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POSSIBILITIES OF MUSIC HERITAGE TOURIST VALORIZATION – AN EXAMPLE OF ISTRIA

Aleksandra Krajnovic
Ivana Paula Gortan-Carlin
University in Pula, Croatia

Abstract: The classic concept of a tourist offer belongs to the past. Today, tourists are motivated by visiting interesting destinations, rich with offer founded on autochthonous elements valorization. Culture, being a basic offer element in cultural tourism, should become a part of a so called creative tourism as well, in which a tourist – visitor is not only a tourist attractions passive observer, but an active participant.

Croatian tourist product indicates surfeiting and a certain «tiredness», so the classic forms of tourist offer, already behind us, have lost their key role of attracting tourist masses.

On the other hand, Croatia overflows with valuable tourist resources, many of which bear a stamp of autochthony. Such resources, allowing for some minor efforts, can be presented to tourists through adequate tourist valorization. However, the successful inclusion of those valuable resources in tourist offer is to be preceded by raising public awareness (and self-confidence) of our country culture wealth.

Music heritage is just one of the elements in Croatian tourism resource richness. One of the Croatian music heritage basic characteristics is the fact that each Croatian region is distinguished by a specific, characteristic music heritage. That is applicable to Istria as well, while the Istrian music scale, unique in the world, suggested for inclusion in UNESCO List of World Heritage, deserves a «special treatment».

In this work, the authors point to the necessity of tourist offer enrichment by the inclusion of cultural resources concerned with music, particularly in the case of Istrian region. That should be achieved through primarily organized offer of specific cultural itineraries, «Istrian music Paths», as a kind of «mix» of this cultural tourism form and other selective tourism types.

Moreover, in work is stated that tourism, through self-resources valorization, will retroactively have an impact on this valuable cultural resource preserving.

Key words: Folklore, music, music heritage, autochthonous music heritage, Istrian music scale, tourist valorization of music heritage.

¹ **Aleksandra Krajnovic**, Ph.D., Higher assistant, «Juraj Dobrila» University in Pula, Economy and tourism department, (subcontractor); City of Novigrad Tourist Board Tourist Office manager (Istrian Novigrad), Croatia; **Ivana Paula Gortan – Carlin**, M.Sc., «Rivarela» elementary school (Music school Sector), Novigrad, professor; Manager of a particular institution concerned with music called «Katedra Cakavskog sabora za glazbu, Novigrad», Croatia

INTRODUCTION

This work is based on the concept that tourism *core-product* is *tourist experience* (Prentice, Witt and Hamer 1989). Tourist experience is derived from myths, stories, imagination, history, especially the one that reflects the locality where tourists are situated, but also from the universal culture elements. Therefore, while traveling tourists search for lost authenticity through authentic experiences gaining (Mac Cannell 1989).

Being the consequence of *experience economy* concept (Pine i Gilmore), urban and rural areas are becoming important places where experiences for mass - consumption are being created and produced. Culture is arising as a basic experience economy raw material, and a culture tourism its particularly important part. Practice is the evidence of growing need for specific destinations or activities from packages offering *total experience* of a region or a particular culture. The necessity for activities including art and cultural heritage has been significantly increased (Richards 2002).

CULTURE PLACE AND ROLE IN CONTEMPORARY TOURISM AND CULTURAL TOURISM

In the postmodern world dominated by pictures, culture is significantly climbing on the scale of importance. That is applicable to tourism, too.

Culture place and role cannot be any more viewed in terms of a narrow culture tourism concept. Cultural tissue of a receptive environment is spreading through all the tourist system pores, and consequently should be the basic tourist offer element.

«Real» culture tourism means that culture is the basic traveling motivation. In other words, «real» culture tourism is constituted of tourists traveling for cultural motives - ones defined as cultural by tourists themselves (Richards 1998). However, culture in tourism can be considered relevant for tourists which mark it as a secondary, or tertiary motivation for visit, too. Secondary motivation is defined as a situation where tourist travels because of some other primary interest, but his or her touring includes cultural life, while tertiary motivation stands for a situation where tourist in principle has no intention of getting to know destination culture, but during his or her stay gets into a contact with local people, and maybe unwillingly gets acquainted with their way of life, that is, culture (Jelincic i Mesaric 2001).

Cultural tourism promoting primarily derives from the fact that it contributes to the better tourism quality. Researches demonstrate that cultural tourism contributes towards tourist consumption increase (Jelincic 2005) which is again tourist offer enrichment and visitors structure changes consequence.

Besides, cultural tourism development contributes to a tourist destination positive image creation. It is the image built on the local cultural diversity concept. Present-day cultural tourist searches for destination qualities which make it different from another locality. Culture takes over the role of elementary offer and thus sells the location, creating the tourist destination image on local / regional / national identity

(Jenkins and Jones 2002). Cultural sector is essentially connected with the image projected by places, and positive image is in principle created by strong and open culture (Jelincic 2005).

As opposed to local people, tourists take a different view of cultural resources. While local people consider primarily particular tourist product aesthetic value, tourists, apart from aesthetic value, search for the additional one. That can be, for example a particular vessel, jewellery, a doll or some other object which illustrates the culture, and to which tourist attaches some symbolic or spiritual meaning, at the same time being a kind of a reminder to a different culture visit (Palmer 1999).

Over the several past decads, except the appearing of the phenomenon of tourist cultural demand diversification, new tourism forms within the wider area of cultural tourism arised. Hughes (2000) emphasizes that within cultural tourism we can make a distinction between art tourism, heritage and historical tourism. Such a development indicates cultural concept broadening and interest specialization within that area. People that used to travel in search for a destination culture, today can look for a particular type of an art work, music or architecture. Regarding the fact that different tourist types have little in common, except predominantly belonging to the middle –class, talking about «tourist interested in culture» would be almost impossible in the future (Richards 2005).

Areas trying to use cultural resources for tourism development meet the additional challenge: the fact that most of the areas have specific culture is not sufficient any more. Contrary to this, those areas have to develop differentiated tourist product on the basis of their specific culture.

MUSIC HERITAGE – CLUTURAL HERITAGE PART AND TOURIST ATTRACTION

Inheritance attractions are the base of heritage tourism development. According to Garrod and Fyal (2000) inheritance attraction should be «cheap, available, attractive to a visitor, physically and intellectually accessible», balancing between visitors needs and protection imperative, and at the same time being able to retain place authenticity and integrity and being worth the spent money».

Increasing relevance has been attached to the inheritance attractions component known as *oral and impalpable properties* which include music, languages, oral tradition elements and so called *performing arts*.

Kusen (2002) classifies *folklore* as a tourist attractions subgroup and he calls it *Life and work culture*. The group Folklore includes the following elements: folk music, folk dances, customs, legends, urban legends and «UFO legends», while the tourists motives/activities deriving form this grup are, according to Kusen, professional, scientific and idle education, observing, listening, photographing and simmlar.

One of the most significant impalpable properties components, being an universal human inheritance part, is music tradition. In this connection it is stated that

purpose of music and its tools – instruments – shouldn't be restricted only to sound production. Traditional music and musical instruments convey the deepest cultural, spiritual and aesthetic civilization values and pass them over to new generations.

Folk song melodies can be the strongest component of some area identity (Kusen 2002). From ancient times music has been passed over through oral tradition, what, as well as its interpretation didn't require formal education. Music was available to the lowest classes and was created during their most important life moments. Consequently, it is one of the most «democratic» art, interwoven in every nation.

CULTURAL HERITAGE VALORIZATION THROUGH CREATIVE TOURISM

In recent years, cultural tourism has been developing more specifically, gaining a creative component. Rojek (1993) points out the *post-tourist* appearance who can play with tourist consumption signs, and who considers tourist experience a game not to be taken too seriously.

Moreover, tourist search for authenticity represents his or her looking for meaning – sense, or something that is lacking in his or her everyday life. Tourists seek different reality and different context which also includes cultural capital they constructed at home (Richards 2001).

Tourism offer holders are faced with a question: Every culture is unique, so why would the tourist want to see yours in particular? (Richards 2005). One of the possible solutions is identified by Richards and Raymond (2000) as «creative tourism», defined as tourism offering a possible visitor's creativity development through active participation in schooling or in gaining an experience characteristic for a resting destination. Consequently, creative tourism is based on transmitting local skills and experience to tourists in an adequate setting.

That form of tourism is one of the best ways for tourists to find authenticity in destination and approach it more closely. It is an important factor of tourism development particularly in peripheral areas (for example in Istria), while the different creative tourism offer forms can be incorporated in total tourist offer. Actually, the creative tourism represents a step forward if compared to culture tourism.

Creative tourism is different from cultural, not only in the way of tourist activity taking place, but in values created for tourist consumers as well. Top-quality creative tourism teaches tourists permanent skills. Creative tourism result is more than a material souvenir. Experience gained in creative tourism changes tourist in many ways. It gives him or her a mental souvenir possibly useful in everyday life, but also an experience changing his or her thinking about surrounding world and his or her place in it. In other words, it gives him or her an experience which contributes to his or her own identity construction.

So, the creative tourism main characteristic is transformation from material to immaterial tourism aspect, what involves sector focus transformation from completely economic view to one allowing for cultural, creative and aesthetic values (Garcia 2001).

Creative tourism can cover a wide range of activities as for example music, drama, visual arts, gastronomy, sport, languages and spiritual activities. For the reason of its rarity, value is more easily created; it can be developed faster than other tourism forms. It is more sustainable because it can not be degraded, consequently, constantly renewable, markedly movable, cheap and not requiring built infrastructure as cultural tourism (Richards 2005).

CULTURAL TOURISM – CONDITIONS IN CROATIA AND ISTRIA

Croatia is situated at the intersection of different cultures, religions, ways of life, what is reflected in its cultural richness and variety which represents a significant developmental potential in tourism.

Croatian conditions concerning cultural tourism development are not satisfactory. For years its development has been based on massive tourism, except from few cities like Dubrovnik where cultural tourism has been highly developed. Cultural tourism has been generally neglected, particularly in Croatian inland and in the hinterland of the coastal «much-vaunted» destinations. Cultural and tourist policy should be more connected. There has been barely no tourist valorization of culture - Croatian customs, rituals and way of living haven't been identified, packed up and transformed into a product so far (Cvjeticanin and Katunaric 1998). The truth is that Croatia, instead of using its own cultural specifics as tourist resource, is importing many cultural programmes.

Cultural tourism problems in Croatia are concerned with the lack of coordination between cultural and tourism policy, too.

Jelincic (2005) finds a relation between cultural and tourism policy as well as relation to other sector policies, providing that cultural policy is acceptable to local inhabitants, too. In this matter it has been pointed out that culture reflects national identity or at least helps in national identity construction. Krbec (2000) insists on the necessity of attaching more significance to spatial and ecological, cultural and traffic policy integration with global tourist policy. Krbec also states that tourism development strategies on all the levels (local and national in particular), according to world experts estimate, should define and support cultural destination identity maintainance, as an important overall tourist country development factor.

As a result of international obligations undertaking, the present Croatian Tourism Development Strategy (Republic of Croatia Ministry of Tourism being acquainted with it in 1993) is faced with obligations of priority activities integration in forming a so called direct tourism policy, what in fact a Valid Development Strategy stands for. Those obligations include, among others, designing a recognizable (autochthonous) tourist product (which form basically follows cultural heritage sustainability) as a tourist development process integral part.

Strategic guidelines determination of Croatian tourist development sustainability additionally presupposes standardization of approach in «sustainability» common grounds defining (McIntyre, 1993; Rátz i Putczkó, 2000) while achieving ecological, social and

cultural specificities sustainability. The latter, viewed in tourism context, implies support to all the culture differences forms of individual destinations. That differences serve the purpose of «resisting» the so called tourist culture phenomenon or visitors prevalent culture. Tourist meeting, as a cultural values transmission phenomenon should be used for cultural differences decrease and intensification of (tourist) authenticity experience and destination attraction (Krbec, 2000).

That means, orientation towards sustainable tourism development which, among others implicitly includes cltural and natural inheritance protection, as well as cultural tourism development.

When comes to a cultural tourism development in regional particularities context, Istrian region can serve as a prime example. Today, Istria has the most developed cultural and tourist programmes in Croatia. The biggest problem is that most of the cltural programmes are primarily organized for local inhabitants and home tourists. Programmes, mainly covered by appropriations, are not primarily created with the intention of cultural tourism development.

The research conducted by D. A. Jelincic in 2002 in Istria indicated that cltural and tourist planning has been done unsystematically, without cooperation between cultural and tourist sector. Programmes are carried out without market research, and even if it exists, it is mainly without expertise (Jelincic 2005).

CASE STUDY: ISTRIAN MUSIC HERITAGE AND ITS TOURIST VALORIZATION

Istrian music heritage can be divided into the following types: one deriving from classical music and the other coming from folk music of Croatian and Italian origin.

In classical music there are world-renowed persons that marked the part of Istria by living or being born there, as well as persons that in a particular time in their lives by their musical activity or work «indebted» the Istrian area. Behind this description are hiding music publisher and composer Andrea Antica (Motovun, Istria, cca 1470/80 – Venezia, after 1539), composer and organist Francesco Usper Sponga (Spongia or Sponza) (Porec, Istria, the second half of the 16th century – Venezia, 1641), ballerina Carlotta Grisi (Vizinada, Istria, 1819 – Saint-Jean, Geneva, 1899), opera composer Antonio Smaregljo (Pula, 1854 – Grado, 1929), composer Luigi Dallapiccola (Pazin, Istria, 3.2. 1904 – Florence, 19.2 1975) and an opera composer Franz Lehar, who was a naval orchestra conductor in Pula between 1894 and 1896, and during that time he composed his first opera «Kukuska» (more precisely in 1896).

Besides, an enormous richness has been found in Istrian folk music. From original, Istrian scale which is found in Croatian Littoral folk music too, to instruments, songs and dance. According to Renato Pernic (1997), Istrian folk music can be divided into five music folklore types: specific Istrian singing named «pjevanje na tanko i debelo», singing simmlar to keening named «bugarenje», church ceremonial singing, folk music form island of Susak and Italian ethnic community folk music.

What is the so called Istrian folk scale specific quality? Istrian scale, where half and the whole grade are exchanging, is in fact called «Istarska heksatonika», meaning six tones sequence. Istrian scale was at first registered by a composer and folk melodies writer Ivan Matetic-Ronjgov. During writing down the folk melodies and using folk music characteristics he turned to independent tone fixing, independent of scale, system and inflexible regulated music signs. «Every tone, every measure, stands for itself and corresponds just to its authentic sonud». This approach results form songs colour because while noting down the original untempered voice in note system the song colour shouldn't be changed so as to present a song as literal as possible, which, because of turning from untempered into a tempered system, is already changed.

The existing forms of musical heritage inclusion in Istrian tourist offer are as follows: folklore evenings (where except Istrian folklore heritage other regions songs and dances are being performed), evenings of Istrian folk music songs and dances, and a more modern approach to folklore elements with Istrian ethno-music, the most explicit in Tamara Obrovac songs and artistic interpretations. Organization of the mentioned events depends on local cltural institutions, tourist boards and associations that organize cultural evenings, or on the affinity of a person who works and makes decisions in such institutions and associations. That results in an extensive but content and time uncoordinated cultural and entertaining offer of different programmes which are promoted only by local flyers, and just recently in a monthly programme form for the whole region, that is, promotive publication «Sonda – an informer for a deep entertainment research».

Allowing for the fact that every local community - cultural programme ogranizer works individually, programmes are made without plan and coordination. Consequently, you can find in one day more music programmes of quality in different Istrian places, followed by few calm days, in other words days with low quality programme offer. Obviously, there is a necessity for an adequate way of offering tourists Istrian music heritage programme and cultural programme in general, being preceded by planning and systematic coordination between all the cultural programmes organizers and promoters.

If observing «Sonda» during the three summer months in 2005 and 2006, one can notice that the Istrian music heritage programmes are under-represented (Table 1.) in relation to the total number of happenings in the Istrian area.²

Culultural programmes are lacking intra- regional promotion. They are promoted by just one program- brochure distributed in all the Istrian places, with the print run of 22.000 copies, that is 20.000 in 2006. Besides, the upper illustration indicates that Pula, Rovinj and Umag (coastal developed tourist destinations) during the three summer months in the course of two years had neither one research genre programme. Contrary to that, it was once held in Barban, Dajla, Draguc, Kastelir, Pazin, Zminj, twice in Porec and Labin and three times in Novigrad in 2005. In 2006 several-days events »Nas kanat je lip» and «Zlatna sopela» were mainly represented in Porec, followed by Novigrad

² Note

„Sonda» informer covers programmes from Rijeka and Kastav as well, but they weren't observed in this work. In the mentioned period seven programmes of the Istrian and Croatian Littoral music heritage took place.

with three programmes, Fazana with two and Dajla, Labin and Zminj with just one. It is supposed that some programmes, not mentioned here, were held in other places (hotels or as a part of some organized evenings), but those data could be obtained exclusively by fieldwork, what results in more than obvious lack of coordination and information flow.

Table 1. An excerpt of programme from Istrian music heritage during tourist season 2005 and 2006.

Date	Day	The programme title	Place
3/6/05	Friday	Concert of folklore association Pazin	Pazin
3/6/05	Friday	33th meeting of singing choruses "Nas kanat je lip»"	Porec
4/6/05	Saturday	33th meeting of singing choruses "Nas kanat je lip"	Porec
19/6/05	Sunday	16th international encounter of contrabass players	Draguc
25/6/05	Saturday	3rd meeting of singing choruses called "klapa" and vocal groups	Dajla
2/7/05	Saturday	39th review of folk music and dance from area around Pula	Barban
10/7/05	Sunday	Folk music and dance review	Zminj
20/7/05	Wednesday	Evening of folk and traditional music	Novigrad
21/7/05	Thursday	"RKUD Rudar" Rasa, home folklore	Labin
22/7/05	Friday	"Klapa Kastav", a particular choruses singing called "klapsko" singing	Labin
24/7/05	Sunday	Mediterranean folk music concert	Novigrad
5/8/05	Friday	"Zasvirajmo i zakantajmo po Istrijanski"- concert of Istrian music	Kastelir
17/8/05	Wednesday	"KUD Uljanik" – folklore performance	Novigrad
2/6/06	Friday	34th meeting of singing choruses "Nas kanat je lip"	Porec
3/6/06	Saturday	34th meeting of singing choruses "Nas kanat je lip"	Porec
17/6/06	Saturday	"Fazanski tanac" – a review of students folklore from the Istrian County elementary schools	Fazana
24/6/06	Saturday	4th meeting of singing choruses called "klapa" and vocal groups	Dajla
29/6/06	Thursday	"KUD Svetvincenat»- folklore performance	Fazana
3/7/06	Monday	"Zlatna sopela"– 6th Mediterranean folklore meetings	Porec
4/7/06	Tuesday	"Zlatna sopela"– 6th Mediterranean folklore meetings	Porec
5/7/06	Wednesday	"Zlatna sopela"– 6th Mediterranean folklore meetings	Porec
5/7/06	Wednesday	Folklore performance – Istrian and Croatian folk dances	Novigrad
6/7/06	Thursday	"Zlatna sopela"– 6th Mediterranean folklore meetings	Porec
7/7/06	Friday	"Zlatna sopela"– 6th Mediterranean folklore meetings	Porec
8/7/06	Saturday	"Zlatna sopela"– 6th Mediterranean folklore meetings	Porec
4/7/06	Tuesday	"Zlatna sopela"– 6th Mediterranean folklore meetings	Porec
14/7/06	Friday	"Armonika zad Kastela" – the accordionist meeting	Zminj
29/7/06	Saturday	"Labinske konti"– traditional cultural event of customs around town of Labin	Labin
2/8/06	Wednesday	"KUD Dajla" – Istrian folk dances	Novigrad
16/8/06	Wednesday	"KUD Uljanik" – folklore performance	Novigrad

Source: Sonda, informer for deep entertainment research, Sonda, Porec, 2005, num 13 (June, 2005), num 14 (July, 2005), num 15 (August, 2005); Sonda informer for deep entertainment research, Sonda Porec, 2006, num 22 (June, 2006), num 23 (July, 2006), num 24 (August, 2006); http://www.istra.hr/hr/hr/kalendar_dogadjanja

In «Povecalo», an appendix of »Sonda» which describes some programmes, just a few Istrian cltural heritage events are presented more closely, which are as follows: «Nas kanat je lip» (2005), Town of Hum Celebration (2005), «Dvigrad festival» - Festival of an early music (2005,2006), (from description is not clear if it is an Istrian early music festival or early music festival in general), Run on Prstenac and «Zlatna sopela» (2006.)

In terms of content and time and space performance schedule, tourist offer based on traditional music heritage in Istria is insufficient and uncoordinated. Moreover, its better promotion through right time and high quality tourist informing about cultural programmes is impossible because in the creation of the above mentioned offer there is barely no connection with hotel companies, tourist agencies and other tourist subjects. Obviously, this specific tourist product should be approached differently. Marketing-value of the specific cultural tourism product depends on design, combination of elements that it consists of and on selling this product specific experience content.

In this respect, the organization of such cultural tourist programmes in Istria started with renovating houses of famous Istrian people, and turning them into museums or memorial rooms. Such an attempt can be exemplified by Antonio Smareglije's renovated room in Pula or «Ivan Matetic- Ronjgov» Institution in Ronjgi. Nevertheless, as after renovating and valorization follows marketing activity, we are faced with assignment of that programmes inclusion into tourist offer catalogues, as cltural offer elements. Moreover, as a part of music cltural offer, famous people compositions should be more often performed in their birth places. Thus, for example, in summer months Antonio Smareglije operas should be presented in nearness of Pula or Vodnjan, in an open or closed space, Luigi Dallapiccola works in Pazin, Andrea Antice humorous songs called «frotola» in Motovun and «Giselle» ballet in Vizinada. In view of the fact that Istria is not so big an area, the need for composer and events advertising in all its parts is more than obvious.

Compatible with the before described creative tourism development, as a apecific tourism product of this type, there should exist an «*Istrian music and dance school*». That school should be held during organized *Istrian folk atmosphere evenings* (with Istrian cuisine, singing, music – following the example of Spain evenings with flamenco and sangria) where tourists would be educated, and then would also try to perform the special Istrian singing called «na tanko i debelo» on their own, dance a typical Istrian dance called «balun» (just the basic steps), and some, more knowledgeable tourists, could try to play special Istrian instruments like «sopela» (simmilar to flute), «mih» (an instrument belonging to a bagpipe family), tambouritza, «triestinka» or contrabass regionally called «bajs».

Moreover, the tourist offer could be enriched with «Istrian music pathes». That interesting itineraries would include the tour of important points where the distinguished Istrian musicians lived and worked, places characteristic for Istrian singing and music, followed by an additional offer of other selective tourism products (gastronomic Istrian offer, hikes and cycling paths and simmilar).

This programmes offer, with list of attractions, should be published in all the tourist catalogues promoting Istria as a destination, followed by a calendar of «Istrian music heritage» events, which should be prepared in time and which would be distributed properly and in sufficient quantity. The latter would provide for informing tourists who are in Istrian destinations as well as ones just deciding on traveling. Those programmes should, consequently, become an element of agencies organized tourist packages. This task is to be carried out by local and county tourist board in cooperation with hotel houses marketing sectors.

The financing problem should be resolved in interaction between cultural and tourist department on all the levels. Cultural events shouldn't depend on individual will, but contrary to this, programmes should be created according to objectivity and competence principles, minding the idea of common good.

Cultural music tourism should be accompanied by high-quality souvenir offer which should be sold on the very place of the happening- programme performing, but also all over the Istria. That could be the souvenirs which would, after tourist returning home, provoke in him or her memory of an event, persons, performances and experience, such as picture postcards, posters, pens, pendants, T – shirts, ties with motives of the Istrian music heritage, folk instruments and simmlar.

PROJECT ORIENTED TOWARDS MUSIC HERITAGE PROTECTION AND TOURIST VALORIZATION – HOW TO PRESERVE AND VALORIZE MUSIC HERITAGE?

As early as 1935, while pondering upon ways to preserve music treasure, Ivan Matetic – Ronjgov wrote an article «Kako da sacuvamo nas folklor», translated as «How to preserve our folklore», where he gave guidelines on music valorization in tourist purposes, accheiving the higher aim: to preserve folklore (music heritage) form the «threatening» oblivion:

«If only we would have at least one intellectual of a Mate Balota stamp in some of our regions. Then, writing the articles with the upper title undoubtely wouldn't be necessary. Tradition would continue to exist centuries and centuries and our «rozenice» (special Istrian music instrument) would light-heartedly enjoy the famous Scottish bagpipes priviledge, which are shining at the most important royal ceremonies in England. (...) What should we do? Ronjgov wonders, aware of the necessity for an event arrangement where all the best and nicest from our area church and secular music would be presented, followed by every year competition of our best singers, players of «sopele» and dancers, every time in another place. The best period to realize that would be the «swimming season». Let the foreigners see, our appreciation of our antiquities. (...) On hearing the specific Istrian singing, they will, certainly, not scatter in all directions, as some of us may worry, rather the contrary, they will listen to the tones of an ancient tradition with interest. The more sophisticated man, the more interested in antiquity! (...) But, comfotingly, there are some recent attempts by society for Croatian Littoral tourism promotion regarding the issue. That association could as well help advertising our folklore maintenance. All the mentioned could be realized if ,at once, an organization for Croatian Littorate music folklore preserving is to be activated. That organization (with

headquarters in Zagreb) would be obliged to have one or more persons in some regions, intensively tackling, this, for our musical culture, burning issue».

Consequently, the upper cited piece of a text is an evidence of the already existing idea about two disciplines coordination, that is, music and tourism, for the common good.

International level projects. The UNESCO organization is undertaking different activities aiming at cultural diversity promotion as well as promotion of multilingual societies and tolerance. They serve the purpose of diminishing the culture standardization risk and represent a base for development of convention which will protect this kind of heritage.

UNESCO Collection of Traditional Music of the World, is one of its most striking programmes for protection and revitalization of impalpable cultural heritage, aiming at mankind riches dissemination, such as traditional folk and classical music, sacred music, music of rural and urban origin as well as music from folk festivities and gatherings (festive or carnival music) which includes singing, playing and dance. In other words, that are recordings, many of which done in situ, with the aim of presenting live music tradition as a social act between a performer and audience, and at the same time presenting a valuable inspiration source for modern artists – musicians, musicologists and traditional music lovers. Project initiated Alain Danielou in cooperation with International Music Council in 1961, while today UNESCO continues with project cooperating with International Council for Traditional Music. So far, some 115 titles were published.

European level projects. One of the most important European projects oriented towards cultural tourism development is creation and development of cultural itineraries as an important tourist offer segment. The project called European Cultural Itineraries was initiated in 1987 by European Council with the purpose of exploring the paths leading to the unique European identity creation. Today, this project realization is in charge of European Institute for Cultural Routes which in 1997 got its permanent residence in Luxemburg.

When including the particular itinerary in the Project, the most important criterion, according to the rules applied by the Institute, is that the chosen theme, beside being common for a few countries, strengthens the awareness of present-day Europe diversity. The theme must have its historical background, and should consider the common cultural heritage from the following three aspects: nation, migrations and important civilization movements.

Croatian and particularly Istrian conditions: One of the basic problems is the nonexistence of the united archive – data base about Croatian music heritage. That problem, as Kusen points out, is present in other tourist attractions types as well, and is indicative of the necessity for cadastre and tourist attractions atlases. In the case of Istrian music heritage, this archive is discovered on the spot, by recording and then writing down songs of singers, players of «sopela» and others. The most numerous archive of the songs written so far has «HAZU», that is, Croatian Academy of Science and Art – Department for Music in Zagreb. Moreover, they are being kept in the Croatian state archive in Zagreb, in Institute for Ethnology and Folklore Study in Zagreb, in Institution «Ivan Matetic – Ronjgov» in Ronjgi, in Radio Pula record and tape library, and probably in some smaller private collections. Obviously, there is no unique catalogue where the

whole musical heritage would be systematically listed, defined, that is systematized. It is proposed to open an institution specialized for music, for example Istrian Music Institute – that is its counterpart for the whole Croatia and for its individual regions – where the region music heritage would be systematically recorded, written down and catalogued. That would represent a base for defining tourist offer founded on music heritage. Probably, in the upper mentioned article, Ivan Matetic –Ronjgov also alluded to such an institution.

There is another important problem, and that is a need for education. If a project is to be realized, people working with tourist offer as well as local people should be educated on music heritage. The problems don't end here. The fact is that there is an obvious creativity and enthusisam deficiency.

Moreover, this is a complex multidisciplined activity which realization requires more institutions working in close coordination. That institutions are regional and local tourist boards, local cultural institutions which follow and valorize Istrian cultural heritage, Institute for Tourism, Institute for Ethnology and Folklore Study, «HAZU» (Croatian Academy of Sciance and Art) and a particular institution concerned with music «Katedra Cakavskog sabora za glazbu Novigrad». Besides, the connection with foreign organizations and institutions shouldn't be regarded less important. Actually, it is believed that the international connecting should be realized, when the project is already on the spot, and not after its introductory realization. In this respect it is possible to define an Istrian music itinerary as one of the traditional music itineraries of European regions.

This itinerary is particularly interesting to uneuropean nations: Chinese people, Russians, Americans, people from Autralia and others interested in folklore regions heritage.

And finally, the valorization of Istrian scale as unmaterial cultural treasure of UNESCO world heritage would be of paramount importance. In fact, that project was presented to the Ministry of Culture in 2002., but it wasn't nominated so the request should be reviewed.

The very inclusion of Istrian scale and Istrian song in World Cultural Heritage List, besides its cultural, traditional and artistic unquestionable value, would provide for its required institutional support which would, at the same time, become a base of its total valorization. That appreciation would ensure basic assumptions in rendering an atmosphere for that project revival.

The stated proposals should be The Office for Cultural Tourism activities constituent part. The mentioned office, founded in 2004 as a part of Croatian Tourist Board, could play a role of a coordinator of music heritage regional valorization activities on the national level. Recently, the Istrian cultural agency has been founded. That agency aims at Istrian culture promotion, advisory services, sponsorship for cultural programmes, creating cultural itineraries which would be promoted in tourism and simmilar. One of this agency assignments should involve cltural valorization which certainly includes the music heritage valorization, too. Such itineraries would include different tourism forms as well and, combined with different activities – sport, science, ecology, whould offer the experience of life in Istra.

The further steps would be of operative character, and the phases to be involved are as follows:

1. organizing the round-table talks about the exhibited project of music valorization with all the relevant region subjects,
2. appointment of a competent committee of five or six people, with the aim of operative project designing,
3. defining the project operationalization, with the proposal of dynamics and holograms, as well as expenses and assignments distribution,
4. including similar foreign experiences,
5. marketing activities: defining project visual identity, organization and coordination of cultural and tourist programmes with music heritage elements, defining marketing programme, including tourist subjects and tourist destinations in marketing programmes,
6. realization and control of project application,
7. integration into international projects.

The following are suggested as project holders: Tourist Board of Istrian County, Management Board for Tourism and Trade and Management Board for Istrian County Culture, Popular open educational institutions, science and professional institutions and others.

CONCLUSION

Croatia is faced with a demanding assignment of its own image redefining and using culture as a main resource in image creation. Resulting from cultural differences and specific qualities between individual Croatian regions, culture tourism in Croatia should be created through regional development as a total Croatian tourist offer development, a fan of different cultures in one country. The idea and the project of Istrian as well as other Croatian regions traditional music heritage integration in tourist offer brings many advantages such as: national (regional) cultural heritage promotion, creating our own identity awareness, richer tourist offer, employing possibilities, creating a destination image, a change in visitors structure and others. Besides, cultural heritage gives a tourist destination a stamp of authenticity and diversity.

This tourist offer forms benefit, as well as cultural tourism advantages in general, would be applied to the whole society. Furthermore, the project should involve tourism and culture sectors, state, local people, tourist, cultural, science and educational institutions. If those activities are to be realized there are some problems to be solved such as: funding, the lack of coordination between culture sector and tourism sector, incoherence between economy and tourist policy holder on one and science institutions in the field of culture and tourism on the other side, inadequate marketing of cultural programmes and others.

Traditional cultural heritage is an unomittable tourist product element of all the Croatian regions. In connection to this the rich Istrian music heritage could be better exploited in tourist purposes, for one-day or several-days organized tourist stay, organized excursions or programmes, and all that aiming at cultural tourism strengthening and the more and more searched creative tourism. Retroactively, cultural

tourism development, particularly the active one, would have an impact on valuable Istrian music heritage preservation and on the tourist and local people education.

Some world destinations are already incorporating their «creative capital», primarily their culture – into their development policy. At the extremely competitive tourist market, the possibility of «creative tourist industry» development through innovative products development attracting visitors will be of paramount importance. Creative tourism can help destinations in creating, the so important at the postmodern tourist market, «their own story», what is certainly applicable to Croatia.

The presented project, as well as other similar cultural and creative tourism development projects in Croatia, is offering a variety of possibilities, among which the functional interaction between culture in tourism and tourism culture stands out in particular.

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