

DEVELOPMENT CONCEPT AND STRATEGY FOR CREATIVE TOURISM OF THE KVARNER DESTINATION

Scientific paper

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Abstract

Purpose – This paper explores the current condition and the possible development perspectives of creative tourism in the tourist destination of Kvarner.

Design – The research starts with a broadened conceptual definition of creative tourism which denotes meeting the tourists' needs within the development of a creative potential in the acquisition of knowledge and new experiences relating to the holiday destination. Based on the research of new creative tourism trends and the analysis of the current state of creative and cultural offer in the Kvarner destination, the paper aims to set the goals and define the means to innovate the operational strategies in order to reposition Kvarner as a creative tourism destination.

Methodology – The research is based on an analysis of the current situation (surveys, focus groups, confronting attitudes of stakeholders) and the perception of the future, as well as the author's situational analysis and development scenario analysis. The subject has been insufficiently explored and represents a development of the Kvarner cultural tourism development concept and strategy. The main limitation of the research lies in the small sample of the surveyed management attitudes, due to a lack of creative tourism awareness, which in turn results in the lack of Kvarner creative tourism strategies and management.

Findings – With the development of creative tourism, the Kvarner destination can become recognizable as a destination providing a new, differentiated offer on the market, based on authenticity and creativity all in accordance with the specific needs of contemporary tourists and new tourism market trends.

Originality – The research both raises new questions and offers qualitative solutions with the goal of qualitative transformation of Kvarner tourism through a continuous improvement of all segments of creative tourism. It further raises the question of synergy of different micro-destinations' offer in branding Kvarner as a destination of creative tourism. The originality of the work stems from theoretical determinants, the authors' attitudes, and the results of tourists and management research.

Keywords development strategy, creative tourism, Kvarner, repositioning

INTRODUCTION

The growth in the number and quality of cultural attractions in the world and on the European tourism market raises new possibilities in creating new, differentiated elements of the tourist offer. Creativity in tourism development can be interpreted through a whole integrated series of different elements of both the supply and the demand that encompasses the totality and complexity of the destination's perception. In these considerations and strategies, there is a momentum of creative offers that meets the creativity demands of the contemporary tourist market. In modern life, the notion of creativity is increasingly growing in importance and complexity in both the supply and the demand. As a form of cultural tourism, creative tourism is being increasingly

recognized in modern conditions and considerations of the cultural destinations' offer development around the world, but also represents the possibility of a qualitative transformation of Kvarner and its tourism.

1. THEORETICAL PRINCIPLES OF CREATIVE TOURISM

The basic understanding and development of the notion of creative tourism cannot be seriously approached without interpreting and understanding the development of cultural tourism, more prominently mentioned in the last twenty years, even though culture as a motive has been present since the early stages of tourist travelling. Cultural tourism is that form of tourism in which the cultural attractions are the main motive of visiting and staying in a particular destination, but it does not provide creative potential. In line with the increased emphasis on creativity, the authenticity of the destination and its resources gains in importance as well; i.e. the indigenous values that provide an enhanced travelling experience gain recognition. Shore¹ suggests that the desire for "local cultural experiences" is gaining credence among international travellers who desire a more authentic experience when traveling abroad. It is no longer just about seeing key cultural heritage icons, but rather immersing oneself in the culture at large.

As a potential form of tourism, creative tourism was first mentioned by Pearce and Butler in 1993, although they do not define the term itself². Richards and Raymond³ were the first to define creative tourism as tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are taken. Creative tourism⁴ is more directly concerned with the development of the individual, and is, as such, more closely related with inner-directed lifestyle. UNESCO⁵ defines creative tourism as travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and that creates a connection to the residents and their culture. According to Volić⁶, creative tourism is a new concept - a framework for different forms of tourism, which includes existential authenticity, creativity and individual creation of experience. According to Rudan⁷, instead of a static cultural offer, creative tourism as a special form of tourism creates a new dimension that meets the modern traveller's need for creativity and participation in various workshops, educational programs and a variety of creative activities (arts, heritage, nature, the destination's peculiarities), and thus creates a true,

¹ Shore, S., „Cultural and heritage tourism – international“, *Travel & tourism analyst*, No. 8, 2010, 12.

² Richards, G., „Creativity and tourism: the state of the art“, *Annals of tourism research*, Vol. 38, No. 4, 2011, 1237. (www.sciencedirect.com accessed: 2.5.2012.)

³ Richards, G., Raymond, C., „Creative tourism“ *ATLAS news*, 2000, No. 23.

⁴ Richards, G., „Cultural tourists or a culture of tourism? Developments in the European cultural tourism market“, *Innovations in cultural tourism: proceedings of the 5th ATLAS International conference innovative approaches to culture and tourism, 1998*, Rethymnom, Crete, (ed. Buther, J.), ATLAS, Tilburg, 2001, 7.

⁵ UNESCO, *Towards sustainable strategies for creative tourism: creative cities network: discussion report of the planning meeting for 2008 Internationale conference on creative tourism, Santa Fe, Nwe Mexico, october 25-27,2006.* , (<http://unesdoc.unesco.org/images/0015/001598/159811e.pdf> - accessed: 11.1.2014.)

⁶ Volić, I., „Egzistencijalna autentičnost kao osnova za kreativni turizam“, *TIMS Acta*, No. 4, 2010, 24-25.

⁷ Rudan, E., „Razvojne perspektive kretivnoga turizma Hrvatske“, *Ekonomska misao i praksa*, Vol. 21, No. 2., 2012, 719.

authentic experience of the destination. When talking about the creative tourist, it must be emphasized that the main motive is the personal creative experience which varies with each individual and is determined by various factors such as education, hobby, leisure, etc. In discussing cultural tourism, McKercher⁸ points out that different people have different abilities to engage in cultural and heritage attractions, depending on a variety of factors. Richards⁹ states that creative tourism encompasses a wide range of activities, including music, drama, visual arts, gastronomy, sports, languages and spiritual activities. According to Richards¹⁰, the types of creative tourism experiences in the tourist offer can be interpreted in different ways as the creation of networks, itineraries, courses and events and the importance of creative tourism in the tourist destination development is continuously increasing.

2. THE ROLE OF CREATIVE TOURISM IN THE DEVELOPMENT OF TOURIST DESTINATIONS

Every tourist destination tries to adapt to the new tourist market demands and stand out through the development of innovative products. Many cities/regions began searching for new development models, bringing the idea of 'creative industries', including tourism, more attention. Creative industries are especially popular in the 'experience economy' 'entertainment economy' or 'educational tourism' context.¹¹ As creativity essentially involves adding something new to existing tourism products¹², it is an essential source of innovation. A creative destination is able to generate profit from innovation, culture, research and artistic production, and thus strengthen its own identity capital¹³. The main motivation for travelling to certain destinations is often not the creative offer, but rather the wish to explore the destinations, with creative programs as part of additional offer¹⁴. Creative tourism as a process¹⁵ can develop more quickly than other forms of tourism. In planning the development of this form of tourism, it is particularly important to understand the value of cultural and historical heritage, since imposition of creative tourism development (especially the part based on heritage) can also produce bad results, for both residents and tourists. What is especially important and crucial is the principle of sustainable creative tourism. Fernandes¹⁶ states that comprehensive planning for creative tourism development is

⁸ McKercher, B., „Towards a classification of cultural tourists“, *International journal of tourism research*, 2002, No. 4, 31.

⁹ Richards, G., „Od kulturnog do kreativnog turizma: europske perspektive“, *Turizam*, Vol. 50, No. 3, 2002, 234.

¹⁰ Richards, G., „Tourism development trajectories – from culture to creativity?“ *Econtros científicos – tourism & management studies*, No. 6, 2010, 9-15.

¹¹ Tan, S., Kung, S.-F., Luh, D.-B., „A model of „creative experience“ in creative tourism“, *Annals of tourism research*, Vol. 41, April, 2013, 155.

¹² Ihmaki, P., „Geocachers: the creative tourism experience“, *Journal of hospitality and tourism technology*, Vol. 3, No. 3, 2012, 170. (www.emeraldinsight.com – accessed: 13.9.2013.)

¹³ Sepe, M., Di Trapani, G., „Cultural tourism and creative regeneration: two case studies“, *International journal of culture, tourism and hospitality research*, Vol. 4, No. 3, 2010, 215.

¹⁴ Jelinčić, D. A., „Kulturni, kreativni i hobby turizam: čipkarstvo kao tržišna niša“, *Festivali čipke i kulturni turizam*, Turistička zajednica grada Lepoglave, Grad Lepoglava, 2006.

¹⁵ Richards, G., 2002, op. cit. 234.

¹⁶ Fernandes, C., Cultural planning and creative tourism in a emerging tourist destination, *International journal of management cases*, Vol. 13, No. 3, 632. (http://www.ijmc.org/Current_Past/Vol_13.3_files/IJMC_13-3.pdf – accessed: 1.6.2012)

crucial for assuring positive visitor experiences, benefits for local residents and minimal adverse impacts. Tourism planning must be locally driven and focused on the connections between cultural resources and the life of the community itself.

Every destination can be creative, i.e. develop creative tourism, given that it allows the development of such tourism products that will attract the tourists who want to gain new experiences while staying in a tourist destination. The possibility of developing creative tourism as a segment of the destination's cultural tourism depends on the realization of the following facts¹⁷: the destination stakeholders' own creativity is essential for creative tourism; the development of tourism must not destroy the cultural and natural values and resources, i.e. the development must have a sustainable basis; even destinations that do not have enough cultural resources can develop creative tourism; and that this form of tourism is an upgrade of the destination's existing tourism product.

Lindroth, Ritalahti and Soisalon¹⁸ suggest that creative elements could also be brought into the destination development and management work in order to guarantee success in the ever increasing competition between destinations. Many destinations recognized the importance of developing creative tourism, both on the world market (Santa Fe, New Zealand, etc.) and the European tourism market (Creative Austria - creative arts, crafts and culinary holidays in Austria, Barcelona creative tourism, Ibiza, Creative Paris, etc.). The international organization Creative Tourism Network promotes those destinations that are fostering creative tourism.¹⁹ In Croatia, the documents and strategies have not yet systematically considered the development of creative tourism. The first document that highlights the concept of creative tourism is the Croatian Tourism Development Strategy until 2020²⁰, issued in 2013. It predicts a growth of creative tourism that allows a more active involvement of visitors in the local culture, and supports the growth of smaller, specialized service providers accordingly. The Kvarner destination can become the leader of Croatian creative tourism.

3. ANALYSIS OF THE CURRENT STATE OF THE CULTURAL AND CREATIVE TOURISM IN THE KVARNER DESTINATION

The Kvarner tourist destination belongs to the Primorje-Gorski Kotar County (PGC), located in the west of Croatia, covering an area of 3,382 km² and 305 thousand inhabitants. It comprises the territory of the town of Rijeka, the north-eastern part of the Istrian peninsula, the Kvarner Bay islands (Krk, Cres, Lošinj, Rab), the Croatian Littoral and Gorski Kotar. PGC consists of 14 towns, 21 municipalities and 536 settlements²¹. As a tourist destination, it accounts for 20% of total arrivals and overnight

¹⁷ Rudan, E., 2012, op. cit., 721.

¹⁸ Lindroth, K., Ritalahti, J., Soisalon-Soininen, T., „Creative tourism in destination development“, *Tourism review*, Vol. 62, No. 3-4, 2007, 55.

¹⁹ *International organization Creative Tourism Network* (<http://www.creativetourismnetwork.org/cms/> accessed: 4.2.2014.)

²⁰ Ministarstvo turizma, *Strategija razvoja turizma do 2020.*, Ministarstvo turizma, Zagreb, 2013. (<http://www.mint.hr/UserDocsImages/130426-Strategija-turizam-2020.pdf> accessed: 10.1.2014.)

²¹ *O županiji – Primorsko-goranska županija*, (<http://www.pgz.hr/ozupaniji.html> accessed: 1.2.2014.)

stays in Croatia²². The fact that coastal towns account for 99% of all overnight stays in the Kvarner region, while 85% of these are realized in the summer months, indicates a strong prevalence of “sun-and-sea summer holidaymaking” and a high seasonality of the destination.

A survey²³ of the attitudes of tourists, residents and tourism management about the quality of the 37 elements of the Kvarner tourist offer was conducted in 2011, confirming the reality of insufficient and incomplete offer. The analysis of the results shows that all of the respondents are satisfied with the natural preconditions, but unsatisfied with the concrete offer contents and elements, such as health, sports or juvenile contents. The tourists tend to give the highest marks to the cultural and historical heritage (5.21), while lower marks are given to cultural contents (4.85)²⁴. The management gives the highest mark to the cultural and historical heritage (5.20), and the lower average mark of 4.80 to the cultural contents, while the residents give the marks 4.88 and 4.12 to the cultural and historical heritage and the cultural contents respectively. The high marks given to cultural and historical heritage by all groups indicate the need for its valorisation in the tourist offer, while lower marks given to cultural contents call for a reconsideration of the quality and quantity. These indicators raise the possibility of the development of the Kvarner Bay creative offer.

The Master Plan of Tourism Development of the Kvarner Destination does not recognize Kvarner as a possible destination for the development of creative potential, i.e. the possible development of creative tourism. The Strategic Tourism Marketing Plan of the Kvarner Region²⁵ differentiates the following key factors of cultural tourism success in the Kvarner region: the destination attractiveness (destination attractiveness stemming from its urban and architectural features and expressed authenticity - small medieval towns, urban solutions that have evolved through time, the diversity of cultural attractions); the content (variety and quality of cultural contents, including events, institutions, traditional values, and all other required tourist infrastructure); tourist interpretation (highlighting cultural attractions, routes, interpretive panels); space availability for events (different spaces for different types of events). The following factors at the level of offer holders are especially important in the creative tourism segment:

²² *Turistička zajednica Kvarnera: turistička statistika*. http://www.kvarner.hr/business/turizam_na_kvameru/Turisticka_statistika/Prosinac2013 accessed: 17.2.2014.)

²³ The survey was conducted by the authors of the project Research of Destination Tourism, Faculty of Tourism and Hospitality Management, Opatija. The study was conducted in 2006 and 2011, when 1989 tourists, 1693 residents and 251 managers were interviewed. Their attitudes were evaluated on a scale from 1-7 (1 - extremely low satisfaction, 2 - low satisfaction, 3 - middle and lower satisfaction, 4 - medium satisfaction, 5 - medium and higher satisfaction, 6 - high satisfaction, 7 - extremely high satisfaction). The authors of this study were members of the research team.

²⁴ Blažević, B., Peršić, M., (ed.), *Istraživanje turizma destinacije*, Fakultet za menadžment u turizmu i ugostiteljstvu, Opatija, 2012.

²⁵ *Kvarner: strateški marketinški plan turizma 2009-2015.*, Turistička zajednica Kvarnera, Institut za turizam, Zagreb, 2009.

- interactive content offer (e.g. tours, sightseeing, events, gastronomy);
- educational content offer: from information (e.g. billboards, printed flyers) to 'do it yourself' activities (e.g., courses, tastings). Connecting to the local heritage contributes to the advantageous feeling of authenticity;
- meeting multiple needs: creating cultural tourism products that meet different customer motivations; e.g. education, entertainment, etc.

The process of creative tourism development, beside the creative potential of the resource base and the creativity stemming from the landscape itself, needs to include the involvement of tourists, as well as the creative potential of the tourist offer holders and the tourism policy makers. In this regard, a survey using questionnaires and focus group debates was conducted, viewing the destination management as possible initiator and facilitator of creative tourism development. The survey included 32 respondents that, holding various positions within the tourist destination of Kvarner, create the tourism policy or produce new elements of tourism offer. The survey, interviews and focus group debates²⁶ were conducted in January of 2014, when Kvarner occupancy is extremely low (seasonal tourism), in order to encourage reflection on the development of creative tourism as one possible form of tourism important in reducing the seasonality of Kvarner. All of the respondents affirmed the existence of various forms of cultural offer (old urban core, religious buildings, monuments, concerts, events, museums, galleries, traditional customs, etc.) in their Kvarner micro-destinations. About 40% of the respondents confirmed including certain temporary forms of creative offer in their cultural offer (often stressing that the offer is not tailored for tourists only, but also the local population), mostly:

- creative workshops: art workshops, ceramics, visual arts, children's creative workshops, cooking classes, folklore, etc.
- educational programs: traditional boat races, tasting local cuisine, traditional fishing, but also a variety of educational programs for the local population - preparation of authentic dishes, etc.
- recreational programs: adventure racing, hiking, fishing, biking tours on Učka and the islands, etc.

In accordance with the answers on the share of creative offer in the destinations cultural offer, the average marks fully correspond to the participants' marks and ratings given to the tourists' current interest for various forms of creative tourism. Creative workshops got an average grade of tourist interest of 2.88 (on a scale 1-5), educational programs 2.88, recreational programs a slightly higher average grade of 3.77, as well as other additional elements of creative tourism such as fishing tours and water sports. The respondents believe that the Kvarner destination has untapped potential for the development of creative tourism, so far underrepresented (only individual programs of individual Kvarner micro-destinations), although the above-mentioned strategic documents highlight these resources (without recognizing creative tourism per se). Furthermore, the respondents give importance to the role of the local population, important as a potential engine of growth of the destination's creative offer and small enterprises, all with the goal of meeting the demands of creative tourism market (for

²⁶ The focus group and the confrontation of attitudes of the Kvarner tourist offer creators were attended by 10 participants, providing the basis for the research results.

example, creating authentic dishes, traditional utility objects, fishing, etc.). When it comes to the driving force of the Kvarner creative tourism development, the respondents gave different answers, but most accentuated the tourist board and other destination's stakeholders (associations, municipalities and cities, hotels, restaurants, travel agencies, sports associations, etc.) as the main coordinators of the development. When it comes to potential funding sources, the following are most often mentioned: the local government and tourist boards, legal tenders, EU funds and private sources. Most respondents believe that creative offer cannot become the primary motive for visiting a destination, but that it could be developed as a form that complements the off-season offer and reduces the high degree of seasonality in Kvarner. Some believe that creative tourism is an important added value, i.e. an important additional product that could have a significant impact on the number of tourist arrivals. Most of the respondents believe that creative offer could create a new dimension in the tourist offer in the next two years, through various development programs and projects. However, the actual planning and implementation of creative programs in the next two years are very scarce in most micro-destination and are often primarily directed to the local population.

When considering the tourist destination's promotional activities, most respondents emphasized the importance of profiled websites that would allow the potential creative tourists to find deals that suit their requirements. The promotion of new forms of tourism, particularly such form as creative tourism, should be long-term, since the creation of a new form of tourism requires intensive promotional activities such as the media, various publications, promotional materials, thematic workshops, etc.

Analysing the current situation, it can be concluded that creative tourism is based on small creative programs of individual micro-destinations that do not represent a significant offer element in the destination's overall tourist offer, and that the operational development strategies need to be innovated and advanced.

4. THE GOALS AND STRATEGIES OF KVARNER CREATIVE TOURISM DEVELOPMENT

Kvarner needs to strengthen its competitiveness on the modern tourist market, which means it's no longer enough to be just a copy of other destinations, but rather to create a distinctive and authentic offer. All micro-destination should strive to develop and achieve the vision of the Kvarner destination as a competitive and attractive tourist destination (connecting all destination parts to achieve dynamics and diversification of content)²⁷. The qualitative goals of the Kvarner region tourism can be summarised as two key goals²⁸:

²⁷ Stipanović, C., Rudan, E., „Innovating the development concept to enhance the competitiveness of destination Kvarner“, *Knowledge and business challenge of globalisation in 2013: 5th International scientific conference, 14th – 15th November 2013*, Faculty of commercial and business sciences, Celje, 2013, 345.

²⁸ Stipanović, C., *Koncepcija i strategija razvoja u turizmu – sustav i poslovna politika*, Opatija, Fakultet za menadžment u turizmu i ugostiteljstvu, 2006, 195.

- Innovating the tourism offer (by designing distinctive tourist experiences and developing original tourism products) based on a high-quality entertainment industry, special-interest contents, and an implementation of European market trends, with emphasis on indigenous values and the socio-cultural dimension.
- Building a distinctive identity that would synergetically connect all three parts of the county, draw attention to the advantages of the destination's offer and help repositioning the Kvarner region as a prestigious and appealing destination in the minds of potential tourists

In innovating the tourist offer and creating a recognizable identity, creative tourism, as one of the selective forms of tourism, can give a new dimension to the set qualitative goals that can be achieved through an integration of all destinations stakeholders and their interests in the overall tourism development. The development of creative tourism requires, first and foremost, a creative destination management that will steer the tourism development in the right direction, and a synergy of all other factors important in the destination tourism development policy: local government, local residents, associations, hoteliers, restaurateurs, etc.²⁹ Through creative tourism, Kvarner can create its unique product based on indigenous values, but also reduce the pronounced seasonality of the summer months, improve the offer (innovation and upgrading) and integrate the touristically non-active areas into its offer. Relying on its resources, Kvarner needs to implement the concept of integrated destination management and the synergy of operational strategies on all levels.

R & D strategy must explore new creative tourism trends on the world tourism market, in both the supply and demand, and consequently identify and generate the safest future development trends. Due to the uniqueness of this form of offer in the overall Croatian tourist offer, it is necessary to initiate the creative development of Kvarner. Since there are no recognized Croatian creative destinations, the starting position, compared to the competitive Adriatic destinations, is very favourable.

New elements of the Kvarner micro-destinations' creative offer are defined by a strategical offer and an integration of all offers on the macro-level. The ideal way of developing a creative offer is the creation of a network of Kvarner creative offers, with each destination building its products on its own, authentic and distinctive basis. It is crucial to emphasize the cultural resources, especially the destination's heritage, and to integrate indigenous values into the development of creative contents. Developing creative programs requires an appreciation of all aspects of sustainable development. Some possible forms of Kvarner micro-destinations' creative offer (primarily heritage-based) would be as follows:

- the coastal area (the Opatija Riviera, the Crikvenica-Vinodol Riviera, Rijeka and its conurbation, Novi Vinodolski): traditional boat races, fishing courses and contests, various colonies and workshops (art, music, sculpting), carnivals, authentic cooking courses, Glagolitic alphabet courses, harvesting asparagus, various activities related to recreation and sports, etc.

²⁹ Rudan, E., „The possibilities for the development of a destinations's cultural tourism“, in *Management in the function of increasing the tourism consumption: 7th international scientific conference, 7th may 2010*, Faculty of Tourism and Hospitality Management, Opatija, 2010, 211-218.

- the island area (Cres, Lošinj, Krk): authentic cooking courses(fish), colonies and workshops (art, music, sculpting), traditional fishing, harvesting herbs and olives, various activities related to recreation and sports, etc.
- the highland area (Gorski kotar): natural fruit gathering and preparing meals from local ingredients, outdoor courses, colonies and workshops (art, music, sculpting), various wood workshops, Kupa rafting, various activities related to recreation and sports, etc.

The marketing strategies (segmentation, positioning, and the marketing mix) are based on market research. Creative tourism is focused on the new, modern tourist, eager to sharpen the existing or acquire new skills, and to discover new personal creative skills related to the tourist destination. Kvarner should be positioned on the market as a destination with a distinctive, recognizable creative offer. The marketing mix should improve the product, pricing, distribution and promotion. The key lies in a qualitatively diversified creative tourism product and the development of promotional activities based on the Internet (attractive web pages), social networks and new forms of communication with the market, all with the aim of achieving recognition and distinctiveness of Kvarner's creative offer.

Human resource strategy should encourage new and creative management ideas that would develop a creative offer in different micro-destinations. It is necessary to improve, through lifelong learning, the knowledge, skills and competence of all employees in order to define a new creative tourism development concept.

Creative tourism is not the type of tourism that requires great financial investment, but the financial policy should ensure a continuous flow of creative programs and relating accommodation capacities. It is necessary to attract investors, EU funds, and funds from tourist boards, local governments, ministries, private investors, etc.

In developing its creative tourism, Kvarner needs to achieve a real synergy and interaction of all micro-destinations that must emphasize their uniqueness, but also actively create an integrated product and the unique Kvarner Brand as a creative tourism destination.

CONCLUSION

The results of the study show that Kvarner has no creative tourism awareness or strategies, and that the overall creativity relates to individual programs implemented by individual Kvarner micro-destination. The introduction of creative offer is mostly seen by the stakeholders only as an additional element of the existing offer, and not as an opportunity to develop a selective form of tourism.

Through creative programs, workshops, educational and recreational programs, authentic gastronomy, heritage and events, Kvarner can develop into a creative destination. It is necessary to create a macro-destination network, as a synergy of creative and diverse individual micro-destinations. Developing a creative offer implies a process that must take place on a sustainable basis, so that the product development

does not compromise the quality of life. Creative tourism must be based on a differentiated, innovative, and qualitatively distinctive offer tailored to the needs and demands of modern tourists.

The research and the results presented in this paper (the attitudes of authors and management – limitations due to small sample) are only an initial attempt in the potential development of the creative Kvarner destination. It is necessary to include new and additional research activities aimed at the attitudes and thoughts of the management, local residents, members of various associations and tourists, as well as the overall trends on the dynamic tourism market.

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