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CONCEPTS FOR INTEGRATING MUSIC AND MUSICAL TOURISM IN DESTINATION GROWTH

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Abstract:

Purpose – The aim of the research is to analyse the possibilities of implementing music and music tourism in innovative tourism offers and promotions, based on the results and systematic analysis of existing literature with specific application in the repositioning of Croatian tourism.

Research Design – The conceptual research provides a comprehensive insight into the way music is used in destination development. It focuses on various examples of the implementation of music tourism.

Methodology – The research includes a bibliographic analysis using the Bibliometrix software package via the Scopus and WoS databases, which were selected to provide an overview of previous research on the concept of using music in destination development and to develop recommendations for implementation.

Results – The results enable the identification of key determinants and concepts of musical offerings and promotions in Croatian tourism based on a systematic literature review and the specifics of Croatian tourism development at all levels.

Research Originality – The application of music in tourism, music management in tourism – audio management, represents an under-researched area of scientific and professional research and concrete applications in global and Croatian tourism. The paper offers concrete proposals and research based on key research concepts. On an applied level, this requires a complete re-evaluation of how destination tourism incorporates musical offerings into its development system.

Keywords: *Musical tourism, Tourist destination, Destination offering and promotion, Systematic literature review*

1. Introduction

Music and sound are becoming increasingly crucial elements of modern tourism, especially in the context in which music tourism is gaining in importance as a more attractive and stimulating form of tourism. Music and sounds can evolve into tourism visit motives based on musical events (Ballantyne et al., 2014; Borges et al., 2020; Hutabarat, 2022) and the development of museums, galleries and other facilities that represent the cultural-musical offer of a destination. Alternatively,

they can become essential components of an integrated product based on audio design that creates a unique experience for tourists (Liberato et al., 2019).

Music can evoke the past through the valorisation of traditional music as an element of cultural heritage (Long et al., 2014; Youngmi and Meng, 2020; Georgiou, 2023). It can offer an experience of the present (musical trends, forms and types of music) or a hope for the future (possibilities of digitalisation of music, use of artificial intelligence in audio design). Music plays an increasingly important role in the innovation of offers and the creation of advertising measures based on a musical logo or brand (music as a connection and symbol for a destination, digital advertising, social networks, especially TikTok) (Hultén et al., 2009).

Within the concept of destination development and defining the future based on the analysis of the current state and future trends, a crucial challenge is to transform the music and sound resource (enhancing positive impacts and eliminating negative impacts – noise) into a highly competitive tourism product and music experience (adapted to tourists and the local population) and a recognisable music market brand. Audio management plays a crucial role in the creation of music offers and promotions to achieve a unique experience and new tourism experiences of the destination. It is part of the process of redefining offers and promotions based on sustainable development and local values in order to increase consumption and profit growth (Grgurić, Stipanović, 2022:7). Music and sound take on the role of enhancing emotional experiences and at the same time representing the destination in the increasingly used forms of sound brands as a kind of audio identity (Fahey, 2014).

2. The role of music and sound in tourism

Music tourism is a subset of cultural tourism and is a specific niche in which the valorisation of music is a dominant element in the development of destinations. It varies in the profiling of music events and festivals and in the development of music offerings based on museums, theatres and music institutions. Music tourism has several subtypes, with festival tourism being crucial for the profiling of increasingly attractive music festivals (Amorim et al., 2020). Music events and festivals are aimed at both domestic and foreign tourists as well as the local population (DuPreez and Kruger, 2022). These events have the potential to enhance local culture and traditional values (Novello and Fernandez, 2016). Music events must appeal to the younger population and include both contemporary and traditional music to fulfil spiritual, sensory, social, intellectual and emotional values (Buljubašić, 2020:9).

Tourist offers associated with musical experiences involve the development of a destination with music as one of its dominant symbolic and/or semantic values (Gortan-Carlin, 2014). A prerequisite is raising awareness of the potential of music to minimise negative and emphasise positive impacts on the tourism offer and promotion.

Trompeta et al. (2022), Bustomi and Avianto (2022), Min et al. (2020), Han et al. (2017) list positive and negative impacts of music on destination tourism, including:

Examples of negative impacts of music and sound in tourism:

- Saturation of sound sources (musical and non-musical) on land and at sea
- Noise and sound pollution (construction noise, tourist events, etc.)
- Outdated technological solutions
- Standardized, uniform, non-creative offerings
- Insufficient stakeholder collaboration in creating musical content
- Music and sound as an undervalued resource

- Insufficient involvement of the local population in creating musical content
- Limitations and constraints on development to isolated entrepreneur and enthusiast content
- Lack of systematic and planned development of musical offerings and promotion
- Insufficient integration of sound and music in the acoustic presentation of the destination

Examples of positive impacts of music and sound in tourism:

- Multifunctionality: entertainment, cultural function, music in wellness
- Music as a standalone offering – musical tourism (music festivals, museums)
- Music as an integral element of the comprehensive offering
- Creating a musical atmosphere in audio design and audio ecology
- Multiple applications: offering, promotion, and audio branding
- Valorization of tradition, authentic musical offerings, and identity
- Profitability
- High level of involvement of the local community
- Innovative offering element (e.g., Zadar's Sea Organ)
- Innovative promotion element (synergy of traditional and modern music in promotion)

Music and sound can evolve into the identity and most important connection of a destination. Examples include Salzburg and Vienna as destinations for classical music (Guachalla, 2023), Varaždin in Croatia as a destination for Baroque music (Maričić, 2016), Liverpool as a destination for pop and rock music, Ibiza in Spain and Zrće in Croatia as destinations for electronic music and Omiš in Croatia as a destination for Dalmatian klapa singing (Grgurić and Stipanović, 2021). Examples of global destinations for music and acoustic tourism include stone gongs (Tanzania), music streets (California), canal bridges (Dublin), the city of Elvis Presley's music (Tennessee), the city of experimental music (Berlin) and the Coachella festival (California). The trend towards music museums is increasingly present in tourism offerings, such as the John Lennon Museum in New York or the Beatles Museum in Liverpool.

The importance of music and sound in tourism is increasingly recognised in academic and professional thinking on destination development, and the following section analyses a systematic review of the literature on the use of sound and music in tourism development.

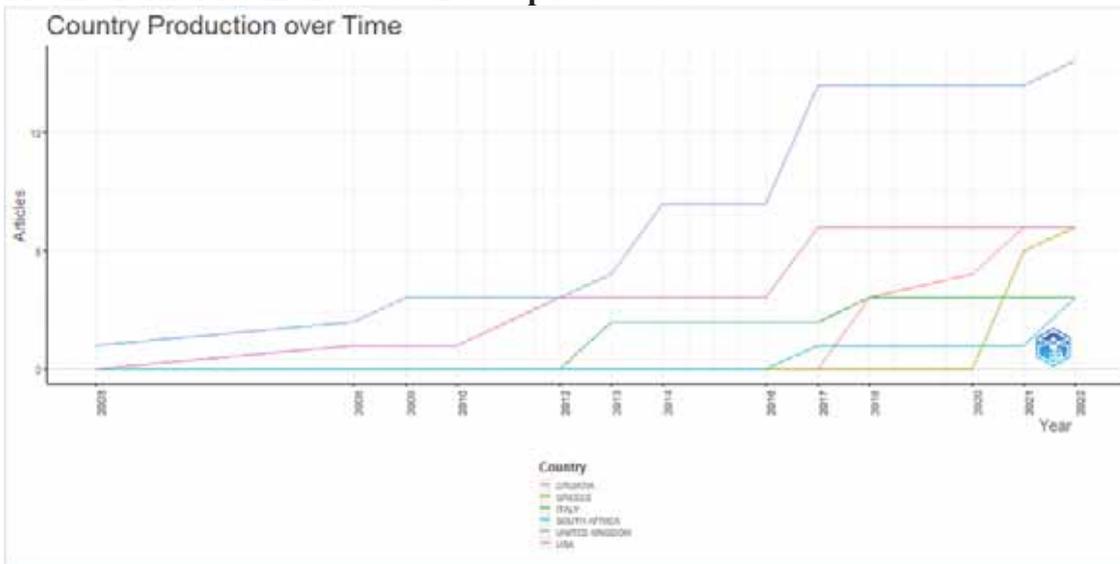
3. Music and sound in destination development - systematic literature review

A systematic literature review was conducted to identify relevant research articles. The review focused on the significance of music and sound in tourism, and keywords such as *musical tourism offerings*, *music and sound in destination development*, *music and sound in tourism*, *music tourism soundscapes in tourism*, *destination soundscape*, *acoustic environments in tourist destinations*, *destination promotion through sounds*, were used to select papers. The review was based on the Scopus and Web of Science (WoS) databases, and the analysis included articles published in the last 5 years, from 2019 to 2023. Only articles in the field of economics were included in the final selection to ensure a targeted analysis of economic aspects related to music and sound in tourism. The final sample for the analysis comprised a total of 50 articles. The selected articles were thoroughly reviewed and the final sample consisted of 11 articles in academic journals, 3 articles in conference proceedings and 1 chapter in a book. The final selection involved reading the entire database, indicating a comprehensive approach to understanding the selected literature. The bibliometric analysis, a quantitative method for

analysing bibliographic data, was performed using the Bibliometrix software package. This analysis provides insights into patterns of authorship, collaboration and publication trends.

The results of the bibliometric analysis showed that, on average, each of the 106 authors had one publication on the topic. The co-authorship index was 2.1, indicating moderate collaboration. The annual average number of publications increased by 8.84 %, which indicates a growing interest in the topic. The proportion of international co-authorship was 9.66 %, which indicates a certain degree of international collaboration in research.

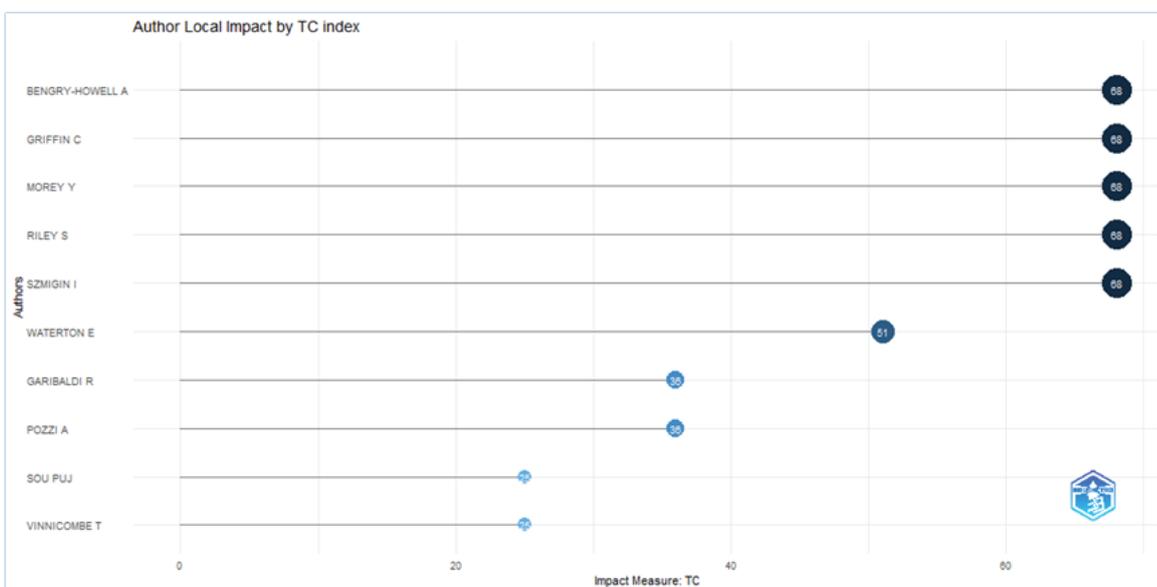
Picture 1: Articles in the WoS and Scopus databases



Source: Processed by the authors using the Bibliometrix software package

The highest number of published articles comes from authors in the United Kingdom, with 13 papers, and they have the highest citation rank. The majority of papers were published between 2020 and 2022, with an average citation rate of 9.9 times per paper.

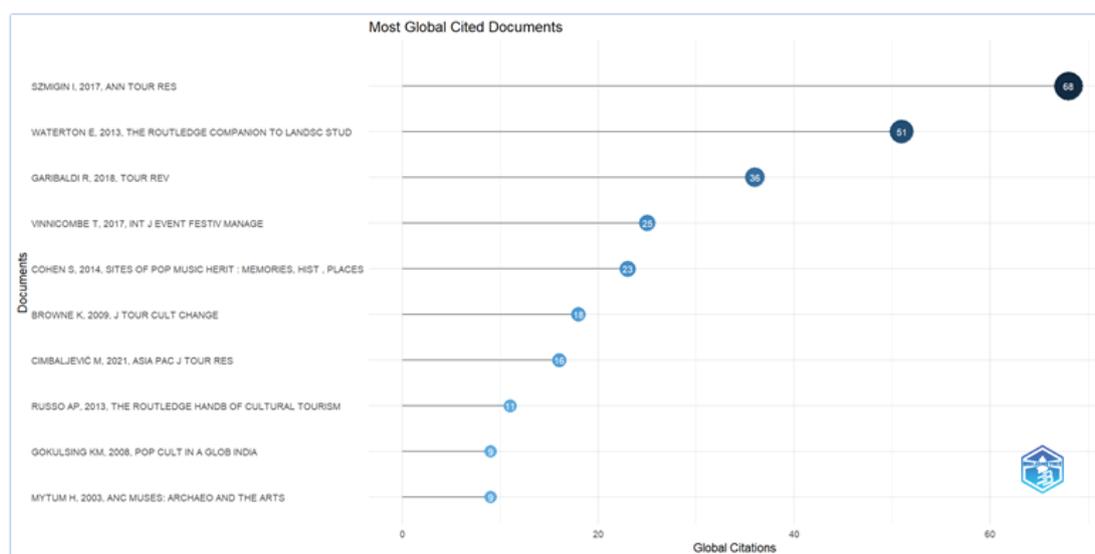
Picture 2: Impact factor by authors.



Source: Processed by the authors using the Bibliometrix software package

Bengry-Howell, A., Griffin, C., and Morey, Y. are the three most significant authors with the average number of citations per paper published in one year. The paper of author Bengry-Howell, A. explores the organization and management of music within music festivals that influence the creation of an authentic experience (Szmigin et al., 2017). Griffin (2018) investigates consumer culture at music festivals (Griffin et al., 2018), while Morey et al. (2014) also explore perspectives on significant transformations shaping music festivals.

Picture 3: List of papers by citation level



Source: Processed by the authors using the Bibliometrix software package.

The most cited article titled “Socio-spatial authenticity at co-created music festivals” in the journal *Annals of Tourism Research*, authored by Szmigin, I., Bengry-Howell, A., Morey, Y., Griffin, C., and Riley, S. in 2017, has 68 citations. In total, 5 papers have garnered more than 20 citations.

Picture 4: Word cloud



Source: Processed by the authors using the Bibliometrix software package.

The authors most frequently used the keywords festivals, music and tourism. Keywords such as sound, development of offers and promotions and music management were not found. The promotion of destinations based on music was rarely used in the WoS and Scopus databases. The search for keywords in the papers in the same period, promotion of music in tourism, promotion of music destinations and promotion of music tourism revealed 15 papers published in the last 5 years, from 2019 to 2023, including 13 scientific articles in journals and 2 papers in conference proceedings (two co-authored papers). A total of 33 authors, 30 from abroad and 3 from Germany, showed that most authors have published only one paper on the topic of music promotion in tourism. When summarising the offer and promotion of destinations based on music, authors mostly use concepts of creating tourism identity based on specific music genres. There are 156 publications in the WoS and Scopus databases, of which over 90% are empirical studies on destinations that have promoted themselves through music festivals and popular music.

Local traditional music and the promotion of traditional music in the development of destinations are represented in the WoS and Scopus databases in an extremely low proportion. Only 3 papers were found dealing with destination development based on traditional music with local identity, and all three papers are folk music centred.

The concept of managing destination development based on music is represented in a smaller number of papers. Only 6 papers were found to base their research on destination management based on music. Audio management as an overarching concept of managing offers and promotions in destination development as well as music in the strategic thinking of destinations was addressed by two co-authors, while other authors, 13 in total, used the concept of audio management in promoting a specific music genre as a motive for visiting the destination.

The quantitative indicators show that the importance of sound and music is being recognised in the design of tourism products and promotions, moving tourism from a visual experience to a multi-sensory experience that engages all the senses. Work focuses more on the creation of musical content and less on audio branding, and there is a lack of academic work based on the definition of audio management models for the systematic management of sound and music in the creation of music offers and promotions.

The results of the scientific literature need to be implemented in the development of Croatian tourism on the basis of a more active and systematic implementation of sound and music, taking into account the specifics of Croatian tourism (resource base, target segments, competitiveness, strategic development thinking).

4. Applied examples of valorizing sound and music in croatian tourism

The development of music tourism, musical offerings, and destination promotion must result from the strategic thinking of all destination stakeholders to systematically develop entrepreneurial initiatives in diversifying the offerings and musical identity, which will become predominant in destination selection (e.g., Ultra Split, evolving into a tourist synonym for the city of Split). Strategic thinking is based on the concept of development and the systematic implementation of audio management in the overall management model and continuous improvement for sustainable destination development. From the perspective of Croatian tourism development, the valorization of sound and music in offerings and promotions must align with achieving the strategic goals of the Sustainable Tourism Development Strategy until 2030¹ – strategic goal 1. Year-round and regionally balanced tourism (e.g., music events and festivals outside the tourist season) and strategic goal 3. Innovative and competitive tourism (e.g., innovative music offerings, digitalization opportunities in innovating music

¹ <https://mint.gov.hr/strategija-razvoja-odrzivog-turizma-do-2030-godine/11411>, retrieved 28.10.2023.

offerings and promotions), as well as the specific goals of the National Sustainable Development Plan until 2027 - specific goal 1. Development of temporally and spatially more evenly distributed tourism traffic and specific goal 2. Repositioning Croatia as a year-round authentic destination for sustainable tourism. The valorization of sound and music must also serve the purpose of achieving these goals. The innovation of music offerings and promotions should be implemented at all levels of Croatian tourism (destination level, various hotel and tourism companies). The development concept comprises the analysis of the current state of music offers and promotions in a situation analysis of the competitiveness of destinations, the definition of goals as well as concrete strategies and measures for the innovation of music offers and promotions in the repositioning of destinations as attractive music tourism destinations, events and festivals. Audio management synergistically connects all stakeholders in the development of music offers and promotions based on audio and acoustic ecology in the definition of audio events and experiences as well as audio branding to achieve strategic destination development. The innovation of the development concept and the improvement of audio management must be based on the knowledge gained from the results of scientific and professional research (analysis of scientific papers and professional studies) and the active participation of musicologists and professionals in the development of management models and tools. The profiling of the music offer and promotion must be the result of a focus on the target market segment (CRM), but also on the competition (business intelligence), with the active involvement of the local population in the profiling of the authentic offer (affirmation of traditional local music as a distinctive element in the presentation of its peculiarities).

Market research (Research on the current state of sound and music management in Croatian tourism²: Analysis of destination management attitudes and Research on the future state of sound and music management in Croatian tourism: Analysis of destination management attitudes) shows that there is no system for managing music (from the level of individual offer providers to the level of tourist destinations at all levels, to the level of Croatian tourism). Music is not included in strategic destination development planning. Although music concerts are the highlight of tourist events, practise shows that music in Croatian tourism is perceived as a means of entertainment that is subject to the tastes of the local audience rather than foreigners and is based on the personal preferences of the organisers and not on the analysis of tourist preferences (different demands and interests of domestic and foreign guests and the local population) or on the principles of evaluation and assessment of music events. Nevertheless, Croatia is recognised as a destination for music festivals due to successful entrepreneurial projects based on market postulates, and music festivals are becoming the main motive for tourists (e.g. Ultra Split, Sea Star Festival Umag, Rise Up Poreč, INmusic Festival Zagreb, etc.). Music events and festivals (e.g. Omiš Festival of the Dalmatian Klapa, Zlatne žice Slavonije Požega, Osor Musical Evenings, etc.) Music as part of the event programme (authentic events, e.g. Varaždin Špilberk, Varaždin Špilberk, Varaždin Špilberk). E.g. Varaždin Špancirfest, Čakovec Porcijunkulovo, Krapina Week of Kajkavian Culture, Krk Fair, etc.), music museums (e.g. Museum of Tambura in Slavonski Brod, Museum of Bećarac in Pleternica) are becoming key motives for tourists and destination brands. The research results demonstrate the need to rethink the inclusion of music in the tourist offer of destinations, with an emphasis on the affirmation of music tourism and all elements of music offer and promotion (music in accommodation facilities, music in wellness, music via loudspeakers in squares, music in the retail network, music festivals, music museums, music in promotion, etc.), all forms of music (concerts, music festivals, music parties, music workshops, music tours, sound therapies, music-inspired gastronomy), all types of music (pop music, rock music, traditional music, church music, jazz music, spiritual music). Music

² Stipanović, C.; Grgurić, D. Istraživanje sadašnjeg stanja upravljanja zvukom i glazbom u hrvatskom turizmu: Analiza stavova destinacijskog menadžmenta 2019., Croatian Tourist Board and Faculty of Tourism and Hospitality Management

is an expression of authentic offerings and the local population as presenters; music is an element of the universal offer (popular music of all forms and types) and an element of the application of digitalisation and artificial intelligence in contemporary music (electronic music). At the same time, it is necessary to think strategically about audio branding that clearly associates and emphasises the specific features of tourist destinations (e.g. tambura music as a determinant of Slavonia, klapa singing as a determinant of Dalmatia, and music in Roženice and Sopile as a determinant of Istria and Kvarner). The richness of intangible cultural heritage related to traditions or living forms of expression that are passed on from one generation to the next will be presented in four sections in the Google Arts & Culture and HTZ (Croatian Tourist Board) project in 2020: Knowledge of crafts, folk songs and dances, ceremonies and food, including klapa singing and the folk song bećarac. A successful example of audio branding is the “Sound Atlas of the Homeland” at Rijeka Airport, a six-hour sound composition that presents the sonic characteristics of Primorje-Gorski Kotar County through three of its components - Gorski Kotar, Primorje with its hinterland and islands, and their cultural and natural diversity. Audio branding can be based not only on musical performances as an accompanying element to trade fair presentations or promotional materials designed with sound, but also on the creation of a recognisable sound brand and logo to create a positive perception in the minds of potential tourists.

The future enhancement and use of music in tourism products and promotions must be based on the principles of audio management, as a result of market research analysis (analysis of tourists and local population, analysis of the potential of music events for attracting tourists, but also for the development of the destination and the local community), but also visionary thinking on how to turn music and sound into a recognisable product (affirmation of positive elements and elimination of negative elements – noise and sound pollution) and into a clear musical identity in repositioning the destination.

5. CONCLUSION

Music tourism is becoming increasingly important in the development of tourism products on a global scale, recognising and appreciating the specific characteristics of musical expression and the traditional values of a destination. In addition, universal popular music is being recognised and valued. The most crucial segment of music tourism is music festivals, which serve as the main motivator for tourists, and other music events, which are increasingly becoming an integral part of a destination’s overall product. At the same time, audio branding is becoming increasingly important, with destinations differentiating themselves from the competition through their musical logo. In the academic literature, the trends in the development of music tourism are analysed systematically and more comprehensively from the perspective of the music offer (especially music festivals) and less from the perspective of music advertising and audio branding.

The research focuses on specific studies at festival and destination level, with no application to global trends or the level of hotel and tourism companies. Autochthonous music in offers and promotions, which offers the opportunity to be used as a differentiating element and distinguishing feature for uniqueness and rich tradition, is insufficiently researched in scientific papers. The study shows that the scientific literature insufficiently examines the conceptual applications of music in tourism. Despite the increasing importance of music tourism for the growth of destinations, there is a conspicuous gap in academic research on the integration of music. Existing knowledge is primarily focussed on specific cases and there is a lack of comprehensive studies on the systematic integration of music in the development of destinations. Furthermore, the lack of scientific underpinning in the study of practical examples using music for destination development emphasises the need for further research

in this area. To promote deeper understanding and informed implementation, future studies should address the holistic integration of music into tourism strategies to provide a solid foundation for practical applications and contribute to the overall advancement of the field.

The results of scientific research need to be used for a stronger valorisation of sound and music in the development of the Croatian tourism offer and tourism promotion at all levels. Croatian tourism makes insufficient use of music and sound in its tourism offer and promotion, and there is a lack of systematic management and synergy in its implementation at all levels. The use of music and sound must be implemented both at the destination level and at the level of individual service providers (accommodation facilities, wellness centres). Music tourism based on festivals and the valorisation of musical heritage and audio promotion offers an opportunity to reposition Croatian destinations on the market as music and sound destinations (e.g. the Sea Organ and the city of Zadar). Music festivals can become an important motivator for tourist arrivals, while traditional music can become an important audio brand for destinations. The basic prerequisite is the implementation of the principles of audio management based on the synergy of all stakeholders and all management functions, focusing on culture, knowledge and tourists in order to enhance sound and music in achieving the vision of tourism development and market recognition.

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