristic as one of the shortcomings of cultural offer in Split. Co-operation with travel agencies has been graded with the average mark of 2.42. The polled managers of travel agencies have assessed the co-operation with the cultural institutions and the Tourist Board as not being satisfactory. Still, in agreement with the museum managers, the working hours of museums could be adjusted to larger groups of visitors.

A *t-test* was done to check if average marks of the marketing mix elements are also statistically different from 3. The conclusion is being passed based on the empirical significance level and the *t-test* is being conducted as a 2-way test. Results have shown empirical significance level lower than 5% for the product and distribution, meaning that the average

nja kulturnog i turističkog sektora odnosno nova interna organizacija na konceptu *klastera* ocijenjeni su istom prosječnom ocjenom kao i *zajednička promocija i sustav distribucije* (4,75). Rezultati stavova ispitanika o akcijama koje treba poduzeti u svrhu boljeg povezivanja kulturnog i turističkog sektora potvrđuju prvi dio hipoteze H3 koji kaže da je *kulturni turizam jedan od najznačajnijih oblika u turističkoj ponudi Grada*. Navedena hipoteza potvrđena je i nalazima istraživanja stavova nositelja ponude o *korisnim učincima kulturnog turizma* gdje je potvrđeno da od razvoja kulturnog turizma višestruke koristi imaju turistički i kulturni sektor kao i cjelokupna društvena zajednica. Stoga se hipoteza H3 prihvaća u cijelosti. Analiza rezultata cjelokupnog istraživanja direktno je povezana s hipotezom H1, o *nedovoljnoj zastupljenosti marketinga u valorizaciji kulturnih resursa Splita kao urbane turističke destinacije* i očito je da se ona može prihvatiti u cijelosti.

## 6. RASPRAVA I ZAKLJUČAK

Iz ranije iznesenih rezultata mogu se sažeti najvažnije strateške smjernice razvoja kulturnog turizma u gradu Splitu:

- Kreiranje pozitivnog okruženja na regionalnoj i lokalnoj razini koje će, u skladu sa Strategijom razvoja kulturnog turizma Republike Hrvatske (Tomljenović i dr., 2003), podržavati inicijative razvoja kulturnih turističkih proizvoda kroz umrežavanje i partnerstvo kulturnog i turističkog sektora.
- Društveno odgovoran i koordiniran marketing u kulturnom turizmu:
  - Razvoj novih proizvoda kulturnog turizma, pri čemu će se koristiti znanje i vještine djelatnika u kulturi, posebno u turističkoj interpretaciji i prezentaciji;

prices for these elements of marketing mix are also statistically significantly different from 3.

In the last part of research, the standpoints of respondents were analysed with regard to actions that need to be taken to establish a better linkage between the cultural and tourism sectors. The following have been assessed as being the most important ones: *usage of modern information technologies* (average mark 4.92) and *promoting cultural tourism as one of priority choices of the tourism development of the City of Split* (4.83). *Encouraging of inter-sectoral co-operation and networking of the cultural and tourist sectors, i.e. new internal organisation based on the concept of clusters* have been assessed with the same average mark as *joint promotion and distribution system* (4.75). The results of respondents' opinions about the actions to be taken for the purpose of establishing better linkage between the cultural and tourism sectors confirm the first part of H3 hypothesis, saying that *cultural tourism is one of the most important forms in the tourism offer of the city*. The mentioned hypothesis has been confirmed also by the findings of opinion research of offer carriers about the *beneficial effects of cultural tourism*, where it has been confirmed that multiple benefits arise from the development of cultural tourism, both for the tourism and cultural sectors and for the entire community. Therefore, hypothesis H3 is entirely accepted. The analysis of results of the entire research is directly linked with the hypothesis H1, *about the insufficient presence of marketing in the valorisation of cultural resources of the City of Split as urban tourism destination*, and it is obvious that it can be entirely accepted.

## 6. DISCUSSION AND CONCLUSION

From the previously presented results it is possible to summarize the most important strategic guidelines of development of cultural tourism in the City of Split:

- Podići standarde znanja turističkih djelatnika potrebnih za razvoj i promociju novih proizvoda;
- Razviti informacijski sustav na razini destinacije koji će unaprijediti dostupnost informacija i plasman kulturnih turističkih proizvoda.

S ciljem stvaranja potrebnih preduvjeta za razvoj kulturnog turizma, važno je uspostaviti kvalitetan sustav međusektorske suradnje na nacionalnoj, regionalnoj i lokalnoj razini. U kontekstu prethodno navedenog, aktivnosti u gradu Splitu trebale bi biti usmjerene prema sljedećem:

- Organiziranje foruma i radionica na temu kulturnog turizma za sve dionike u destinaciji.
- Svaki pojedini nositelj strategije razvoja trebao bi biti zadužen za provedbu i analizu aktivnosti koje su u djelokrugu njegove odgovornosti.
- Kulturna politika na razini grada trebala bi biti usklađena s gospodarskom politikom, a načini financiranja razvoja kulturnih turističkih proizvoda jasno definirani. To mogu biti razni oblici javne potpore ili strateški sporazumi između javnog i privatnog sektora. U tu je svrhu potrebno osnovati fondove za razvoj kulturnih turističkih proizvoda.
- Na lokalnoj razini potrebno je osnovati i stručne timove koji će pružati savjetodavnu i tehničku pomoć pri osmišljavanju kulturnih turističkih proizvoda: tim za upravljanje urbanim okolišem, tim za upravljanje kulturno-povijesnim naslijeđem, tim za upravljanje turističkim atrakcijama u skladu s njihovim nosivim kapacitetima i tim za marketing i promociju destinacije.
- Iako zakon ne definira destinacijske marketinške organizacije, suvremeni trendovi potražnje nalažu promišljanje o novim načinima upravljanja destinacijom te modalitetima organizacije iste.
- Creating a positive environment at the regional and local levels, which in compliance with the Strategy of Development of Cultural Tourism in the Republic of Croatia (Tomljenović et al., 2003) will support the initiatives of development of cultural tourism products, through networking and partnership of the cultural and tourism sectors.
- Socially responsible and coordinated marketing in the cultural tourism:
  - Development of new products of cultural tourism, using the knowledge and skills of cultural workers, especially in the tourism interpretation and presentation;
  - Raising the standards of knowledge of tourist workers required for the development and promotion of new products;
  - Development of information system at the level of destination that will enhance the availability of information and placement of cultural tourism products on the market.

With the purpose of *creating required pre-requisites for the development of cultural tourism*, it is important to establish a quality system of intersectorial co-operation on the national, regional and local levels. In the context of previously mentioned, the activities in the City of Split should be focused on the following:

- Organising forums and workshops dealing with the topics of cultural tourism, for all the subjects involved at the destination.
- Each single stakeholder should be in charge of implementation and analysis of activities within the scope of its responsibilities.
- Cultural policy at the city level should be aligned with the economic policy and the ways of financing the development of cultural tourism products clearly defined. These can be various forms of public sup-



- Lokalnim vlastima treba dati odgovornost da kreiraju kulturne strategije povezane s programima ekonomskog razvoja i razvoja obrazovanja. Umjetnost i kultura važni su dijelovi *obrazovnog programa* za turističke djelatnike. Evidentan je nedostatak interdisciplinarnih znanja kod turističkih djelatnika te nedostatak marketinških znanja kod djelatnika u kulturi. Zato treba poticati uvođenje odgovarajućih programa na cijeloj vertikali obrazovnog sustava, ali i u okviru programa cjeloživotnog obrazovanja na čemu inzistira i Europska unija.

*Razvoj proizvoda i sustavna promocija* temelj su razvoja kulturnog turizma. Da bi se to moglo realizirati u području razvoja proizvoda potrebno je:

- Izvršiti inventarizaciju svih kulturnih resursa i utvrditi kriterije za njihovo uključivanje u turističke proizvode grada.
- Definirati pristup upravljanju starom gradskom jezgrom i Dioklecijanovom palačom, kao najvažnijim gradskim resursom.
- Iskristiti zakonske mogućnosti naplate tzv. spomeničke rente te njenog korištenja u očuvanju i valorizaciji kulturnih resursa.
- Uvesti instrumente prikupljanja sredstava na dragovoljnoj osnovi (engl. *visitor payback*).
- Poticati sustav donatorstva radi financiranja kulturnih projekata.
- Kreirati zajedničke kulturne itinerere i programe lokalnog i regionalnog karaktera.
- Grupirati resurse i formirati proizvode.

U području *promotivnih aktivnosti* nužno je:

- Uvođenje interaktivnih medija u statične muzejske postavbe (holografske projekcije na temu postava, internetske igrice,

port or strategic agreements between the public and private sectors. For this purpose it is necessary to establish funds for development of cultural tourism products.

- At the local level it will be necessary to establish expert teams to provide counselling and technical support in working out cultural tourism products: urban environment management team, cultural and historic heritage management team, team to manage tourism attractions in compliance with their capacities and destination marketing and promotion team.
- Although destination marketing organisations are not regulated by any law, modern trends in demand suggest considering new ways of destination management and the modalities of its organisation.
- Local authorities should be put in charge of creating cultural strategies connected with programmes of economic growth and education development. Art and culture constitute an important part of the educational programme for tourist workers. There is obvious lack of interdisciplinary knowledge in tourist workers and also lack of marketing knowledge in culture workers. Therefore, the introduction of adequate programmes along the entire educational system axis should be encouraged, but also within the scope of life-long learning programme, insisted upon by the European Union.

Product development and systematic promotion make a basis for the development of cultural tourism. To achieve that, the following has to be introduced in the area of product development:

- Take inventory of all the cultural resources and define the criteria for their inclusion into city town products.
- Define the approach to management of the old downtown and the Diocletian's Palace, as the city's most important resources.

interaktivne displej ploče koje će biti postavljene u muzejima, ali i na važnim punktovima u gradu).

- Osmisliti suvenire koji će evocirati različita razdoblja povijesti i kulture grada Splita (npr. u Etnografskom muzeju suveniri u tradicionalnim nošnjama grada; u Muzeju grada suveniri koji će evocirati srednjovjekovno razdoblje itd.).

Razvoj informacijskog sustava na razini destinacije *unaprijedit će dostupnost informacija i plasman kulturnih turističkih proizvoda*. Turistička zajednica treba poduzeti sljedeće akcije:

- Formirati baze podataka o proizvodima destinacije, klijentima te poslovnom okruženju kao i "software" za upravljanje podacima;
- Omogućiti informacijsko umrežavanje unutar cijelog sustava radi kooperacije na lokalnoj razini;
- Unaprijediti rezervacijski sustav unutar destinacije;
- Formirati "online" klubove, natjecanja i kvizove u svrhu jačanja svijesti među korisnicima kao i u svrhu promocije destinacije;
- Ostvariti suradnju sa specijaliziranim tutoratorima za segment kulturnog turizma.

Smjernice razvoja kulturnog turizma trebalo bi jasno prenositi svim dionicima uključenim u turizam. Konačno, destinacijska marketinška organizacija mora razviti sustav praćenja kvalitete turističkog proizvoda. Prema unaprijed određenim kriterijima, svake je godine potrebno provoditi evaluaciju, a pokazatelji trebaju jasno ukazati na tržišnu poziciju Splita u usporedbi s konkurencijom.

Očekujući prijam Hrvatske u Europsku uniju, grad Split bi trebao razmišljati o kandidaturi za Europsku prijestolnicu kulture i biti spreman da iz predpristupnih i kasnijih

- Use legal possibilities of charging the so-called monument annuity and its utilisation for the conservation and valorisation of cultural resources.
- Introduce instruments to collect funding on voluntary basis (visitor payback).
- Encourage donation system for the purpose of funding cultural projects.
- Create joint cultural itineraries and programmes of local and regional character.
- Group resources and form products.

In the area of *promotional* activities it is necessary to:

- Introduce interactive media into static museum display (holographic projections of artefacts on display, internet games, interactive screens to be placed in museums, but also on most frequented points around the city).
- Think of souvenirs that will call up various periods of history and culture of the City of Split (for instance: souvenirs with traditional national costumes of the city offered at the Ethnographic Museum; souvenirs that will call up medieval period offered at the Municipal Museum of the City of Split and the like).

Development of information system at destination level will *enhance the availability of information and placement of cultural tourism products on the market*. The Tourist Board should take following actions:

- Establish database about destination's products, clients and business environment, as well the "software" to manage those data;
- Enable IT networking throughout the entire system for the purpose of co-operation on the local level;
- Improve destination's booking system;
- Establish "online" clubs, competitions and quiz shows for the purpose of raising the

strukturnih fondova, zatraži i dobije sredstva za financiranje projekata koji povezuju turizam i kulturu.

awareness among users and for promotional purposes;

- Establish collaboration with specialised tour operators for the cultural tourist segment.

The guidelines for the development of cultural tourism should be clearly passed on to all the subjects in tourism. Finally, destination marketing organisation has to develop a system of quality control for the tourism product. According to the predefined criteria, evaluation has to be done every year and the indicators should clearly point at the market position of Split compared to the competition.

Expecting the accession of Croatia to the European Union, the City of Split should consider to apply for the European Capital of Culture and to be ready to apply for and to get funding from the pre-accession assistance instruments and later on from structural instruments, for funding of projects connecting tourism and culture.

## LITERATURA - REFERENCES

1. Baywater, M. (1993), *The Market of Cultural Tourism in Europe*, Travel and Tourism Analyst, 6, 30-46
2. Buhalis, D. (2000), *Marketing the Competitive Destination of the Future*, Tourism Management, 21, 97-116
3. Dulčić, A., Petrić, L. (2001), *Upravljanje razvojem turizma*, Mate d.o.o., Zagreb
4. Dragičević Šešić, M., (2006): *Culture as a Resource of City Development*. U Švob-Đokić, N. (Ed.) Cultural Transitions in Southeastern Europe. The Creative City: Crossing Vision and New Realities in the Region: collection of papers from the course, Dubrovnik, 2006., Institute for International Relations, Zagreb, 39-53
5. Getz, D. (2005), *Events Management and Events Tourism*, New York: Cognizant Communication, prema Tomljenović, R. (2006), *Kulturni turizam*, u Čorak, Mikačić, V. (Ed.) *Hrvatski turizam*, plavo, bijelo, zeleno, Institut za turizam, Zagreb, 119-147
6. Landry, C. (1999), *From Barriers to Bridges: Re-imagining Croatian Cultural Policy*. Report of a European Panel of Examiners, Strasbourg: Council for Cultural Co-operation, Council of Europe
7. Law, C.M. (2002), *Urban Tourism: The Visitor Economy and the Growth of Large Cities*. London, Continuum.
8. Marušić, Z., Čorak, S., Hendija, Z., Ivandić, N. (2005), *Stavovi i potrišnja turista u Hrvatskoj – TOMAS ljeto 2004.*, Institut za turizam, Zagreb

9. Marušić, Z., Čorak, S., Hendija, Z., Ivandić, N. (2008), *Stavovi i potrebnja turista u Hrvatskoj – TOMAS ljeto 2007.*, Institut za turizam, Zagreb
10. Richards, G. (2001), *Cultural Attractions and European Tourism*, CABI Publishing, UK
11. Richards, G., (2002), *Od kulturnog do kreativnog turizma: Europske perspektive*, Turizam, 50 (3), pg.229-236
12. Soteriades, M.D., Avgeli, V.A. (2007), *Promocija turističkih destinacija: strateški pristup marketingu*, Turizam, , 55(3), pg. 351.
13. Tepper, S.J. (2002), "Creative Assets and the Changing Economy", The Journal of Arts Management, Law and Society, 32 (2), pg.159., prema Tomić-Koludrović, I., Petrić, M. (2005), *Creative Industries In Transition: Towards a Creative Economy?* u Švob-Đokić, N. (ed.) *The Emerging Creative Industries in Southeastern Europe*, Zagreb, Institut za međunarodne odnose, pg.13.
14. Tomić-Koludrović, I., Petrić, M. (2005), *Creative Industries In Transition: Towards a Creative Economy?* U Švob-Đokić, N. (ed.) *The Emerging Creative Industries in Southeastern Europe*, Zagreb, Institut za međunarodne odnose
15. Tomić-Koludrović, I., Petrić, M. (2006), *New Cultural Tourists in a Southeastern European City: The Case of Split*. U Švob-Đokić, N. (Ed.) *Cultural Transitions in Southeastern Europe. The Creative City: Crossing Visions and New Realities in the Region: collection of papers from the course*, Dubrovnik, 2006. Institut za međunarodne odnose, Zagreb
16. Tomljenović, R., Marušić, Z., Weber, S., Hendija, Z., Boranić, S. (2003), *Strategija razvoja kulturnog turizma: Od turizma i kulture do kulturnog turizma*, Institut za turizam, Zagreb
17. Tomljenović, R. (2006), *Kulturni turizam*, u Čorak, Mikačić, V. (Ed.) *Hrvatski turizam, plavo, bijelo, zeleno*, Institut za turizam, Zagreb, 119-147
18. Varbanova, L. (2006), *Our Creative Cities Online*, U Švob-Đokić, N. (Ed.) *Cultural Transitions in Southeastern Europe. The Creative City: Crossing Visions and New Realities in the Region: collection of papers from the course*, Dubrovnik, 2006. Institut za međunarodne odnose, Zagreb
19. World Tourism Organisation (2001), *E-business for tourism: practical guidelines for destinations and businesses*, Madrid, WTO, Business Council

*Primljeno: 24.2.2009. / Submitted: 24 February 2009*

*Prihvaćeno: 27.3.2009. / Accepted: 27 March 2009*

Copyright of Acta Turistica is the property of Acta Turistica and its content may not be copied or emailed to multiple sites or posted to a listserv without the copyright holder's express written permission. However, users may print, download, or email articles for individual use.