

Splintering of Tourism Market: New Appearing Forms of Cultural Tourism as a Consequence of Changes in Everyday Lives

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ABSTRACT

Within the concept of cultural tourism, this article defines relatively new concepts of creative and hobby tourism, which are detected as recent niche markets. Cultural tourism is a narrow specialized market, while creative and hobby tourism relate to even more specialized segments. Even these specialized forms of tourism have their market whose growth is very probable taking into account changes in everyday work as well as changes in the values of human activity in general. These changes reflect also the sector of tourism, which is obvious in the ever growing splintering of tourism market as well as of tourism forms. The article reviews theoretical concepts of cultural, creative and hobby tourism as to prepare the basis for applied tourist programmes. It looks into the history of cultural tourism as to see what changes occurred and brought it to life. Changes that have taken place in everyday lives of people and the impact of everyday free time activities on tourism are also analysed. Further splintering of the cultural tourism sector is noticed and cultural tourism sub-forms are detected by analysing some of the leading home style and creativity magazines. The article also proposes possible application of push/pull factors to creative/hobby tourism.

Key words: *creative tourism, cultural tourism, hobby tourism, niche markets*

History of Cultural Tourism

Cultural tourism is a syntagm that in an academic sense started to be used in the 80-ies of the last century when a stronger shift in financing of culture was seen in Europe. State subsidies for culture have diminished and new alternative ways of financing were sought. Tourism has been seen as a perfect opportunity for cultural programmes to find another source of financing but they have to adapt to this new, changed circumstances. The real beginning of cultural tourism is a fact unknown to the researchers due to various reasons: firstly, it is very difficult to define the nature of travel. Every travel may be defined as cultural since a traveller, intentionally or not, is introduced to the culture (s)he gets in touch with while travelling. Secondly, cultural programmes existed even in the period of the mass tourism 'boom' but they were hardly perceived as targeted at tourists (such as Dubrovnik Festival). Those were mostly cultural programmes targeted at the local/regional/national market with the primary cultural purpose. The fact that they took place in tourist destinations and some tourists at-

tended them cannot qualify them as cultural tourism programmes.

In history, the first individual travellers from pre-Columbian era have been defined as cultural tourists because at the time, the travel was the privilege of rich people, and the basic motivation for travel, besides religion and conquering new territories, was getting to know new cultures and destinations that are different from one's own. Still, at that time, travel was limited only to high classes, therefore it could not have been qualified neither as mass travel nor as developed tourism. Only in the post-World War II period, the greater developments of mass tourism were seen and tourism became the right of Everyman¹. New technological developments, increased income and more free time enabled new enjoyment opportunities for the working class. Culture at that time was not the basic motivation for travel; the basic motivations were relaxation and change of location. Tourism of that period is the synonym for 'escape from reality'.

Higher education, greater earnings, satiety of monotonous tourist supply in the 80-ies of the 20th century are the reasons why a new type of traveller is created: the *postmodern traveller*. Postmodern tourism is a sociological theory based on the idea that in industrialized, developed nations, the basis on which people act as consumers has been transformed in recent years. The theory suggests that traditional boundaries (hi/low brown culture, up/down market leisure activities) are becoming blurred and are breaking down. Postmodern society has facilitated the expansion of alternative, non-institutionalized travel trends, which oppose mainstream tourism by providing consumers with a broader range of opportunities for self-actualization. Experience, new interests, activity and education are the main characteristics of the travel requested by this new type of tourists. While mass tourists are generally seen as low on adventurousness, maintaining own 'environmental' bubble during the trip² or having a continuous flow and expecting western amenities², postmodern tourists are driven by individual interests, interested in diversity of local cultures and expecting adventurous and experiencing journey.

According to the new demand, the tourist market is continuously splintered and new specialized forms of tourism are developed: sports, religious, rural, congress, health, adventure, cultural tourism, etc. Postmodern tourists start their travel with the exact vision on what form of local community life they want to participate in; they have special interests which determine their choice of destination in advance; once in the destination, they do not expect passive holiday but active development of their own interests complemented with local diversities, which enrich their existing knowledge. Postmodern characteristics of all these types of tourists are pretty much the same no matter if their interests are in adventure, rural, cultural or some other form of tourism.

To tourist workers it became clear that tourist supply requires re-shaping according to the specialized tourism forms. Since the already mentioned trend of evading state subsidies for culture took over in Europe, the cultural sector sees its chance in tourism development. It has become clear that for this type of tourism, accommodation services and natural beauties are no longer enough: the requiring tourist requires a quality cultural program. Therefore, in the 80-ies of the 20th century, cultural tourism becomes one of the key subjects in the academic research of culture. It should have secured the optimal ways of using cultural resources in tourism as well as the quality of tourist supply but also the protection and conservation of tangible and intangible culture as the expression of the local community identity.

The Concept of Cultural Tourism and the Concept of Niche Market

Mass tourism has developed in the 50-ies of the last century and is still firmly rooted in many parts of the world. Most countries still rely on this type of tourism which often relates to coastal tourism. Culture is often

used only as an additional supply for the mass tourism. Still, in tourism sense, some destinations' development has been based on other attractions, mainly because they do not possess natural beauties and sea, which mainly attract mass markets (such as urban tourism centres for example). As cultural tourism is the concept opposite to the mass market, the number of tourists interested in culture is not particularly large. Still, cultural tourists, as a number of studies suggest, are older, better educated, and more affluent than the travelling public as a whole³⁻⁵. They are mostly individual tourists that spend more money in hotels, restaurants and generally are greater buyers than the average tourist^{6,7}. The findings of such studies should have proved profitability of investments in cultural tourism although it was clear that this was a very narrow specialised market. It is called the niche market and is defined as a focused targetable portion of a market addressing a need for a product or service that is not being addressed by mainstream providers. A niche market may be thought of as a narrowly defined group of customers. In tourism, this concept mainly included the values added to the mainstream market. For example, mass tourism was marked as the basic tourism supply, while culture or sports were the added tourism values of the same destination. Dahringer and Mulbacher note that niche markets give firms added advantages, in terms of »special market needs, concentrating its resources in a narrow field where it has a distinct competitive advantage.«⁸.

Still, besides all the changes that occurred on the tourist and global market, the concept of niche market is also changed. »As recently as fifteen (eighteen, remark by the author) years ago, cultural tourism was thought of as a small niche market. Today, if the figures are to be believed, cultural tourism is firmly established as a mainstream, mass tourism activity.«⁵. It has been noticed that niche markets are those, which have the potential of destination image/brand creation. Many destinations (such as Swansea as the town of the Welsh poet Dylan Thomas) that previously couldn't have been found on tourist maps, have become specialized tourism destinations due to market niches. Therefore, niches started to be considered as unique selling points (USPs) since the situation changed: »the niche sells the location, not the other way around.«⁸. This opened the door to many cultural institutions, which had potential cultural product, and only skill was needed to transform it in the recognizable brand.

A new problem arose in the area covered by the concept of cultural tourism. Even today, researchers have not completely agreed on the definition of cultural tourism. In much of the world, cultural tourism is linked closely to built heritage – from great religious monuments to evocative vernacular architecture but for many traditional societies, built heritage is of less importance⁹. Often, it is considered as a »material« activity including visits to cultural institutions or heritage sites. Literature rather identifies the range of cultural tourism activities than defines the concept itself. Therefore, very often

these activities include visits to historic buildings and sites, museums, art galleries, heritage sites, castles, churches, etc. and also to view contemporary paintings or sculpture or to attend the performing arts¹⁰. But the limit of such definitions is in excluding spiritual or immaterial dimension of culture. Culture is not limited only to visits to a museum or a concert, therefore to its institutionalised forms but can also be intangible. While researching heritage, UNESCO makes the difference between tangible and intangible heritage (see Convention concerning the Protection of the World Cultural and Natural Heritage (1972) and Convention for the Safeguarding of the Intangible Cultural Heritage (2003)). Therefore, if we consider heritage as a cultural tourism resource, we must also consider the intangible aspect of the heritage.

McKercher and Du Cros classified cultural tourism definitions in four groups:

1. tourism-derived definitions;
2. motivational definitions;
3. experimental or aspirational definitions; and
4. operational definitions⁵.

Previously mentioned ones by Seale or Richards would, according to this categorization fall into the group of operational definitions, which is the most common definitional approach.

Tourism-derived definitions place cultural tourism within a broader framework of tourism: cultural tourism is recognized as a form of special interest tourism, where culture forms the basis of either attracting tourists or motivating people to travel⁵.

Richards defines cultural tourism as »the movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs«³. In this case we can talk about the »real« cultural tourism since culture is the driving force for travel. This definition falls into the category of motivational definitions. Still, although it includes the postmodern concept of tourism, it is limited by a failure to include the tourist consumption of culture, which can be secondary (Secondary motivation is a situation in which a tourist travels for some other primary interest but includes cultural life in his travel. In this case, the tourist travels for relaxation, business, sports, congress, etc. and at the same time visits an exhibition, enjoys the national dishes or learns the destination's language) or tertiary (tertiary motivation is a situation in which tourist generally has no intention to get to know the destination's culture but during his visit, he has contacts with the local community and gets acquainted with their way of life and culture even though he has not planned to). The similar limit is seen in the Reisinger's definition of cultural tourism whereas she claims that cultural tourism is a genre of special interest tourism which is based on the search for and participation in new and relevant cultural experiences, either aesthetic, intellectual, emotional or psychological¹¹.

Experimental or aspirational definitions are in line with the postmodern concepts since they include experience and education as well as entertainment as key elements of the travel.

Therefore, there is no definition of cultural tourism that would embrace its every important aspect; definitions rather include areas covered by the concept. Still, one must keep in mind that both cultural tourism is manifested in its tangible and intangible forms, it's important feature is also entertainment, and can be experienced even if it was not the tourist's primary motivation. Also, as the concept of niche moves on with the time, manifestations of cultural tourism can be manifold: it can act as a specialized segment of tourism activities targeted at narrow market or it can act as the main tourism product of a certain destination. The concept develops further on with the creation of even more specialized tourism forms such as creative and hobby tourism which will be discussed further in the text.

Changes in Everyday Lives

Splintering of the tourist market that began in the 80-ies of the 20th century when selective forms of tourism were created is today even more obvious. The developments that drove niches to become mainstream market act in the different direction in these days: towards new segmentation within cultural tourism market. It has to do with numerous changes in the way of modern lifestyle, which affected the tourism sector as well. Normally, research studies focus on changes that tourism brings to a host community and sometimes vice versa but rarely they focus on changes that occurred in the tourism sector itself due to changes in the everyday lives of people. This chapter will focus on some of the changes detected.

The concept of tourism is often coupled with the concept of leisure. Urry defines tourism as a social practice of modernity that presumes a system of social and semiotic activities, which put the modalities of travel in contrasting terms¹². According to this interesting definition, which analyses tourism from the semiological perspective, tourism is based on a series of contrasting terms. The basic opposition is 'to go'-to come back', where 'to go' marks the way of life as the modern experience. At the same time, it marks better living conditions, which are circumstances of postmodern times.

The contrasting characteristics are the following:

free time	production time
travel	stay
(un)paid relaxation	paid work
to go	to come back/stay
consumption	production
to see	not to see
to enjoy	not to enjoy
to gather	not to gather signs

According to the mentioned oppositions, tourism reflects the basic difference between 'usual' and 'unusual', or even better, between 'ordinary' and 'extraordinary'¹².

Relatively recent changes that occurred in production, the ever growing industrialization and eventually greater earnings, resulted in more free time, which is often used for travel. Leisure, culture and tourism are based on the rationalization of work. Growing rationalization of work produces with more free time new possibilities for spending time, enjoying leisure, improving recreation, creating culture, travelling abroad¹³.

These changes have impact not only on travel itself, but also on the tourist sector as well as on the free time a man spends while at home and not travelling. Certain studies show relatively high numbers of interviewees, which participate in various activities during their free time such as attendance of movies, attendance at sports events, participation in computer hobbies, modern dancing, drawing, poetry work, weaving, photography, creative writing, buying art work, singing, etc.¹⁴. Also, there are numerous articles and studies, which show that participation in various creative workshops leaves participants with a significant feeling of satisfaction^{15,16,17}. This is why art is often used in medical treatments since it has positive impact on man/woman general well being.

It is argued that, in contemporary times, leisure practice and cultural consumption are essential in understanding the meanings people give their lives other than traditionally accepted sources of role definitions like work, family and religion. Modernism gives leisure activities and cultural consumption a significant meaning. For instance, Rojek maintains:

... Modernism is the essential context to examine leisure practice ... Modernism has blurred the traditional bourgeois distinctions in the organization of sexuality and work and leisure experience. It has also blurred the divisions between work and leisure space. Under modernism, people look to leisure for experience of creative learning and growth. Work becomes a means to finance these ends¹⁸.

If, as according to Rojek, work has become a means to finance one's own leisure activity, it means that leisure as such has acquired an extremely important role in people's lives. This is why some researchers introduce new terms such as »culture of commitment«¹⁹ or »serious leisure«^{20,21}.

With the growth of creative use of free time, the growth of the industry which supplies creative activities also occurred (In Croatia, such changes have occurred around 1995. No research has been done in the field but the search through the Court Register results in a number of small firms that started their activities as hobby art centres around 1995 or later. A number of firms also changed their field of activity into hobby/art field (<https://sud-reg.pravosudje.hr/SUDREG3/index.jsp>). A personal communication with the director of the leading firm in the field in Croatia (Hobby Art Center Chemaco) revealed that people in Croatia do have more free time as is also

the world trend. Still, people in Croatia do not have more money but a number of them started to do hobbies as a means to gaining profit. (K. Presečan, personal communication, 25 February, 2005). Such industries are those which supply »ordinary« citizens with means for developing their creative skills (e.g. canvas, plaster, clay, decoupage, jewellery kits, etc.). Therefore, a number of specialized centres that supply more or less commercial hobby/art kits is present on the market today, and accordingly, an expansion of hobby literature is noticed.

Apart from the books, popular magazines have proved to be an excellent source of ideas, news, information about a favorite hobby, or have served as a stimulation for creativity. In the late 90-ies, a number of new magazines were born in Europe such as »Creare« (1999, Italy), Création Passion (1998, France), 100 idées jardins (1999, France), Burda Wohnen (1999, Germany), Garten & Wohnen (1999, Germany), Unikat (2003, Croatia), etc. The already existing magazines specialized for »home and living« subjects introduced new topics, which concern hobbyists or creative activities (Brava Casa – Italy, Casaviva – Italy, Art et Décoration – France, Maison & Travaux – France, etc.). Such magazines more or less regularly bring information about various hobby art or creative courses that are organized in principal nationally in the coming month(s).

As to detect popularity of creative courses a pilot research has been done applying a method of literature review. Randomly chosen copies of some of the leading European magazines specializing for »home and living« (Brava Casa, Casa e Giardino, Casaviva, Gioia Casa – Italy; Art et Décoration, Maison & Travaux – France; Garten & Wohnen, Burda Wohnen – Germany) and »creativity« (Creare – Italy; Création Passion – France) subjects have revealed some indicative findings. Out of twenty copies of the researched magazines, six of them included a special chapter advertising creative courses that were held. All of them were held nationally depending on the origin of the magazine, except one where an Italian magazine advertised a Swiss course.

Researching the subject of the course, the findings reveal great differences between mentioned hobby arts: they vary from very popular ones, such as cooking or flower decorations to extremely specialized such as illumination (ornamented initials). Table 1 shows the type of hobby art mentioned as well as the number of times a certain hobby is mentioned within the researched magazines.

The same researched magazines, apart from having a chapter dedicated to listing hobby art courses, also introduce various hobbyist or creative activities topics within other chapters. For instance, gardening is among the most often presented topics including specializations in gardening techniques, types of plants, plant care, suppliers, etc.

Sometimes, magazines also bring information on classic as well as on a very specialized cultural tourism forms such as the »Agatha Christie« or »Hercule Poirot« type (a stay in a small lodge where a murder story is introduced

TABLE 1
FREQUENCY OF APPEARANCE OF A CERTAIN TYPE OF HOBBY
ART IN THE MAGAZINES

Type of hobby art	Number of times mentioned
Cooking ¹	3
Home carpentry for women	1
Felt objects making	2
Paper art ²	4
Flower decorations ³	3
Fishing	1
Pomander & Pot-pourri	1
Table decorations	1
Painting on textile	1
Illumination	1
Basket making	1
Painting ⁴	2

¹ Including Cocktail making

² Paper restoration, Paper jewelry, Origami, and Gifts packaging

³ Garlands & top table flowers, Christmas flower decorations, and Festive flower decorations.

⁴ Including oils, watercolors, crayons.

and the lodgers are about to solve the case). Therefore, a strong change in interests is seen firstly in the »ordinary« lives of people and researched magazines serve to satisfy their »ordinary« needs for creativity. Secondly, through magazines, information about possibilities for »extraordinary« holidays, often also creative, is being offered.

Due to all these changes, the connection between tourism and creativity seems a success story in even more segmented supply – the so called »creative tourism«.

Creative Tourism and Hobby Tourism

Raymond defines creative tourism as a development from cultural tourism, which involves learning a skill on holiday that is part of the culture of the country or community being visited. Creative tourists develop their creative potential, and get closer to people, by actively participating in workshops and learning experiences that draw on the culture of their holiday destinations²². It is, therefore, even more specialized market niche within cultural tourism, which corresponds with the postmodern concept of tourism since it promotes experience activities.

Many tour operators offer such creative packages, which include drawing/painting courses, ceramics, cooking, etc. (examples of creative/hobby tourism holidays as full tourism product are those mentioned in the research; for more see <http://www.creativetourism.co.nz/>). Still, Raymond's definition of creative tourism insists on learning special skills, which are part of the destination culture. This is not always the case with the mentioned packages, which include creative courses that do not necessarily draw on the destination culture. Still, every

tourist stay out of his/her permanent residence, which includes his/her creative making of certain objects or learning a new skill, represents a creative expression of a tourist and can be considered creative tourism. Learning about local culture and making objects of local culture will certainly have a greater marketing value in the postmodern view of tourism.

Another specialized form of cultural tourism is »hobby tourism«. According to Wikipedia, hobby is a spare-time recreational pursuit. It is practised for interest and enjoyment, rather than financial reward. Examples include collecting, making, tinkering, sports and adult education. Engaging in a hobby can lead to acquiring substantial skill, knowledge, and experience. However, personal fulfilment is the aim²³.

In the same way, Encyclopaedia of the former Yugoslav Academy of Sciences and Arts (now Croatian Academy of Sciences and Arts) defines hobby as a preferred entertainment; a job (physical or intellectual) which is being pursued out of one's own satisfaction and not obligation²⁴.

Hobby is, therefore, a free time pursuit. The time during which one is engaged in a hobby can correspond to the holiday time but not necessarily. More often, a hobby is practiced during free time as an opposition to working time and does not correspond with the holiday time. Satisfaction, therefore, is one of the important characteristics of a hobby. Coming back to Rojek, it is often that work becomes a means to finance a hobby. Hobby is not practiced out of financial needs (although it can become a means for earnings), but on the contrary, engaging in a hobby will often require additional investments.

Sometimes, hobby can be practiced also while on holiday. Moreover, Stebbins considers cultural tourism as a hobbyist activity. He defines it as:

»the systematic and fervent pursuit during free time of knowledge for its own sake. Hobbyists have as their primary goal the acquisition of a broad, profound, non-technical knowledge and understanding of, for example, an art, cuisine, language, culture, history, or area of the world. Most acquire their liberal arts knowledge by reading, chiefly in books, magazines, and newspapers. But reading can be supplemented with direct participation in activities related to the pastime. This certainly holds for cultural tourists, who may even see reading and traveling as equally important and satisfying, or regard the first as supplementing the second.

Still, some cultural tourism is not a hobby. Whether travel for the purposes of direct participation qualifies as a serious leisure, depends in part on whether the pursuit of knowledge is systematic and enduring. A hobby is motivated by an intense interest sustained over many years, not over a mere 2 or 3 weeks of holiday time.... Thus tourists do not become hobbyists simply by taking one or two cultural tours. Such tourists are in effect »cultural dabblers«, casual leisure participants.... In short, being active and seeking participative experience, though necessary conditions of special interest tourism are neces-

sary, but insufficient conditions of its subtype, cultural tourism«²⁵.

Accordingly, the cultural dabbler is not a hobbyist and the cultural tourist is. Stebbins goes further and makes the difference between two types of cultural tourists. The »general cultural tourist« makes a hobby of visiting different geographic sites such as countries, cities and regions, taking in there some of the cultural forms mentioned above. The carrier of this hobbyist develops along the lines of accumulated knowledge and experience, which seem to get incorporated in an ever expanding set of personal generalizations about foreign cultures. This growing cultural knowledge is augmented by a growing practical knowledge, including how to interact with local people and attend everyday needs in unfamiliar settings. Both cultural and practical, this tourist's stock of knowledge is eclectic, typically composed of ideas about local arts, folkways, lifestyles, and histories, occasionally broadened in comparisons with geographic sites visited earlier.

The »specialized cultural tourist« focuses on one or a small number of geographic sites or cultural entities. This tourist repeatedly visits a particular city, region, or country in search of a broad cultural understanding of the place, or goes to different cities, regions, or countries in search of exemplars of, for instance, a kind of art, history, festival, or museum. Both types of cultural tourists are inclined to eschew the commercial husk surrounding their subjects of study²⁵.

Creative and hobby tourism can be considered as even more specialized forms of cultural tourism involving narrower target markets. In practice, they do not involve great numbers of participant travellers and are, therefore considered niches. Still, as creative/hobby tourism programmes are conceived as a main product and, therefore marketed towards travellers which incline to these activities, they have strength as a small but major tourism product for destinations.

Motivational Factors for Creative/Hobby Tourism

Migration theories enumerate factors, which have impacts on decisions to migrate. Two main groups of such factors are detected: outer or exogenous and inner or endogenous. The first ones are pull factors, and the second ones are push factors²⁶. The same theory can be applied to tourism. Pull factors are related to destination attractiveness or elements of destination that have the power to pull tourists to travel. Push factors are connected with the psychological aspect of tourism whereas tourism can be considered as an escape from everyday life. The focus is not on the destination attractiveness but on the fact that one needs to be moved from the »ordinary«. A combination of both pull and push factors is often applied.

Creative tourism, therefore, within the framework of travel/stay in the receptive destination includes creative learning about local culture. Creative making of local ob-

jects or learning a local skill can be, but are not necessarily a push factor. Creative tourist's motivation to travel can be the creative aspect of learning about local cultures but it is more often the case that creative tourism plays the role of the niche market: the main motivation for travel is getting to know a certain destination, and creative programmes are offered as an additional supply. If a traveller needs to choose between two destinations that are similar in quality, and one of them supplies a creative activity, it is more likely that (s)he will choose the »creative« one. Still, although creative aspect can be a strong pull factor, it is often not the only motivational factor. If we compare this to Stebbin's theory, creative tourism can be paralleled with cultural dabbling, therefore a non-hobbyist activity.

Hobby tourism, on the contrary has a strong push character since hobbyists travel as to meet colleagues-hobbyists or to see/buy the objects of their hobbyist activity while the choice of destination is often secondary. In certain cases it can play an important role but often the focus is not primarily on the destination. Primary motivation is the hobby itself.

Conclusion

Postmodern lifestyles have had a great impact on postmodern tourism in terms of its segmentation in narrow, specialized forms. Further changes that are taking place in everyday lives of people leave them with more free time that can be dedicated to hobbyist and creative activities. It also leads to further segmentation of previously specialized forms in the tourism sector, which is especially evident in the case of cultural tourism. Not only cultural tourism can be divided into its forms according to the object of visitation (such as museum tourism, heritage sites tourism, music events attendance, etc.) or according to geographical criteria (learning on culture in general of a certain destination or visiting various geographical regions in search for a certain cultural style), but it is becoming even more specialized within the concept itself. Creative aspects of cultural tourism or hobbyist activities as part of cultural travel (or even more often as a motivation for travel), are new forms of cultural tourism.

The enjoyment, that is the main characteristic of creativity and/or hobbyist activity, motivates people to include such activities in their travel. Tourism is no longer an escape from reality, rather reality becomes a substitute for a tourist activity. While at home, people are creative or engaged in a hobby and, this pleasure stimulates them to travel as to experience the same enjoyment in other parts of the world out of their place of residence.

These developments have opened space for many cultural sectors as well as for many newly established destinations. In this way, extremely specialized cultural sectors often referred to as »hobby art« such as lace making, weaving, ceramics, stencil, mosaics, decoupage, silk painting, etc. have become cultural tourism niches offering their target market a possibility to further develop their

hobbyist activity and to be creative at the same time while on holiday. Many destinations offer such courses and workshops, mainly targeting domestic travellers. Still, destinations that offer making a local object of culture or learning a skill that is original and unique can count on the foreign cultural tourism market. Often, such »packages« are wider and include a generic cultural supply complemented with creative activities, making such a journey an unforgettable one. Further development of cultural tourism niches is an opportunity for

communities that have an original product, and have not previously been on the tourist map at all to become tourist destinations for very specialized forms of creative tourism.

A Chinese proverb says: »I hear and I forget, I see and I remember, I do and I understand«. In line with post-modern tourism, where travel includes activity, news and education, this Chinese proverb seems to best reflect creative tourism as a cultural tourism niche.

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CIJEPANJE TURISTIČKOG TRŽIŠTA: NOVI OBLICI KULTURNOG TURIZMA KAO POSLJEDICA PROMJENA U SVAKODNEVNOM ŽIVOTU

SAŽETAK

U okviru koncepta kulturnog turizma, članak definira nove pojmove kreativnog i kulturnog turizma, koji se pojavljuju kao nove tržišne niše. Kulturni turizam usko je specijalizirano tržište, a kreativni odnosno hobi turizam još su više specijalizirani segmenti. I ti specijalizirani oblici turizma imaju svoje tržište čiji je rast vrlo vjerojatan i u skladu s promjenama u svakodnevnom poslu kao i promjenama vrijednosti ljudskih aktivnosti općenito. Te promjene utječu i na

sektor turizma, a očituju se u sve snažnijem cijepanju turističkog tržišta odnosno oblika turizma. Članak revidira teoretske pojmove kulturnog, kreativnog i hobi turizma pripremajući osnovu za primijenjene turističke programe. Analizira povijest kulturnog turizma kako bi detektirao promjene koje su se dešavale i koje su dovele do pojave kulturnog turizma. Također, analiziraju se i promjene u svakodnevnim životima ljudi te utjecaj koji svakodnevne aktivnosti slobodnog vremena imaju na turizam. Primjećuje se daljnje cijepanje kulturno-turističkog tržišta te pojava pod-oblika kulturnog turizma što se analizira putem istraživanja vodećih časopisa na teme životnog stila i kreativnosti. Članak predlaže moguću primjenu potisnih/privlačnih faktora na kreativni odnosno hobi turizam.