

SPIRIT OF THE SPACE – CHALLENGES OF ITS CONTEMPORARY USE IN CULTURAL TOURISM

VLASTA KLARIĆ

Hrvatska gospodarska komora

Sektor za turizam

Roosveltov trg 2, 10000 Zagreb

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JELKA VINCE-PALLUA

Filozofski fakultet u Zagrebu

Odsjek za etnologiju i kulturnu antropologiju

Ivana Lučića 3, 10000 Zagreb

Richness of Croatian folklore, myths and legends presents resources not yet fully exploited in the development of sustainable cultural tourism. Specific cultural settings call for interpretation and promotion. Vivid examples of tangible heritage as well as the poetics of rarely promoted or interpreted customs, traditions, myths or legends are by no doubt in the scope of tourists' interests; attractive, undiscovered but also vulnerable for use. Immersion in a new spiritual, not just material world than one's own, presents a tempting challenge. Spheres of interpretation, promotion and use of such heritage in tourism have to be investigated and defined. The authors give their best to do so. Risks from tourism use have to be predicted and prevented. How can traditions be presented to contemporary tourists who are trying to experience the spirit of the space, is the theme which is being dealt with through several examples: 1) legend of kissing the amorphous stones called "babas" especially since a living tradition is still spun around them, and they are not only the remains of the material culture, but can reveal some features from the spiritual or even social life of earlier periods in regions we deal with; 2) procession of brotherhood "Kapari" in Vrbnik on the island of Krk.

Collecting the myths, stories, legends loses its value if the meaning is not transferred and circulated through the contemporary society, whether it be the local community or the community of visitors. Interpretation of this heritage is not just a means to give sense to a more complex history, but also functions as valuable intermediary between traditions and individual experience in order to get from entertainment to "emotainment", the expression that is coined by the author of this article for the first time. Recycled, transformed, they continue to live in fragmented forms charged with new meanings and serving as inspiration to foreign and "other" communities of visitors, but also bringing new insights to the local community.

Key words: cultural tourism / heritage / Croatia

INTRODUCTION

Owing to its abundant natural resources, the beauty of its coastline and unspoilt environment by 1980's Croatia was an established holiday destination. The position was lost in 1990's owing to the devastating impact of war.¹ Great number of heritage was destroyed or stolen.²

The tourism offer was weakened. Croatia was unable to follow rapid changes in demand. After almost a decade of decline Croatian tourism started to recover. During years 2002 and 2003 Croatia became one of the best performing Mediterranean destinations.

In 2004 Croatia recorded 9.4 million arrivals and 47.7 million overnights. Compared to year 2003 it presents 6% increase in tourist arrivals, and 2% rise in overnights. The length of stay remained on the same level as in 2003, 5.3 nights per stay, which presents a slight fall in comparison to 5.8 nights in 2000. Germany has maintained its position as international market leader for Croatia generating 11 million overnights, Italy follows with 5.3 million, and Slovenia with 5 million. Altogether these countries cover the 50% share of total Croatian overnights.

Still Croatian tourism is characterised by high seasonality in demand, where July and August account for over 65% of the total overnight volume and 54% o.³ Croatia identified, through the last decades, as a predominantly balnear tourism destination, started changing gradually its policy towards diversifying its tourism offer, identifying its cultural heritage resources as a high quality added value. The Strategy for the development of cultural tourism has been completed, indicating the main issues to be developed: education, management, marketing, and presentation of cultural heritage within the cultural tourism sector.

World Tourism Organization in its principles for quality tourism, pointed out authenticity, distinctiveness and sustainability as aspects clearly related to /cultural/ tourism. The same idea was followed by European Commission, which focused on the integrated quality management of the tourist destinations. European Commission's philosophy for Europe was founded on four elements: competitiveness, quality, sustainability of the region as a whole and tourists' interests. UNESCO, on the other hand, pointed out that laying the foundations of true sustainable development requires the emergence of an integrated vision of development based on the enhancement of values and practices involved in the intangible heritage /so desperately in the need of affirmation in Croatia/. Unlike cultural diversity, which stems from it, intangible cultural heritage is a guarantee for sustainable development and peace.

¹ Tourism Satelite Account Report for Croatia, WTTC, 2001.

² Cvitanović, Đurđica. *Devastation of Cultural Heritage in Wartime Croatia and its Restoration*. Zagreb 2003. pp. 403-406.

³ TSA Report for Croatia, WTTC 2003.

ICOMOS International Cultural Tourism Charter emphasizes:

Domestic and international tourism continues to be among the foremost vehicles for cultural exchange, providing a personal experience, not only of that which has survived from the past, but also of the contemporary life and society of others. It is increasingly appreciated as a positive force for natural and cultural conservation. Tourism can capture the economic characteristics of heritage and harness these for conservation by generating funding, educating the community and influencing policy. It is an essential part of many national and regional economies and can be an important factor in development, when managed successfully. Tourism itself has become an increasingly complex phenomenon, with political, economic, social, cultural, educational, biophysical, ecological and aesthetic dimensions. The achievement of a beneficial interaction between the potentially conflicting expectations and aspirations of visitors and host or local communities presents many challenges and opportunities.

The statement opens a wide background for further research in the area of tangible and intangible heritage and its role in the development of tourism in Croatia, in the context of carnivals and folklore.

While sun and sea remain the main reason why people travel to Croatia, most visitors will sample some aspect of Croatian culture during their stay. Understanding the influence of these cultural elements is vital to ensuring the best quality experience for the tourists and for increasing the chances of a return visit.

Cultural tourism should be the realisation of the tourism potential of Croatia's traditional and contemporary culture: including the performing, visual and literary arts, language, museums, heritage, crafts, architecture, design, and film.

Croatia, developing its cultural tourism offers, a human measure, being neither too small nor too big, with a whole lot of background authentic substances that make a culture of a place attractive. Its heritage, built on the foundations of ancient Mediterranean culture, provides friendliness, relaxing atmosphere and uniqueness. Local and regional unchanged areas, with authentic spirit are supported by the local cultural diversities and also the impressive UNESCO sites.

Number of visitors to all cultural attractions in Croatia is rapidly growing. Absolute champions in visits in 2004 were the city walls of Dubrovnik, with some 631 000 visitors, Pula Amphitheatre with 349.066 visitors and Museum of Dubrovnik with 360.000 visitors out of which Knežev Dvor solely attracted 320.000 visitors. Next was the archaeological site of Brijuni Islands with 162.959, which was also visited by celebrities such as John Malkovich, Caroline of Monaco, Lisa Minelli, Princess of Jordan, Naomi Campbell and many others.

In 2004, Croatian Cultural Tourism Association was founded within the Croatian Chamber of Economy, Tourism Department, working through the following sections:

Section of Travel Agencies offering Cultural and Heritage Tourism

Section of Historic, Heritage and Art Gastronomy Centres

Section of Historic, Heritage and Art Hotels and Caterers

Section of Historic, Heritage and Art Convention Venues

Section of Heritage Institutions

Section for Heritage Interpretation

Section for Events and Traditions

Visitors' role is changing from being just consumers to becoming partners, creators or producers also aware of the need for the sustainability of the resort. In tourism packaging experiences are thematically unified around a special mood generator. A successful destination is communicating powerful emotions.

Leisure industry has passed through the various stages of development, so it used to offer entertainment, infotainment, and edutainment. Perhaps we could speak today of "*creative EMOTAINMENT*".⁴

Enrichment, fulfilment, healing, self-revealing, self-connecting, dealing with emotions, come as a result of the new phase of our society, often called the "dream society". It is the society opening towards the spiritual and not just material needs of our customers, whom we do not any more call just customers, but as Eulogio Bordas says: "*partners emotionally linked to values, the experiences and the feelings staged by the sites*".

Horx⁵ analysing "CONSUMERSPHERE" speaks of emotional shopping:

Consumers become experience pioneers. In order to deal with increasing complexity people request for transparency and honesty. Cult and ritual come back as answer to the chaos of the world. Emotional shopping, sensual shopping, social shopping are the new colours of shopping. With customised products consuming becomes personal. Smart shoppers purchase in factory outlets. It's no longer the product or its "software" that counts: it's the connotation, the landscape, the myth of the location. Service industry transforms from service to high-touch. As guest in a hotel you are no longer a number in a computer but a real person. Cars stand for mobility, heating for warmth, etc. It's revival of professional household work: domestic outsourcing. Cooperation, saving resources, smart services by heart span the dimensions of serving. Life coaches help to grow men as a whole, rather than only parts. Sensuality rules and changes environments, e.g. hospitals, etc. Brands are not synonyms for daily use but for cult.

Heritage experts have joined to create simulated environments with a taste for adventure and excitement that reproduce the splendour of medieval knight tournaments, the pomp of baroque or the sanctity of gothic pilgrimages. Production of experiences has gone so far as to produce simulations of past, future and today. Artists have long ago,

⁴ Klarić, Vlasta. International Tourism Research Conference "Reinventing a Tourism Destination". Dubrovnik, 2002.

⁵ Horx, Matthias: *Die acht Sphaeren der Zukunft: ein Wegweiser in die Kultur des 21. Jahrhunderts*. Hrsg. Matthias Horx, 2. Auflage; Wien, Hamburg: Signum-Verlag, 2000.

already, started to create environmental art, works of art into which the audience may actually walk, inside which things happen. The exhibitions themselves can, sometimes, be treated as such a piece of art. Learning from those artists tourism is now a great deal employing experiential engineers.⁶

Mundt, on the other hand speaks of "the other post-modern tourism" as opposed to hyper reality and simulation. This Other post-modern tourism consist of personalized products compiled by specialized producers involving tourism, anthropology, archaeology, adventure, sports, but also work and leisure (Richards, 2001).⁷

A road leading to integrated experiences goes through engaging and entertaining emotions. Confucius has said "Tell me and I'll forget, show me and I'll remember, involve me and I'll understand" and that is what is expected today. "Hands on" approach leads directly towards creating the sense of excitement, and so it presents touching the memory and creates loyalty.

The learning experiences are much appreciated, as providing skills that will bring enjoyment in the future, as well as a here-and-now pleasure, being thus a major attraction to the customer.

That has led to development of "*creative tourism*":

Creative leisure brings about a new state by enabling the participant to develop new knowledge, skills and competencies. The growth of skilled consumption in modern society means that there is more demand for creative leisure. Creative leisure allows individual to develop themselves and at the same time distinguish themselves from other consumers through the acquisition of consumption skills. Creative tourism is thus related to self-discovery, but it is also related to discovering the world (Richards, 2001).

Thus, consumer's sophisticated heterogeneous and personal needs for aesthetics, personal approach, become important, but also the increasing need for spiritual enrichment. This need on the part of a consumer, although often being psychological, rather than utilitarian, has to be fulfilled adequately and sincerely.

HERITAGE AS A TOURISTIC PRODUCT

When the psychic component of the product is taken into account one and the same site can develop various views, point out various attractions creating products with psychological and emotional differences.

Each attractive product today has a distinct image, which fills a need on the part of the consumer. *SAFETY* is the primary sense asked for. But, in creating attractions, visitors will appreciate a product which is a demonstrator, and culture is a best demonstrator of a destination; they will chose uniqueness, which is also given through

⁶ According to Toffler, A., *ibid.*

⁷ Richards, Greg. *Cultural Attractions and European Tourism*. CABI Publishing Wallingford 2001., p. 75.

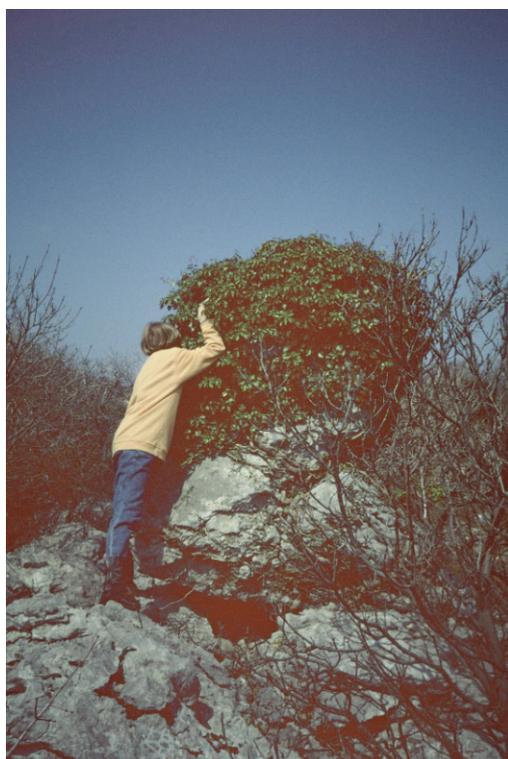
the distinct cultural characteristics; they will look for meanings (hidden in arts and culture), and search for believable, which culture in the first place is. All these characteristics form, not a product any more, but a brand.

Including all that tourism industry has to bear in mind the ICOMOS Charter for cultural tourism and museums (1999) recommendation which states:

Cultural heritage cannot become a consumer product nor can its relationship with the visitor be superficial. If the tourist is able to identify with the heritage, he can appreciate its value and the importance of preserving it. Cultural tourism ethics require all stakeholders to ensure that the visitor combines creative knowledge with the enjoyment of his free time.

Now, let us show some of these imperatives on the example of quite unique and interesting feature that could be well used for the described cultural tourist purposes. This is a stone, not any stone but one known as a *baba* (old woman). One of the authors of this contribution has found several *babas* in the Adriatic part of Croatia and its hinterland and has found a living tradition still spun around them – the legend linked with this stone about the need of kissing the *baba*. We must ask ourselves what the stone *babas* personify, why they are given fruit and wheat and what the meaning of the legend about kissing the old woman is. The author's most valuable contribution to this research came in the form of a most figurative answer, both in the symbolic and metaphorical sense. She discovered a very unique *baba* in Grobnik near Rijeka, the only such extant example. The Grobnik *baba* is not an amorphous figure but a grotesque female figure carved out of live rock, just over life size, on which a large head and emphasized feminine attributes (wide hips and gigantic breasts) are immediately noticeable, no doubt symbolizing fertility and fecundity. The author considers that the shape of this quite unique Grobnik *baba* confirms that the amorphous *babas* on Krk and Velebit really do represent the female figure. That this really is the same thing is confirmed by the fact that here, too, the same tradition about kissing the *baba* exists. The Grobnik *baba* must also be kissed when one comes to the town of Grobnik for the first time, and she, too, is slimy and muddy, again linked with the ever-present water. Through the amorphous stone *babas* in coastal-Mediterranean regions (islands, Istria, Velebit area) and the legends linked with them, and also through this especially important Grobnik *baba*, the author has tried to show that the traces we find today, especially if a living tradition is still spun around them, are not only the remains of the material culture, but can reveal some features from the, roughly speaking, spiritual or sometimes social life of earlier periods in these regions. It must be said that these are regions once inhabited by the Liburnians who almost regularly nurtured female cults. The author believes that all evidence points to the *babas* being part of the female-cult. She considers that giving fruit and other gifts to the *babas* can be explained in that context, where they are viewed as cult stones, the incarnation of the female spirit of fertility. She finds confirmation that fertility and fecundity are essential properties of the *babas* in the fact that a constant feature of all "our" *babas* is the element of humidity, the presence of water that is connected with all of them. In some cases it is an epithet, slimy or slippery. In others wetness, as a precondition for fertility, is

physically present and the *baba* is found in the immediate vicinity of water: near wells, cisterns, waterholes, streams etc. On Krk this is confirmed by the place-names Pucunel, from the Italian "pozzo", well, and Potočina, that was named after the stream ("potok") that runs there. As well as these elements, that conclusively confirm one of the essential features of the stone *baba*, i.e. fertility, fecundity, the author discovered the crowning confirmation for her thesis in the unique example of the Grobnik *baba*. In folk tradition such female figures bring luck and overall prosperity both to individuals and to their site-town, so gifts must be made to them and they must be kissed when they are seen for the first time. In that context the author presents arguments to support her thesis that the statue of Eve on the old town hall in Ljubljana is a Christianized form of "our" *baba*. It, too, is genius loci, and it must also be kissed when the town is visited for the first time. We may conclude that features of archaic culture, suppressed and sublimated, live on through symbolical undertones of the mythological and legendary heritage in a kind of syncretistic reality of cults and legends.



The *Pucunel baba* (photo: Jelka Vince-Pallua, April, 1994.)



The Grobnik *baba* (photo: Jelka Vince-Pallua, April, 1994.)

This story is not just a story, but as a myth of the location can well be used as a simulation of past for the tourist interested in the history and traditional culture of Croatia. It can also be used to fit the credo and notion of "memory as morality", the notion that Željka Corak has used as the title of her article that came out in Zagreb in 2001. This example of the phenomenon of *baba* can also be used as the basis for the history of this part of the world but history made more plastic and entertaining for the person who doesn't know much about it. If we want to use this example as a good example to be used for cultural tourist purposes we have to make this story attractive, meaningful, convincing, unique, exotic and erotic. This story about *babas* by all means unites all these adjectives but the last one, erotic, it also reflects with its obvious and emphasized feminine attributes – big breasts and big hips. With a good and convincing storyteller the places with *babas* could become interesting touristic spots. Also, combined together, this could become an interesting route when the tourists would profit by guided walk through a nice landscape, but with some stops with "having to kiss the *baba*", but at the same time knowing about its meaning and purpose. In such a way this by a good storyteller explained legend or myth would be able to translate information into emotion and get from entertainment into emotainment. For it is well known that a road leading to engaging and entertaining emotions and to integrated experience follows the points stated already by Confucius:

tell me (I'll forget)

show me (I'll remember)

involve me (I'll understand)

Hands on Approach – Touching the Memory

Create a sense of excitement

All these points can directly be applied to the holistic experience of the phenomenon of the *baba*. The first three points are obvious in every feature in cultural tourism, but the fourth is an absolute must connected with our *babas* since they must be approached personally not only by touching, but also by kissing them which is the most important element of this legend that has survived until the present moment. Needless to say, the creation of a sense of excitement stressed in the fifth point is fulfilled by the fourth point itself.

EVENTS

Events and festivals are particularly important at the local level and could help generate economic and community benefits across Croatia throughout the year. Dubrovnik Summer Festival, Zadar Summer Festival, Šibenik Children's Festival, Varaždin Baroque Evenings, Varaždin Špancirfest, Zagreb Summer Festival, Split Summer Festival, Salona Ethno Festival provide an opportunity for visitors to experience a range of classical to traditional music, song and dance events. There are also a wide range of local festivals and events around themes such as food, arts and crafts that help give visitors a flavour of local culture. Theatres, concerts, festivals and summer games attracted some 900 000 visitors in 2001, out of which only 12 000 foreign, which is not even near to the possibilities. This year it has certainly been much different, because more such events have been organised, and number of foreign guests was larger.

EDUCATIONAL TOURISM

The focus of this sort of tourism would be best described by one of the suppliers who offers to international universities, their students and alumni, clubs and museum friends travels which provide uncommon experience of custom culturally focused travel packages designed to create a sense of customer personal success. The trip and pre-trip experience is targeted at the customer's unique stage-in-life and learning style. It is tailoring the trip based on three basic assessments (psychological, physiological and behavioural). The trip theme is focused on personal interests of the group. The travel is described as socially responsible, focusing on contributing to the people of the lands it visits, respecting their culture, and preserving the integrity of the nature.



Folk ensemble "Stjepan Radić", performance on folk festival "Dani Donje Posavine"
(photo: Vlasta Klarić, 2003.)

In Croatia such educational travels include school trips and excursions, travels organised by various associations or organisations, often categorized as study trips.

Croatian cities were included in some high-quality itineraries of organisers such as the Smithsonian Institute or National Geographic Society and similar.

RURAL AND ECO TOURISM

Rural tourism today is focused on wellness, healthy food and eco characteristics. All of them can be found in the practically undiscovered rural areas of Croatia supplemented by excellent heritage sites including archaeology, ethnology, old castles, but also marvellous traditional architecture.

Visitors, generally, like to take home locally produced crafts, including pottery, glassware, woodcraft, textiles and jewellery as a reminder of their visit. Croatia hasn't yet quite used this possibility as a quality resource. There is also the potential in raising the profile of traditional music and dances in Croatia and increasing visitor access. This is the area which should be promoted among young Croats born and living out of Croatia, who show great interest for all aspects of Croatian culture. Genealogy tourism based on 4 million of Croats living abroad could be a great source of visits and promotion.

Eco tourism combined with eco-cultural activities can prove to offer open possibilities for further development. Eco tourism complementing the rural offer has its potential in several projects, all of which are relying on cultural heritage, i.e. the Eco-park of Pernat on the Island of Cres, The marsh area of Lonjsko polje, with traditional wooden architecture "Wooden Arks", as they call their unique homes, Kopački rit and its castles, and others. All these areas also offer a opportunity for soft adventure tourism, including activities such as walking, riding, bicycling in heritage rich environments.

CURRENT PROBLEMS IN CROATIAN CULTURAL TOURISM

Until recently cultural tourism in Croatia was absolutely neglected in strategic or organizational sense, which has resulted in a number of problems regarding awareness, presentation, heritage inventarization, evaluation, preservation, management, financing, co-operation or partnership.

Threats from tourism to Cultural Heritage, numbered by the ICOMOS Cultural tourism Charter "Heritage at risk from tourism" could be detected through the research of Croatian situation based on secondary sources: Strategy of the development of cultural tourism, Tourism satellite account report made by WTTC for Croatia in 2001, Proceedings of the 1st Conference of Croatian art historians (2001), and current examples listed in the papers:

1. Today there is a wide range of cultural monuments in urgent need of preservation, conservation and inventarization which is the result of the lack of adequate or appropriate presentation, communication and education, further on leading to the lack of understanding and lack of funding.⁸
2. Domestic market has been traditional neglected. Improper interpretation and presentation have caused unbalanced or narrow understanding of the cultural heritage in the mind of the wider community, which is still today felt as a problem.⁹
3. So far integration of cultural heritage protection, and management in tourism development strategies was completely inadequate. The situation is getting better with the completion of the Strategy for the development of cultural tourism.
4. There is only a limited number and type of cultural attractions and activities despite countries huge potential.¹⁰
5. Inadequate recognition of potential conflicts has led to negative aspects on lifestyle and a pressure on island and seaside tourism, which resulted in high seasonality.¹¹

⁸ Maroević, Ivo. *Sadašnjost baštine*. Zagreb, 1986.

⁹ *ibid.*

¹⁰ TSA report for Croatia, WTTC 2001.

¹¹ the same .. and 54% o.as above

6. There is a number of examples speaking of loss of authenticity through lack of understanding, inadequate interpretation and lack of conservation (Šipan island).¹²
7. Number of our cities islands and rural areas suffer from the visual context degradation (i.e. Čiovo, Split, etc.).
8. Unmonitored tourism activities caused and are still causing problems in deprivation and theft of heritage, such as has been caused by diving in unprotected archaeological areas.
9. Trade in stolen cultural property (i.e. the recent affair with goods from Burnum archaeological site).
10. Visitors often show lack of respect at spiritual places, such as private properties owned by monasteries (i.e. nude sunbathing at Školjić- Preko near Zadar).
11. Disrespect is shown caused by the lack of knowledge or restriction of access.
12. Poorly planned visitor facilities (visitor centres at heritage sites are still non-existent, just half of the total number of Croatian museums are marked, only 30% have a parking and facilities for disabled, more than 50% do not have a souvenir shop, and only 14% have a café...¹³
13. Strategic development planning and lack of consultations (i.e. Zagreb).
14. Distribution of tourism income was one of the main problems when Croatia was still a part of former Yugoslavia, owing to which development was postponed.
15. Since there is yet no association of Croatian guides on the state level, there is an often situation of infiltration of foreign guides, with the lack of knowledge, and of course, depriving domestic guides from their income.
16. Lack of integrated education and training

Solution to these problems could be seen in education and promotion and application of sustainable cultural tourism.

Let us give here an example that is not easy to deal with while manipulating with it for cultural tourist purposes. Namely, tourist participation within religious festivities is not as simple as including the tourist into some non-religious festivals, dances or other various performances. While speaking about religious features and festivities we are confronted with the question of how not to ruin the authenticity and intimacy of the religious act of the local community. Let us now give a concrete example. On the Croatian island of Krk, a treasury of glagolitic inheritance, there is a small town Vrbnik well known for its religious and cultural past. *Kapari*, a fraternity that has survived from the Middle Ages until today, especially contribute to the celebration of Good Friday. In front of the God's grave they sing two songs full of Old Church Slavonic elements, God's weeping and *Pojubica*, and later on they walk in procession around the dark streets of

¹² Čorak, Željka. *Memory as Morality. 1st Croatian Congress of Art Historians. Zagreb, 2001.* pp. 401-402.

¹³ *ibid.*

Vrbnik all the time singing in religious devotion. Here we are confronted with the problem of whether it would be appropriate to include a tourist into this not only autochthonous, but intimate spiritual manifestation of the local community. We can put the question if this local community wishes to "tell this story" to the world or keep it "intact" from the eye of a tourist-spectator bearing also in mind that Vrbnik is a very small town that has given the biggest number of priests and bishops to Croatia being very traditional and devoted. There are some examples, i.e. in Cambodia, that perform on two different levels while carrying out religious festivities. One is kept "behind the curtains" and without any foreigners who don't belong to the authentic community. The other is performed and adjusted for the tourists who, not being aware, become the tourist audiences as manipulated spectators. In such a way both, the authenticity of religious devotion of the believers and intimacy of the religious act itself of the local community is being preserved. Among the solutions for such threats lies the media of de-marketing. Still, there is much more to be discussed concerning this matter and to our mind there are no simple and common answers.

If we try to sum it all up, Croatian cultural heritage has so far been under the influence of all main threats stated by the *ICOMOS International Cultural Tourism Charter*, which relates to:

LACK OF:	Causes:	PROBLEMS
Education	→	Weak multidisciplinary approach Lack of mutual understanding Lack of supportive relationships No co-operation and partnerships Disrespect for cultural heritage
Interpretation Presentation	→	Unsubstantial funding Poor Preservation and Conservation Disrespect for cultural heritage Poor promotion
Strategic planning	→	Lack of consultation Provoking conflict

Management	→	Use of foreign guides and interpreters
Promotion	→	Disrespect
- none		Inappropriate behaviour
- unrealistic		Excessive numbers of visitors lessen experience
- superficial		Degradation of Cultural integrity
- poor		Limited distribution of benefits
- over		

RAISING AWARENESS

Most urgent problem is certainly in understanding the role of heritage in tourism development, or even prior to that, raising the awareness of the need for the preservation and presentation of heritage. This should be developed through the education, which will lead towards the implementation of proper management, marketing and promotion.

CONCLUSION

In order to put heritage into tourism practise the following questions are worth considering as first steps to be taken:

- Focusing on the role of integrated authentic cultural heritage in Croatia as a basis for future tourism development
- Information, networking, partnerships, interpretative design of the sites
- Identifying and cataloguing existing cultural features of the region that are already, or could be, important tourism assets, forming tourism identity cards, describing potential compatible tourism assets (culture related, accommodation related, activity related, cuisine related etc). Those cultural features could be based on tangible and intangible heritage assets, equally including heritage sites as well as language, literature, music, or dances, unified under the specific and upgrading theme.
- Connecting identified attractive sources and routes, sites and events to potential markets.
- Distinctive area's cultural assets could be used as marketing benchmark for the region. It is necessary to enhance the tourism potential and raise the awareness of heritage resources, to identify possible clusters and links, to exchange information on ongoing

projects, practises and pilot experiments and include them in a wider national cultural tourism network, as well as to improve the management and promotion of destinations.

- Making cultural assets of the region visible and accessible to the visitors, providing adequate interpretation of the cultural assets of the area for the visitors. Since tangible and intangible heritage present the complex relationship between the present and the past, interpretation is considered to be a key strategy for linking heritage to society. It is the instrument for disseminating ideas of the heritage, and the key to a quality experience in tourism. It has to be adjusted and in tune with all various types of tourists. Croatian doyen in that field was our archaeologist don Frane Bulić (while interpreting Salona for various visitors).
- Raising the awareness and sense of responsibility of the residents as heirs to their region's cultural and historic heritage and managers of its future, at the same time being responsible for the development and sustainability of the sites and of their role in promoting the image of Croatian cultural and historic background as a high-quality environment for spiritual and physical recovery
- Developing a proper education curriculum that would enhance all problems stated incorporating international experiences, multidisciplinary and adaptability to the needs of tourism industry and heritage institutions.

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DUH PROSTORA – IZAZOVI NJEGOVE SUVREMENE UPORABE U KULTURNOM TURIZMU

Sažetak

Način percipiranja suvremenog turizma podudara se s osnovnim pristupima očuvanju i prezentaciji baštine. U članku se problematizira razvoj kulturnog turizma u Hrvatskoj i ukazuje na potrebu da se suvremeni održivi turizam treba u velikoj mjeri oslanjati na emotivni odnosno subjektivni doživljaj cjelokupnog kulturnog i prirodnog okoliša destinacije kako bi postao jedan od važnih potencijalnih intelektualnih iskustava u traganju za temeljnim životnim vrijednostima. U članku se na temelju različitih izvora gradi takvo novo stremljenje, na temelju čega se konstruira novi pojam i naziv *emotainment* koji otvara šire mogućnosti od već poznatog i često primjenjivanog pojma *entertainment*. Na temelju dvaju konkretnih primjera ukazuje se na mogućnost uključivanja i prezentiranja nematerijalne baštine u kreiranje doživljaja suvremenih posjetitelja. U članku se raspravlja o izazovima i mogućnostima, ali i o rizicima koje donosi uključivanje oblika duhovnog svijeta u ponudu kulturnog turizma.

Ključne riječi: kulturni turizam / baština / Hrvatska