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## CULTURE AND TOURISM IN DUBROVNIK

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Dubrovnik's market position was weakening already in the latter half of the 1980s, and the long absence from the evermore demanding tourist market as a consequence of war created additional problems. All this, alongside the unavoidable process of transition and other associated problems, contributed to the serious difficulties facing Dubrovnik's tourism. This paper explores the kind of consequences war had on the tourism of Dubrovnik and the extent to which cultural heritage was adequately represented both in the tourist supply of Dubrovnik and on the international market. The purpose is to complete an analysis of the existing situation as a basis for the formulation of future strategic goals. With this in mind, the paper presents some directions for the future development of tourism in Dubrovnik.

Key words: tourism, Dubrovnik, heritage, cultural tourism, sustainable development.

### INTRODUCTION

Tourist traffic during the war and post-war years dropped to a minimum. The results achieved in 2000, 2001 and 2002 show that Dubrovnik is successively making a comeback to the international tourist market. However, the future of Dubrovnik's tourism can no longer be viewed from previous positions, due to the changes which occurred as a result of the devastations of war and the establishment of new market relationships. This paper deals with the potentials of developing cultural tourism. Tourism and culture have always been closely linked in Dubrovnik. Dubrovnik has always been an important destination for those attracted by its rich cultural and historical legacy. Art, culture and history are important motives for some people visiting Dubrovnik. However, until recently, not much has been done by the authorities and the industry to make the impressive stock of cultural and historic resources accessible. The goal of this paper is to analyze the current situation in order to obtain a base from which to commence forming strategic choices for the furthering of tourism development in Dubrovnik.

Due to the availability of data and the possibility of comparing pre-war and post-war tourist traffic, this paper analyzes the former region of the Dubrovnik

municipality (in this paper Dubrovnik area) which, according to new territorial delineations dating from the end of 1992, or rather from the beginning of 1997, is comprised of the City of Dubrovnik, as well as municipalities along Dubrovnik's coastal region, Janjina, Konavle, Mljet, Ston, Trpanj, and Župa Dubrovačka.

## 1. TRENDS IN TOURISM

Already before the war and its devastations, Dubrovnik's position on the international tourist market weakened as a result of the general economic conditions within the country and the decline in product quality as compared to the demands of the contemporary tourist. The interest of potential tourists for the classic holiday of sun and sea that was offered declined all the more. In creating the tourist supply, numerous errors were made, blindly imitating other popular countries where the so-called tourist industry model prevailed and because of unconditionally accepting the development of a product which catered to mass visitors. Investments were directed towards the construction of large accommodation capacities, which contributed significantly to the rapid development of "mass tourism". These kind of tourist complexes were able to secure their market position only through collaboration with large tour operators, who crashed product cost, thereby enabling the sale, or purchase of such packages by the low wage-earning segments of the population [9, 30]. Activities outside of room and board packages were neglected due to the one-sided pattern of development, such that basic expenditures dealt with the cost of accommodation and food, amounting to 83% of average daily expenditure [13, 49]. There were no new components to the tourist supply, which along with the already mentioned product weaknesses, relatively poor quality of service and the absence of many market items, all combined in complicating the market position of Dubrovnik.

The attraction of natural tourist resources and affordable prices were factors which decidedly influenced attracting potential tourists to this destination. Low prices were used to compete with developed tourist destinations and to build an image of mass tourism that was affordably cheap, with no attention paid to contemporary tourist trends. However, time has shown that it is not enough to be only affordable, but that the money involved should also offer adequate value.

This situation was further impeded by the aggression of war, process of transition and other kinds of problems which occurred along the way. It is how we find ourselves today at the starting line, a time when we have to come into serious conflict with the attributes, tendencies and consequences of mass tourism.

Namely, war in the early 1990s almost completely wiped Dubrovnik off the domestic and international tourist charts. The proximity of the front lines and resulting traffic isolation affected tourist traffic such that it was almost absent. This resulted in the catastrophic decline of tourist traffic and tourist expenditure. In such circumstances, during the war year of 1992, tourist traffic showed only 4,008 visits and 14,631 nights, which is only 0.5 per cent (visits), or rather 0.3% (nights) of traffic registered in 1989, that is, the last year of »normal« business per cent conditions.

There was a barely noticeable growth in tourist traffic in the period of relative peace (1993-1995). It was only in the relatively peaceful year of 1996 that tourism re-entered more intensely, which was followed by an even higher growth in 1997 and 1998. However, the average for these two years is only a little greater than 1/4 of the total nights and somewhat more than 1/3 of the foreign tourist nights noted in 1989 (Table 1).

Table 1 Tourist traffic in the Dubrovnik area

Year	Domestic tourists (a)				Foreign tourists			
	Visits (000s)	Index	Nights (000s)	Index	Visits (000s)	Index	Nights (000s)	Index
1982	348.7	104.0	2,142.8	105.0	394.2	95.3	2,920.2	94.2
1983	391.9	112.0	2,320.8	108.0	379.7	96.0	2,663.8	91.0
1984	359.4	92.0	2,078.8	90.0	466.4	123.0	3,179.7	119.8
1985	356.4	99.2	2,213.9	106.5	548.7	117.6	3,654.3	114.9
1986	346.0	97.1	2,069.0	93.5	505.4	92.1	3,455.9	94.6
1987	348.0	100.6	2,003.4	96.8	544.6	107.8	3,492.3	101.1
1988	316.2	90.9	1,806.9	90.2	537.9	98.8	3,314.1	94.9
1989	315.8	99.9	1,830.1	101.3	489.6	91.0	3,068.7	92.6
1990	272.1	86.2	1,529.5	83.6	484.7	99.0	2,931.8	95.5
1991	71.4	25.2	312.3	20.4	59.2	12.2	327.3	11.2
1992	2.5	3.5	8.5	2.7	1.5	2.5	6.2	1.9
1993	6.1	244.0	15.9	187.1	3.1	206.7	9.3	150.0
1994	23.9	391.8	96.0	603.8	14.1	454.8	58.4	628.0
1995	23.7	99.2	96.7	100.7	7.5	53.2	22.6	38.7
1996	56.3	237.6	261.7	270.6	39.3	524.0	158.3	700.4
1997	76.2	135.3	343.7	131.3	109.6	278.9	587.4	371.1
1998	77.8	102.1	302.4	87.9	147.3	134.4	825.3	140.5
1999	72.4	93.1	280.7	92.8	123.0	83.5	622.3	75.4
2000	75.9	104.8	272.9	97.2	264.5	215.0	1,512.8	243.1
2001	75.8	99.8	259.3	95.0	309.5	117.0	1,762.8	116.5
2002(b)	63.8	84.2	226.3	87.3	379.8	122.7	1,956.5	111.0

(a) Since 1992, the domestic tourist category is made up of tourists from the Republic of Croatia only, tourists from ex-Yugoslavia are included with the foreign tourists.

(b) In the period January - October 2002.

Source: Compiled and calculated based on data from: Analiza turističkog prometa na području općine Dubrovnik u 1986 godini (1987), TSO; Analiza turističkog prometa na području općine Dubrovnik u 1989.godini (1990), TSO; Analiza turističkog prometa na području općine Dubrovnik u 1990.godini (1991), TSO; Promet turista u primorskim općinama 1991., Dokumentacija 848 (1992), RZS, Zagreb; Promet turista u primorskim općinama 1992., Dokumentacija 902 (1993), DZS, Zagreb; Promet turista u primorskim općinama 1993., Dokumentacija 932 (1994), DZS, Zagreb; Promet turista u primorskim gradovima i općinama 1994, Dokumentacija 963 (1995), DZS, Zagreb; Promet turista u primorskim gradovima i općinama 1995, Dokumentacija 994 (1996), DZS, Zagreb; Promet turista u primorskim gradovima i općinama 1996, Dokumentacija 1028 (1997), DZS, Zagreb; Promet turista u primorskim gradovima i općinama 1997, Dokumentacija 1056 (1998); Priopćenja državnog zavoda za statistiku, 4.4.2./11 (1999), DZS, Zagreb; Tablogram for 2000, 2001 and January - October 2002, DZS, Zagreb.

The devastations of war changed and significantly lessened accommodation capacities. In 2002, only somewhat more than 11 thousands beds in hotel and tourist settlements were prepared for the arrival of tourists, which is only half of what the Dubrovnik area had at its disposal in 1990. Such a huge reduction in fundamental accommodation capacities was a result of the devastations of war, damages and wear-and-tear due to the lengthy accommodation of large numbers of refugees and displaced persons. The remaining accommodation capacities (rooms in households and autocamps) were even less prepared for activity, but more due to their unpreparedness following a six-year absence from doing business, rather than from any physical damage.

Neither were infrastructure sites spared, nor the resources and locations used as the region's tourist supply - exceptional natural resources, historical monuments, cultural institutions, architectural heritages, all that which completely fulfills daily life and which makes a tourist destination interesting and attractive.

In the region of Dubrovnik, the drop in tourist traffic over a number of years caused great economic and financial losses to other activities also, which were directly or indirectly tied to tourism. Namely, until the start of the war, the hospitality industry and tourism sectors were leaders in the economy of Dubrovnik, significantly affecting all other activities which received great encouragement from tourism. It employed well over 1/3 of those employed in commerce and contributed towards the efficiency of the overall economy by achieving good business results.

It is estimated that the direct damages of war and the occupation of hotel and restaurant complexes amounted to DEM 233 million. Approximately 1/3 of Dubrovnik's hotel capacities of about 7,500 beds were either destroyed or damaged, and about 2,700 beds were either stolen or devastated [20, 26]. The above-mentioned damages do not include the damages suffered by various other tourist sites: camps, rest and recreation centres, private accommodation, and so on.

The consequences of war are gradually being removed. The infrastructure has been restored, the airport and sea harbour, cultural-historical monuments, and the majority of the accommodation capacities have been reconstructed. However, there has been practically no investment in the construction of additional components which could enhance a stay in this destination. This continues to impoverish the supply, making it less attractive.

Further, the long absence from and the loss of the tourist market created additional problems. To be precise, it is difficult to erase the "images of war" from the consciousness of potential visitors and to replace them with positive impressions of a destination recovering from war. Enough time, patience, skill, knowledge and money is required in order to conquer a market systematically, using various long-term marketing instruments [18, 180].

Dubrovnik's absence from the tourist market reflected itself also on a changed structure of visitors. In the 1980s, the former neighbouring republics showed the highest percentage in total nights (about 30 per cent), as well as the traditional tourists

from Germany (almost 15 per cent), Great Britain (near 17 per cent) and other west European countries. Changes in the structure of tourist traffic occurred in the comeback years of Dubrovnik's tourism (1996), or rather the return of Dubrovnik to the international market (1997). Almost 50 per cent of the tourists originated from Bosnia and Herzegovina, Slovenia, Czech Republic, Slovakia and Russia, which was especially evident in 1997 [1, 342].

However, as Dubrovnik is making an increased comeback on world (especially European) tourist markets, so then is the tourist structure being changed according to the generating country. In 2001, for example, tourists from the previously mentioned countries account for only 26.6 per cent of international arrivals, and 54.5 per cent of arrivals are from six European and one Asian country, as follows: Germany (14.9 per cent) UK (8.0 per cent) Israel (7.5 per cent), Italy (7.5 per cent), Belgium (5.2 per cent), France (4.6 per cent) and Austria (3.4 per cent), and with even 3.4 per cent arrivals from the USA. This portrays the pronounced geographical dispersion of international tourism in relation to the Dubrovnik region [3, s.p.].

The changes in the structure of visitors in the 1990s show how Dubrovnik's tourist product geared itself towards markets with low consumer powers. This orientation should not be long-term, not only because of the reputation that Dubrovnik has already achieved on the international tourist market, but also because of its own potentials, which allow it to attract more demanding market segments. The comeback of Dubrovnik to the international tourist market at the start of the 21<sup>st</sup> century (in the year 2002, this is only 56.6 per cent of the foreign arrivals and 46.8 per cent of the foreign nights realized in 1989 - the last normal pre-war year from tourist point of view; the tourists from ex-Yugoslavia are considered, for comparison's sake, as foreign tourists) changed the structure of tourists, and that in favor of those whose daily expenditure averaged almost 60 per cent more [16, 11; 14, 157; 15, 170].

Disrupted ties with the tourism market during the war years, the gradual loss of personnel and the overall lack of innovative and entrepreneurial incentive have widened the gap between the market demand and overall supply potential. It is for this reason that the occupancy rates are very low, and the cost driven accommodation prices far from competitive on the European market [4, 170].

Similarly, the tourist sector has been financially weakened during recent years, especially the hospitality industry. A significant portion of these accommodation facilities are not up to the competitive technical standards of the open market, due to the devastations of war and the accommodation of displaced persons and refugees. For this reason, it is necessary to adapt and restructure this potential to market trends, especially as the fact remains that the construction of most hotel capacities catered to the needs of mass tourist movements towards the sunny shores of the Mediterranean. The possibility of a speedy return to the market depends in great measure on this.

## 2. CULTURE AS A FUNCTION OF TOURISM

The future of tourism in Dubrovnik can no longer be perceived from previous positions, due to the changes which have occurred as a result of the war and the establishment of new market relations. Dubrovnik is in possession of the kind of resources that can enable the development of a qualitative form of tourism.

However, this demands abandoning the well-trodden channels of sale, reconstructing the entire tourist product, especially accommodation capacities, finalizing the process of privatization that has been already started, and so on. In the long-term, this direction of development can be achieved, but "mass tourism" will certainly still be the basic trend in tourist movements. This is because increases in tourist traffic today can only be expected through the help and support given by the great tour operators. However, we already need to know now what we want and how to go about it, for to be competitive on the international tourist market is only possible if new elements are strategically offered to this same market, through which it is itself enriched.

Dubrovnik has to follow the example of other European destinations by moving away from mass tourism and towards a sustainable tourism development which takes into consideration the individual tastes of the tourist consumer and the well-being of the tourist regions' inhabitants. This kind of strategic planning for the development of Dubrovnik's tourism implies investing efforts towards protecting its integrity and attractions and developing a marketing for this destination which would ensure the coordination and synchronization of activities for the benefit of all concerned - visitors, tourist sector and local communities. The concept of a sustainable tourism development enables:

- economic health,
- subjective well-being of locals,
- unspoiled nature, protection of resources,
- healthy culture, and
- optimum satisfaction of guest requirements

or rather the development of tourism where not one of these elements is dominant, only an existing harmony in which all five factors have equal importance [8, 12].

Efforts should also be directed towards developing the consciousness of the local population towards conservation of the environment, as protection of the environment, which is a weak point today, is the basic potential of future development. Considering that Dubrovnik's tourism, among other things, relies also on natural resources, the conservation of which is the base for further development, it is necessary to determine the tourist capacity limits of each area prior to each investment.

Besides the beauty of natural resources, the preservation and advancement of Dubrovnik's identity must be based on the historical looks of the city, cultural and natural monuments, as Dubrovnik is well-known for its culture and curiosities, its long tradition of maintaining the "Dubrovnik Summer Festival" and other manifestations.

Further, Dubrovnik is an urban center of the highest value. The Old Town of Dubrovnik was registered as a world cultural heritage by UNESCO in 1979. The importance of this fact is manifold, as seen from present and future economic, urbanistic, ecological and especially touristic valorizations, as cultural resources have great powers of attraction. The originality, variety and abundance of such cultural structures determine its tourist attraction and increases the overall value of each settlement's tourist supply.

The exceptional potential of Dubrovnik's cultural supply has not as yet been taken adequate advantage of. Vacation and relaxation (83.8 per cent) and absorption of the natural beauty (28.5 per cent) are still the main motives for most tourists in coming to this destination, while the main motive in coming for only 24.7 per cent of visitors is in sightseeing the cultural curiosities [15, 168].

This means either that cultural heritage is inadequately represented in Dubrovniks' tourist supply or that it is insufficiently represented on the international market. However, the fact remains that cultural monuments are a source of satisfaction to almost all visitors coming to this region, irregardless of their motives. Also, 30.4 per cent of visitors consider them an important aspect of their holiday and once visitors find themselves in this destination, they have an unavoidable need to get to know these monuments, even if they actually came to this destination for other reasons. Thus, one third of the total number of visitors desire to transform their visit and sightseeing into a cultural and educational act [12, 36].

Namely, Dubrovnik is the only destination in Croatia in which the classical activities associated with the sea compete with activities tied to some form of cultural supply. The vacation's content is precisely that which separates Dubrovnik from the remaining destinations in Croatia.

Cultural activity is a significant element in the tourist supply of the Dubrovnik region, shown through an analysis of these two aspects, that is, the arrival of tourists in the Dubrovnik region and the touring of significant cultural institutions in the city of Dubrovnik which contains the greatest concentration of cultural supply, such as museums, the city walls, as well as musical and theatrical shows during the Dubrovnik Summer Festival held from July 10 to August 25 each year (Table 2, Figure 1).

**Table 2 Tourist arrivals in the Dubrovnik area and visits to cultural institutions**

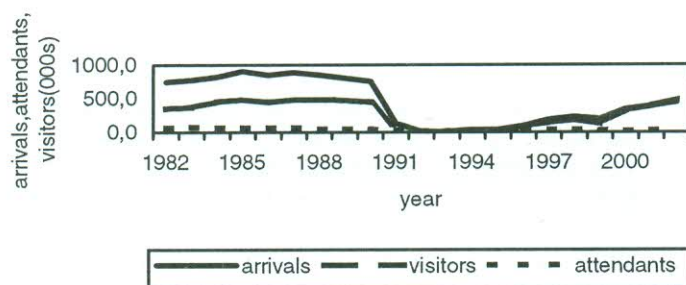
Year	Tourist arrivals (000s)	Museum Visitors (000s)	City Wall Visitors (000s)	Summer festival Attendants (000s)
1982	742.9	365.7	347.6	68.7
1983	771.6	...	366.1	69.1
1984	825.8	...	450.4	66.0
1985	905.1	664.7	482.3	68.0
1986	851.4	...	445.2	61.0
1987	892.6	...	479.9	65.1
1988	854.1	863.6	483.6	48.0
1989	805.4	...	469.2	44.7
1990	756.8	...	443.6	49.1
1991	130.6	66.6	50.2	22.4
1992	4.0	...	-	14.7
1993	9.2	...	8.4	16.3
1994	38.0	32.1	28.3	22.1
1995	31.2	...	15.6	19.7
1996	95.6	...	86.4	29.6
1997	185.8	57.9	143.1	31.7
1998	225.1	...	175.8	30.9
1999	195.4	...	122.3	28.5
2000	340.4	101.3	316.2	20.5
2001	385.2	...	387.1	24.5
2002	443.6 (a)	...	477.1 (a)	40.0 (b)

(a) In the period January - October 2002.

(b) In 2002 Dubrovnik Summer Festival calculated attendants by new methodology (wider inclusion).

Source: Ibid. Table 1 (for tourist arrivals); Culture and Art, Documentation 527, 633, 754, 867, 975,1065, 1145, DZS, Zagreb (for museum visitors); Society of Friends of Dubrovnik Antiquities (for city walls visitors); Dubrovnik Summer Festival (for Summer Festival attendants).

**Figure 1 Tourist arrivals, Summer Festival attendants and city walls visitors**



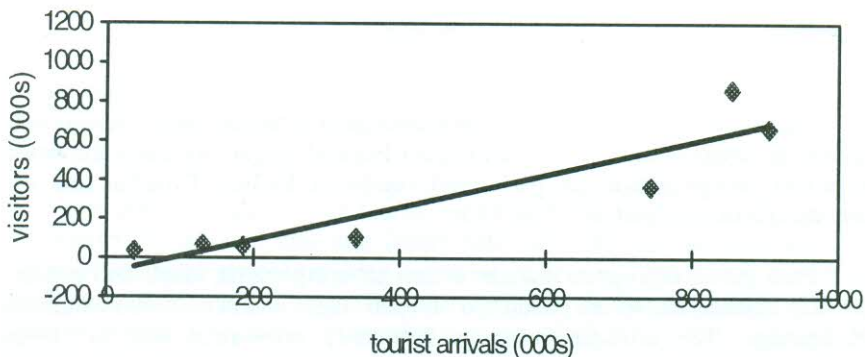
Source: Prepared on the basis of data in Table 2



A bivariant analysis, using a regressive and correlative model, demonstrates that the ties between the aspects are positive, strong and linear.

Knowledge of the direction, strength and type of tie offers a diagram on the dispersion, distribution of paired value points and their position towards regression. Using the example of tourist arrivals in the Dubrovnik region and museum visits in the city of Dubrovnik, of which the most famous are the Museum of Dubrovnik - The Rector's Palace, Dominican Monastery and Museum, Maritime Museum, Museum of the Franciscan Monastery, Treasury of the Cathedral, Rupe Ethnographic Museum, Museum of the Sigurata Convent, Museum of the Orthodox Church, The Synagogue, The Home of Marin Drzic, it can be seen that the ties between these two aspects is strong (Figure 2), also confirmed by the correlation coefficient value ( $r = 0.9217$ ) and the determination coefficient ( $r^2 = 0.8495$ ).

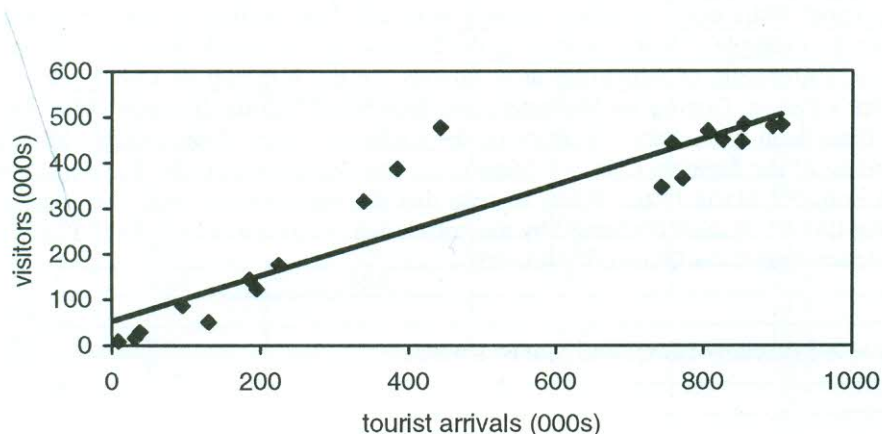
Figure 2 Museum visitors and tourist arrivals



Source: Ibid. Figure 1

The City Walls are one of the most attractive historical monuments of the city of Dubrovnik. The City Walls encompass the entire City and are 1,940 metres long. There are five bastions, three round and twelve square-shaped towers, built between the 8<sup>th</sup> and 16<sup>th</sup> century. The best known of these are forts: St. Lawrence, Minceta, Revelin, St. John and Bokar. The role of the City Walls in the tourist supply is quite significant, confirmed by the relationship between visitors of the City Walls and the arrival of tourists in the Dubrovnik area (Figure 3), which expressed by a very high correlation coefficient ( $r = 0.9236$ ) and determination coefficient ( $r^2 = 0.8530$ ).

Figure 3 City walls visitors and tourist arrivals



Source: Ibid. Figure 2

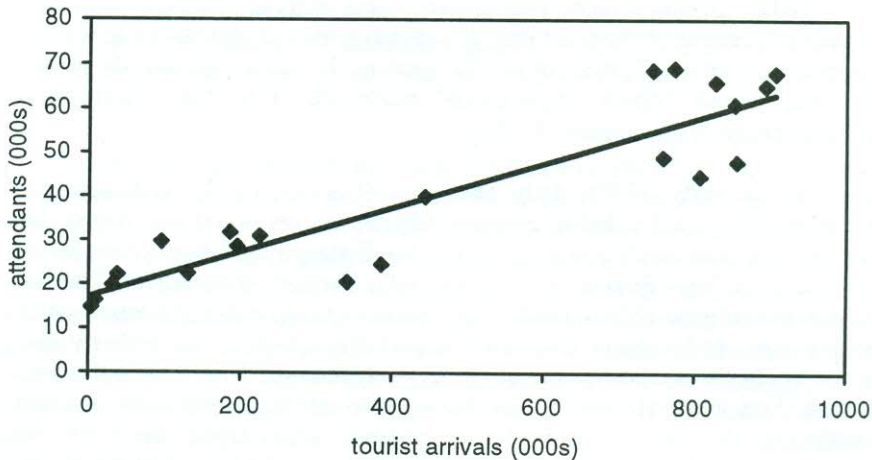
There is also a similarity with the relationship between tourist arrivals and the attendance of events in the Dubrovnik Summer Festival (Figure 4) where the works of Croatian and foreign authors are performed, conducted by both Croatian and foreign performing artists.

Each year, the program includes events covering drama, music and folklore. A variety of dramatical shows are conducted on open stages within cultural monuments of world heritage. The musical programs (generally open-aired and in historical ambiances) include symphonies, chamber music, choirs and solistic concerts, as well as operas, ballet performances, dance theater and midnight serenades.

Folklore performances are conducted by ensembles from Croatia and abroad. In the Festival's 50 year history (from 1950 to 1999), 1,740 dramas, 1,892 musicals and 548 folkloric performances or a total of 4,180 shows were held. In the years gone by, the Festival has had more than 2.8 million attendants [2, 17].

In this case as well, we can note the close ties and the high value of the correlation coefficient ( $r = 0.8481$ ) and the determination coefficient ( $r^2 = 0.7193$ ).

Figure 4 Summer festival attendants and tourist arrivals



Source: Ibid. Figure 3

For 2001, an analysis of tourist views and consumption in Croatia and in certain tourist regions indicates that Dubrovnik itself with its historical and cultural attractions contributes towards making culture a significant factor in the tourist supply of the Dubrovnik-Neretva County. The most frequent tourist activities in this region, i.e. tourist destination, were: swimming/bathing (98.2 per cent), sightseeing the curiosities (75.9 per cent), touring the region (67.3 per cent), museum visits (52.0 per cent), concerts (38.9 per cent) and theatric events (33.0 per cent) [15, 168].

### 3. HOW TO INCREASE THE ROLE OF CULTURE IN TOURISM

Although the rich cultural heritage of Dubrovnik is an important competitive advantage in the battle for a share of the tourism market, cultural tourism, as a distinct market segment is still poorly developed. Most tourists coming to Dubrovnik view culture as only a part of the total tourism product, rather than a primary motivation for visiting the city.

The kind of potential that Dubrovnik's tourist supply offers should be made better use of, as Dubrovnik, with its attraction, natural and cultural rarities, has the possibility of achieving appropriate originality and variety in comparison to other competitive destinations. What makes it different from other destinations is precisely its cultural heritage. There should be an emphasis on this resource as the leading

"product" of this destination. Namely, each destination has a specific "product" which overlooks others and which plays a major role in attracting tourists. Examples are the carnival in Trinidad, Oktoberfest in Munich, Westminster Abbey and the Houses of Parliament in London, and so on [5, 131].

Today, all European destinations are increasingly emphasizing their historical and cultural heritages. A frequent task of national tourist organizations in the world is the presentation of ones' own culture via tourism. For example, already in the mid-1980s, the "British Tourist Organization" made use of heritage (Heritage 84) in creating an image of the country [7, 323].

In the early 1990s, Italy chose to diversify supply and advertisement (advertisement was expanded to include cultural, congressional and health tourism, with a strong accent on all ecological elements). Today, Switzerland promotes cultural tourism through its "Festival in Switzerland". Further, Switzerland Tourism has identified several new niches and has promoted more aggressively established events, collecting them under major categories. Especially of note is the cleverly designed "Top events in Switzerland", consisting of seven renowned international events: the Montreux Jazz Festival, the Winter Snow Polo at St. Moritz, the International Contemporary Art Festival at Basle, the Gstaad Tennis Open, the Golf Open at CransMontana, the Classical Music Festival at Lucerne, and the Lugano Film Festival [6, 281].

Cultural tourism is viewed as a means of diversifying market demand and as a solution to the problems of very diverse areas in Europe. For traditional tourist destinations which rely on significant tourism flows for their survival, the development of cultural tourism is often a response to the problems of tourism itself- including overcrowding or seasonality.

Cultural tourism is therefore changing, both in terms of the way in which tourists consume culture, and in the way in which culture is presented for tourist consumption. Culture is now becoming an essential element in tourism policies at all levels, from the European Union down to the individual municipality. What is essentially new about this wave of cultural tourism development, however, is the fact that culture is now primarily being promoted for economic, rather than cultural reasons.

In reality, "heritage" in tourism is not only a definition for nature, history, architecture, tradition, etc., that is, inheritance or legacy, such as the values which are carried down from one generation to the next, but rather that which can be emphatically portrayed in the promotion of a tourist destination [17, 167]. The promotional use of cultural-historical personages, anniversaries of historical events, festivals and so on, in creating a destinations' image, is not only specific to western Europe. Such examples can be found in North America. Heritage has become a commercial "product" offered to tourists seeking a holiday and experience. Nature, cultural heritage and especially architecture, are the tourist resources of Europe.

Cultural tourism is clearly an important and growing market in Europe. There has been a distinct increase in the visiting of cultural attractions, and in the number of

cultural tourists in Europe over past the 20 or 30 years. However, the data indicates that culture is often far more important as a secondary motive for tourism rather than as the prime motivation. Data collected in the current study indicates that the total cultural tourism market, including those for whom culture is a secondary motive for travel, is about three times the size of the specific cultural tourism market. This would indicate a total European cultural tourism demand of about 60 million international trips in 1992 [11, 316]. The development of secondary general cultural tourism is particularly important in destinations where culture is an essential addition to the basic sun, sea and sand products.

Taking into consideration the main potentials of Dubrovnik's tourist supply and its position on the international tourist market, we can conclude that the leading market group aimed for in the long-term for this destination should be visitors with special interests, that is, visitors who seek a combination of cultural entertainment and vacation. These kind of visitors stem mainly from families with traditions in enterprise and management. They visit heritage attractions within the scope of their holiday, even though many of them seek relaxation. Visiting heritage attractions are only a part of their daily activities, in combination with others, such as, for example, visiting restaurants, beaches and so on. This is all only a part of the "shopping list" of activities, in order of priority, dependent on activities already tried and on actual knowledge of the destination.

Enthusiasts or specialists, whose main motive in travelling is to get to know the heritage, do not make up the dominant market segment of tourists. Visiting and getting to know heritage attractions is characteristic of westerners - tourists from the USA and Canada and is a dominant motive for Belgian and Swiss tourists. It is significant for the inhabitants of England, Scotland, Wales and generally for European tourists, although this does not imply that all nationalities can equally be included in this kind of travel [10, 226].

Directing Dubrovnik's supply towards visitors with special interests would enable the speedier comeback of Dubrovnik to the developed markets of Central and Western Europe and market positioning in oversea countries. Therefore, cultural attractions must compete not just with other cultural attractions, but also with a wide range of other tourism and leisure attractions. Cultural tourism can make a major marketing contribution in attracting more tourists from abroad. Alongside this market segment, Dubrovnik's tourist product should be directed towards some additional segments, such as: congress and meeting organizers, and business guests.

This kind of concept for the development of tourism in Dubrovnik creates the base for the transition from quantity to a sustainable development of tourism, adaptive to the needs of contemporary tourist demands. Namely, the demands of tourists for conserved environments and unspoiled nature, closer contacts with other people, increased health awareness, entertainment and relaxation, and vacations tied to a wide spectrum of special interests, is all the more pronounced today and will be all the more so in the future [19, 161].

This demands a well-developed concept for the reconstruction and shaping of the tourist product, development planning and the establishment of a strategic marketing plan. However, a developed tourism cannot be expected without substantial support, or rather, encouragement based on the credit and tax policies of the country. For the sustainable tourism development in Dubrovnik, it is necessary to:

- renew structures, to reconstruct and adapt them according to the market demands
- encourage investment in quality
- encourage foreign investment in supply
- develop new forms in business dealings with foreign partners, i.e. franchising, "hotel management" contracts, time sharing and so on
- re-educate employees and managers
- encourage the creation of a market identity for the destination
- conserve the original image
- promote the rich cultural heritage of Dubrovnik
- control detrimental development
- set a delimitation to tourist construction
- improve host-guest relationships, that is, to increase mutual respect to improve the guests' experience and satisfaction
- unite promotional efforts and to present the product to specific groups
- encourage interesting unions with similar product groups, and
- establish a strategic marketing plan for the destination

With this in mind, it is necessary to exchange the marketing strategy geared to masses for a marketing strategy with an aim, directed towards a market segment that is strategically sustainable over a longer period of time. A product and marketing mix should be developed, adapted to each selected segment (guests with special interests, congress organizers, business people). Market success will depend on the intensity of how Dubrovnik markets its tourist supply and how precisely it is directed towards appropriate segments.

## CONCLUSION

The kind of potential that Dubrovnik's tourist supply offers should be made better use of, as Dubrovnik, with its attractive natural and cultural rarities, has the possibility of achieving appropriate originality and variety in comparison to competitive destinations. International trends indicate that the most promising tourist destinations are multi-faceted centers combining historic and cultural attractions with natural resources which can support a wide variety of different tourist activities. In terms of heritage, and despite the fact that Dubrovnik only receives a small portion of the total European cultural tourism market, Dubrovnik can offer a significant potential founded on the diversity and richness of its historic, monumental and artistic resources. Even under existing conditions, culture is an important segment of the tourist supply in the Dubrovnik area. This is demonstrated by the strong, positive and linear tie between

tourist arrivals and the visiting of historical and cultural attractions located in Dubrovnik and the attendance of dramatic, musical and folkloric shows during the Dubrovnik Summer Festival.

The high value of the correlation coefficient and the determination coefficient as compared to tourism and culture is a confirmation of their interdependence. In future, culture should take on a more significant position in the tourist supply of Dubrovnik. Marketing activities should be directed towards this objective. This would contribute towards the quality of the tourist supply and would in significantly greater measure upgrade the value of the historical and cultural heritage. In this way, a new development concept of Dubrovnik tourism would have a realistic and stronger basis and a greater chance of overcoming the present mediocrity. Especially under conditions of globalization, Dubrovnik must become competitively viable, and in this respect culture is a great advantage for Dubrovnik. However, it is not enough to just have culture at one's disposal; cultural attractions need to be managed with expertise and long-term know-how. Only culture that is treated as a function of tourism in the highest measure possible can give the maximum economic effects.

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Sažetak

**KULTURA I TURIZAM U DUBROVNIKU**

*Položaj je Dubrovnika na turističkom tržištu bio poljuljan još u drugoj polovici 80-ih, a duga odsutnost s turističke scene, zbog rata s početka 90-ih, prouzročila je velike probleme. Sve je to, uz neizbježne poteškoće vezane za proces tranzicije, prodonijelo ogromnim nepravilnostima s kojima se suočava turizam na dubrovačkom području. U radu se razmatraju posljedice rata i ratnih razaranja, turistička kretanja te zastupljenost kulture u turističkoj ponudi Dubrovnika. Ukazuje se na postojeće slabosti, ističu neosporne mogućnosti i naglašava potreba definiranja dugoročnih strateških razvojnih ciljeva, a dane su i smjernice razvoja turizma u Dubrovniku.*

*Ključne riječi: kultura, Dubrovnik, nasljeđe, kulturni turizam, održivi razvoj.*