

POSSIBILITIES OF ENTREPRENEURIAL DEVELOPMENT IN CULTURAL TOURISM OF CROATIAN CITIES

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Abstract

Purpose – The purpose of the paper is to determine the importance of entrepreneurial initiatives for the synergy between culture and tourism in generating new tourism value of Croatian cities (examples: Rijeka and Zagreb).

Methodology –The research identifies and analyses the synergetic aspect of entrepreneurship in culture and tourism and explores recent literature on the subject. Theoretical determinants are applied to the reconceptualization of cultural tourism development (situational and scenario analysis) in Rijeka and Zagreb based on entrepreneurial initiatives and strategic management.

Approach – This paper focuses on the research of contemporary cultural tourism products in Croatian cities that are trying to create, with their cultural and tourism policies, the image of cultural destinations.

Findings – Both theoretical and practical research results confirm that cultural resources, transformed by entrepreneurial initiatives into an innovative cultural and creative offer based on indigenous elements, open up possibilities for differentiation and recognition of Croatian cities (integral cultural product as the key offer and urban brand – e.g. Advent in Zagreb, Rijeka - the European Capital of Culture 2020).

Originality of the research – The paper presents new insights into concrete possibilities of synergetic interaction between culture and tourism and integral product development management, and proposes innovation of the value chain in Croatian urban tourism destinations.

Keywords cultural tourism, cities, entrepreneurship, cultural and creative industries, Croatia

INTRODUCTION

Contemporary orientation of tourism destinations toward the development of cultural tourism is a very important element in the consideration of new tourism policies. The questions that arise are: how to shape a modern tourism product and direct it toward culture-motivated tourists, and whether the present resource base and initiatives in particular destinations allow the development of such a specific form of tourism. With their specificities and resource bases in particular, cities dominate in the efforts to develop a cultural tourism offer. Cities are the most visited European destinations, not only because of their cultural and historical heritage and cultural events, but also because of other motives: business, congressional, educational, religious, gastronomic, etc. Cities represent treasuries with potentials presented with varying success in their cultural tourism offer. Urban cultural policies are mainly directed to the cultural needs of the local population, but also the needs of visitors and tourists. It is necessary to satisfy the diametrically opposed interests - the local population seeks primarily entertainment

facilities, while the tourists prefer tradition, values and customs. The implementation of projected urban cultural policies is possible through active entrepreneurial initiatives for cultural offer innovation. In cultural offer creation, new innovative processes can propel entrepreneurship by invigorating the value chain in generating new values. The value chain includes all stakeholders involved in the creation of a specific cultural product. Cities tend to create cultural centres that would be appealing both to the local population and tourists, but in a way that allows for sustainable development, i.e. without lowering the quality of life in urban environments. Cities develop their specific forms of cultural tourism, determined by space, cultural policies, entrepreneurial activities directed toward culture and cultural and creative industries.

1. TRENDS IN URBAN CULTURAL TOURISM DEVELOPMENT

The conceptual framework for defining cultural tourism is highly complex. In all its definitions, cultural tourism includes tourists' visits to the destination motivated primarily by cultural elements: visits to museums, cultural-historical heritage, cultural events etc. (Zadel 2011). Cultural tourism is a specific form of tourism that varies depending on the degree to which culture is represented as a motive. Cultural resources are more often secondary rather than the primary motive for travel. The total cultural tourism market, including tourists for whom culture is a secondary motive for travel, is about three times the size of the market in which cultural attractions are the primary motive (Vrtiprah 2006, 290). In recent years, tourism destinations have been developing cultural tourism products with the goal of creating a competitive product on the increasingly demanding tourism market. The European Union is the most significant area of cultural tourism, where cultural tourism and, arguably, its subdivisions (e.g. creative tourism) promote regional development, generate profit and create employment opportunities in cities. Local initiatives (cities, municipalities), new entrepreneurial ideas directed towards cultural tourism products, as well as strategic destination management, are crucial for claiming a share on the cultural tourism market. In order to create new cultural and tourism offers, cities need to integrate the cultural and tourism sector, but also entwine creativity in the tourism product itself. Creative tourism implies new creative offers of cities as tourism destinations (Rudan 2012). Creative tourism is the form of tourism where tourists are actively involved in the creative lives of places they visit and interactions with local people. Tomljenović (2006, 124) states that cultural tourism product development is parallel to, or even faster than the growth of demand on the tourism market. The reason for this lies in the following factors: the accelerated urban renewal process and the creation of city image where culture is used as the main mechanism for revitalization and image enhancement; changes in the cultural sector financing system where state budget funding is reduced and cultural institutions are expected to provide funds from their own resources; increasingly intense competition on the tourism market where cultural offer is used as a means for creating destination image and competitive advantage. In recent years, urban creativity is being increasingly recognised due to the intense development of urban cultural tourism offer. Thus, Richards (2011) argues that although 'creativity' is often viewed as a single field of urban development, there are distinct themes that can be identified in the recent growth of creative ideas, particularly as they have been applied in cities. The three main strands are: creative industries approaches, the creative city concept and the creative class model.

Bursekova, Vanova and Vitališova (2017, 195) state that urban creativity refers to several concepts, including creative industries, creative tourism and creative cities. According to the Eurostat statistics (2016, 149), although urban cultural tourism continues to be dominated by the established 'cultural capitals' — for example, Athena in Greece, Paris in France, or Roma in Italy — there are a range of alternative destinations which are experiencing a growing number of visitors, for example, Antwerp (Belgium), Valencia (Spain) or Glasgow (the United Kingdom). Indeed, there appears to be a shift away from purely heritage-based tourism towards those cities that offer additional forms of culture/creativity; in some cities these are exhibited through festivals and other special events.

Cultural tourism in Croatia has been growing in recent years. The reason for this can be found on the documental basis (Cultural Tourism Development Strategy, 2003; Cultural Tourism Action Plan, Tomljenović and Boranić Živoder, 2015), and in tourism development policy based on the existing cultural resources. Relevant cultural tourism products defined by the *Croatian Tourism Development Strategy until 2020* include: urban tourism, heritage tourism, event tourism, creative tourism and religious tourism. Urban tourism encompasses those cultural attractions which the city has managed to develop and on which it builds its recognisability.

In Croatia, the discourse on urban cultural tourism development, image creation and unique competitive advantages on the tourism market has deepened as the result of the efforts of nine Croatian cities that competed for the European Capital of Culture in 2020. New solutions intensified the efforts of urban cultural policies aimed at quality and integrated cultural programs. In addition to the standard urban values targeting tourists, cities have recognized the possibilities for innovating the cultural offer of different stakeholders. Moreover, many cities transform part of their space into creative spaces with culture-motivated programmes. Croatian cities have begun developing new creative dimensions even without having created an internationally recognizable image. The intensification of urban cultural tourism program solutions as a whole raises the issue of urban cultural tourism value chain.

2. DETERMINANTS OF ENTREPRENEURSHIP IN URBAN CULTURAL TOURISM VALUE CHAIN

Tourism destination development is determined by the activities of business entities that have found the way to realize their business goals and multiply their profits. Positive effects of development and destination competitiveness can only be achieved through a synergetic activity of all stakeholders involved in tourism (entrepreneurs, local population, local government and self-government, tourist boards), based on the principles of sustainable development. Joint development considerations and joint action result in more competitive destination products. Joint action is especially important in the development of specific forms of tourism, e.g. cultural tourism which integrates business organizations from various sectors and puts emphasis on a sustainable, high-quality value chain.

2.1. Value chain in tourism – meaning and principles

Value chain must valorise the resources (cultural heritage, knowledge, finance) in building competitive advantages based on innovation (speed) and quality in profit multiplication, all in order to achieve sustainable and responsible development. According to Tigu and Calaretu (2013, 106), value chain in tourism is measured through both financial indicators (profit) and the non-financial ones (customer satisfaction, efficient internal process, degree of innovation, employee satisfaction and other indicators related to movement of tourist). Value chain is a continuous, accelerating model, so profit needs to be reinvested into new knowledge in the optimisation of all processes. Entrepreneurial initiatives transform knowledge into new values for achieving excellence. Entrepreneurship must result in innovative forms of cultural and creative offer, as well as innovative means of presentation and promotion. In terms of urban cultural tourism product, value chain refers to all stakeholders involved in the development of the offer for culture-motivated tourists. Value chain aims to satisfy the needs of the city's visitors and tourists, but without lowering the quality of life in urban environments. Each organization, whether related to tourism or cultural and creative industries, acts in a specific environment in which it tries to achieve its business objectives as quickly, safely and efficiently as possible. Stipanović and Rudan (2014, 205) point out that the concept of development has to be continuously innovated as a response to the challenges of an increasingly turbulent tourism market. In the value chain, primacy is assumed through knowledge and information which make use of a resource base that relies on sustainable and responsible development. Stipanović, Rudan and Zadel (2017, 582) state that the value chain is supplemented through synergy at the destination level and at the supply-provider level (two-way interaction and an active connection for the purpose of initiating and creating change, ensuring the participation of tourists as active stakeholders, and gaining individual and overall benefits). According to Dragičević Šešić and Stojković (2013, 93), the value chain of cultural institutions normally contains five elements: creativity, production and reproduction, promotion and marketing, distribution and end-use. Based on UNESCO's Guide for the Analysis of the "Culture And Development" Dimension of Cultural Policies (2010), the authors have developed their own instrument for analysing the socio-cultural cycle, which includes education, creativity, production, reproduction, technical support, protection and preservation, promotion, marketing and communication, distribution, information exchange and professional organization.

In addition, more developed and complex urban tourist movements and the city's cultural and creative industries result in a more complicated and complex cultural tourism value chain. The basic value chain of urban cultural tourism includes: accommodation capacities, tourist agencies, catering companies and catering services in facilities with a cultural offer (e.g. museums with catering facilities etc.), cultural institutions, cultural and creative industries, cultural events organizers and souvenir shops. Additional value chain participants include carriers of educational processes (all levels) dealing with cultural tourism, as well as participants from tourism and cultural sectors, companies that associate their business events with cultural attractions (e.g. education of employees, presentation of a new product etc.), companies that organize different events in cultural and historical objects (weddings). When it comes to focusing on a cultured-motivated tourist and the market, the tourism sector represents an important part of the value chain

because the goal is meeting not only the needs of the local population but also those of the tourists who will experience the cultural product.

2.2. Entrepreneurship in cultural tourism

Entrepreneurship in urban cultural tourism is analysed through business results achieved by organizations in culture with special emphasis on urban cultural and creative industries and the tourism sector. Simply put, the development of urban cultural tourism product requires an entrepreneurial synergy in culture and tourism. In the field of culture, the importance of cultural and creative industries is being increasingly emphasized in recent years. Authors Petrić and Mikulić (2009) say that today new concepts and models of development are emerging, bringing together culture and tourism, such as creative industries, creative cities, cultural industries etc. What is common to all is the focus on creativity, imagination, co-operation and partnership, with particular emphasis on the latter two concepts as prerequisites for creativity.

Different authors and studies define but also divide cultural and creative industries differently. Thus, according to UNESCO (2005, 2010), cultural industries refer to industries producing and distributing cultural goods or services. "Cultural activities, goods and services" refers to those activities, goods and services, which at the time they are considered as a specific attribute, use or purpose, embody or convey cultural expressions, irrespective of the commercial value they may have. Cultural activities may be an end in themselves, or they may contribute to the production of cultural goods and services. In addition to the traditional art sectors (performing arts, fine art and cultural heritage - including the public sector), cultural industries also include film, DVD and video, TV and radio, video games, new media, music, books and printing. Creative industries are those that use culture as a starting point and have a cultural dimension even though their results are mostly functional and include architecture and design, fashion design and advertising (Goldstein, 2016, 22). According to Gander (2017, 16), organizations that make up the cultural and creative industries involve the production of products or services that are mainly made up of symbolic benefits. What is valued in a dance, a song or a designer hat, has little to do with any system of metrics and standards, though some entry-level attainment does need to be demonstrated. In the European economy, cultural and creative industries are recognised as job generators with a significant share in the economy.

In Croatian literature, cultural and creative industries and, particularly, their role in tourism have so far not been extensively explored. The first significant document on creative and cultural industries was the research conducted in 2015 by the Institute of Economics in Zagreb. The mapping of creative and cultural industries in Croatia defined 12 sectors, namely: museums, libraries and heritage, art, music and performing arts, design, film, photography, arts and crafts, architecture, computer programs, games and new media, electronic media, publishing and advertising, marketing communication. Towse (2012, 92) states that the production of many cultural goods and services always depends on the market and as such, they are always the result of private entrepreneurship in cultural industries (examples: art market, publishing of books, daily press and music). Performing arts and museums have long depended on the market, while commercial theatre and music shows are still owned by private entrepreneurs (e.g. popular

entertainment shows, circuses, etc.). Cities represent the centre of such activities. According to Towse (2012, 565), in developing creative, but specific cities, the aim is not having various creative enterprises in the same place, but achieving a synergy between them which leads to creative atmosphere and space for an economic network that encompasses not only entrepreneurship but also public goods. In this respect, the role of tourism must also be observed. Through synergetic relation between the value chain of cultural and creative industries and tourism, cities can achieve a faster regional economic development (Della Lucia, Segre, 2017). Entrepreneurship is the most important factor in the value chain of cultural tourism destinations, especially in cities. Enabling and encouraging the development of private entrepreneurial initiatives (e.g. by providing space, renting premises, carrying out catering activities, etc.) opens up a new dimension of narrow value chains that require upgrading. A quality value chain can be created only through innovative action of the local population as entrepreneurs, as well as cultural organizations whose programs / projects must be involved in entrepreneurial initiatives.

3. CROATIAN URBAN CULTURAL TOURISM DEVELOPMENT CONCEPT - EXAMPLE OF RIJEKA AND ZAGREB

In recent years, Croatian cities are increasingly considering the creation of cultural tourism products and directing tourism development towards culture-motivated tourists. Croatian cities are on their way to transform urban areas into recognizable urban tourism destinations, i.e. create the image of urban tourism destinations. Each city builds its cultural and tourism development on its cultural identity. This development path assumes that cities as such possess a cultural, as well as a tourism resource base. Future successful development of urban cultural tourism can only be achieved through joint interventions, i.e. synergetic activities of cultural and tourism sectors. Croatian cities often lack sufficient accommodation capacity. The consideration of this issue is elaborated using the examples of Zagreb and Rijeka.

3.1. Quantitative analysis of the current state of tourism

As the capital of Croatia, Zagreb has a significant resource base for tourism development, as well as a well-developed culture and art infrastructure. Zagreb is an urban destination known for events (the most famous event in recent years is Advent in Zagreb), congress, business and cultural tourism. The city of Rijeka is the centre of the Primorje-Gorski Kotar County and a port city, primarily developing as a transit and summer destination, but also as the central urban destination of Kvarner. In recent years, Rijeka has been developing nautical, event, religious and cultural tourism. Both Zagreb and Rijeka are urban destinations characterised by short tourist stays (Table 1) and a growing interest in cultural events and attractions.

Table 1: **Zagreb i Rijeka - basic indicators of tourism activities**

	Zagreb	Rijeka
Population in 2011	790,017	128,624
Tourist arrivals in 2016	1,152,598	205,85
Tourist overnights in 2016	2,016,107	334,94
Percentage in total number of arrivals in Croatia	7.39 %	1.31 %
Percentage in total number of overnights in Croatia	2.58 %	0.43 %
Average length of stay (nights)	1.75	1.60
Total accommodation capacity (beds)	22,952	3,913
Bed place / 1000 resident	29	30

Source: authors' interpretation of the data by Croatian Bureau of Statistics, Tourism in 2016, Report 1594, viewed 02 March 2018, https://www.dzs.hr/Hrv_Eng/publication/2017/SI-1594.pdf

According to the data by the Croatian Ministry of Tourism, the city of Zagreb has more accommodation facilities than Rijeka, with a total of 52 hotels of which only one is a five- star hotel and the rest are predominantly three-star hotels. The city of Rijeka has only four hotels. Zagreb and Rijeka are cities that do not have a large number of bed places per capita, such as certain European urban destinations mentioned in the Eurostat report on Europe: Costa Blanca coastline (810 beds per 1,000 inhabitants), Venetia (416) and Karlovy Vary (204). The cities on the Mediterranean coast have the most bed places relative to the size of the resident population.

3.2. Cultural tourism activities

Zagreb has a rich resource base for the development of cultural tourism (cultural and historical monuments, traditional crafts and arts (specificity of the city of Zagreb), theatres, museums, cinemas, halls, cultural events such as the World Theatre Festival, Animafest - the World Animated Film Festival, Dance Week Festival, Museum Night, Music Biennale Zagreb, International Puppet Theatre Festival - PIF, International Folklore Festival, HR Platform, Perforation Festival, European Short Story Festival, New Circus Festival, Zagreb Dox, Zagreb Film Festival, Human Rights Film Festival, Subversive Festival, Tolerance Festival, IN music Festival, etc. The City of Zagreb also issued a number of documents significant for further development of cultural programs and projects. Thus, the Cultural and Creative Development Strategy of the City of Zagreb until 2022, issued in 2015, identifies the issues and goals of the city's cultural tourism development. The Strategy demonstrates that, in spite of its resource wealth, well-developed tourism infrastructure and tradition, Zagreb does not take advantage of all its potentials for the development of cultural tourism. There is a need for cultural offer enhancement, increased innovativeness in the presentation of the offer and branding, cooperation and better organization of all stakeholders in culture, higher visitor awareness, multilingual contents, entertainment events (especially street festivals) and traditional souvenirs.

Table 2: Number of museum visitors in 2014

	ZAGREB
Nikola Tesla Technical Museum	163,312
Museum of Arts and Crafts	126,243
The Museum of Contemporary Art Zagreb	104,169
	RIJEKA
Museum of Modern and Contemporary Art	40,704
City Museum of Rijeka	18,174

Source: authors' interpretation of the data from the Museum Documentation Centre, 2016

The most visited museum of the city of Zagreb is the Nikola Tesla Technical Museum, followed by the Museum of Arts and Crafts (Table 2). The most significant event that promotes visits to museums on the part of the local population is the Night of Museums, organized by the Croatian Museum Association since 2005. According to the data by the Croatian Museum Association, around 81,000 people visited the museums in Zagreb during the event in 2017. In Rijeka, museums were visited by more than 16,000 people during the Night of Museums. One positive example is the project of linking the museums of the city of Rijeka with the city of Opatija, introducing the Rijeka & Opatija Tourist Card which allows the tourists (for 24, 48 or 72 hours) to visit different museums in these two cities, use free public transport and tourist bus and get discounts in stores, souvenir shops, etc. The City of Zagreb has the Zagreb Card that allows visitors and tourists to get certain discounts in certain museums, galleries, accommodation facilities, restaurants etc.

Rijeka is the holder of the ECOC 2020 title, designated in 2016 for the "Port of Diversity" programme, whose goal is to create a city of culture and creativity for Europe and the future. The programme Rijeka 2020 has the following programme directions: 27 Neighbourhoods, Dopolavoro, Kitchen, Sweet and Salt, Seasons of Power, Brick House, Coast Lines, and programme plus: Civil Initiatives, Carnival, Cultural Diplomacy, Green Wave, Energana Incubator, RiHub, and Classroom. With such programs, it is safe to say that the city of Rijeka has the potential to attract culture-motivated visitors. Among the goals defined in the Cultural Development Strategy of the City of Rijeka until 2020 (2013) are: raising market competitiveness and affirming Rijeka as an international cultural destination. In the pursuit of this goal, the Strategy identifies the following measures to be implemented: encouraging cooperation between the cultural sector and tourist offices; establishment of a working group for the development of cultural tourism; design of an annual program of cultural tourism events; modernisation of Rijeka Summer Nights Festival; branding the international creativity festival "Republic" as a cultural brand of Rijeka. Rijeka's resource base such as museums, theatres, Trsat (the Shrine of Our Lady of Trsat), industrial heritage, city centre, cultural events (e.g. Rijeka Summer Nights, Hartera, Summer on Gradina, Zajc Days, Carnival etc.) creates a potential for cultural tourism product development, as well as coordination with nearby destinations Opatija and Crikvenica. Furthermore, in 2015, the City of Rijeka adopted the Cultural Tourism Development Strategy which clearly determines the cultural policy of Rijeka towards the development of cultural/creative industries, representing an important determinant of cultural tourism development. In cultural entrepreneurship, weaknesses are manifested by the lack of entrepreneurial skills, especially in the public sector, i.e.

the lack of perception of Rijeka as a tourism destination. Furthermore, cultural entrepreneurship is insufficiently related to the tourism sector despite the existing, albeit unarticulated and underdeveloped, potential. Greater cooperation among cultural entities, and with tourism sector itself, would have a significant impact on the development of destination management. Contemporary entrepreneurial collaboration also affects the need for new knowledge and new technologies on the part of destination management.

3.3. Entrepreneurial activities in innovating urban cultural offer

Looking at these two cities and their documents, it can be concluded that both cities are on the path to creating and enhancing their image as cultural tourism destinations. The most common problem is the lack of coordination and cooperation between culture and tourism. Well-developed urban cultural and creative industries are the basis for new considerations of future urban cultural tourism development. Establishing the elements of the cultural tourism offer in these two cities brings to a conclusion that cultural tourism product is insufficiently developed. This is further corroborated by Ivandić and Kunst (2014) who argue that regardless of the different potentials and modalities of entrepreneurial activities in tourism, tourism value chain in Croatia at the destination level is still quite poor, both in terms of width (lack of providers of same/similar services) and depth (lack of providers of different services). When referring to value chain, it must be stated that the majority of cultural events in the observed cities are financed from public funding sources. According to Richards (2013, 138), cultural and creative events and attractions are all having to reinvent themselves in order to replace dwindling sources of public funding. This is facilitating the development of new transversal economic linkages and stimulating many cultural operators to reposition themselves in value chain. Tourism is often seen as one of the important means of creating and capturing value for the cultural sector, and this role is likely to become more important in the future.

Cultural and tourism sectors' activities should be focused on the joint building of value chains in urban cultural tourism. Urban cultural tourism value chain enhancement is particularly needed in strengthening the links and better coordination between institutions in culture, cultural and creative industries.

Cultural tourism entrepreneurship in Zagreb includes in its value chain all the segments of the positive experience of Zagreb as a cultural destination, such as accommodation facilities, information centres, museum facilities, catering services within cultural facilities, guides, traditional crafts, etc. In 2020, Rijeka will be the European Capital of Culture. In this regard, it is necessary to introduce new entrepreneurial initiatives to both tourism and culture, and to create a recognizable value chain of cultural tourism products. The changes needed to achieve the most optimal value chain of cultural tourism in Zagreb and Rijeka are: strengthening the links between the cultural sector and tourism, especially in the long-term planning of cultural events; strengthening and accelerating the information flow in the value chain (information must be timely and directed to users who need them (tourist information centres, websites, hotel sales, travel agencies etc.); opening up possibilities for the development of cultural and creative industries, especially those initiated by local residents etc. The entrepreneurs in cultural and creative industries need to initiate cooperation with the tourism sector, adapt their business to city

visitors and regularly inform tourist information centres, tourist agencies, hotels, etc. about their offer and any changes (e.g. working hours). In accordance with the organization policies, certain software solutions for tourism offer (translated into foreign languages) need to be adapted and offered as part of travel arrangements. Such new programs should be ready for presentation at tourism fairs, implying that they should be timely defined and planned. Cultural organizations that wish to direct their offer to tourists should have all the necessary information in multiple languages, and the information they provide should always be updated. In order to optimise the value chain, it is necessary to strategically consider the development of cultural and creative tourism based on a culture of entrepreneurial cooperation and collaboration and active involvement of all stakeholders, especially the population and the tourists as offer co-creators. Collaboration must be based on the principle that achieving common goals guarantees the realization of individual goals in the process of rejuvenating and repositioning the cities. An integral product creates the competitive advantages of cities, but also the possibility for development of all stakeholders. Strategic development management in both cities must create a dynamic model in which entrepreneurship will actively create, through proactive and predictive action, a cultural and creative product adapted to the present and future tourists.

CONCLUSION

Cultural and creative tourism evolve into a key urban tourism product based on cultural heritage and tradition aiming at sustainable, responsible and community based development. In recent years, Croatian cities have intensified their activities in order to become recognizable cultural tourism destinations (example of Rijeka and Zagreb). Future development requires profiling the urban cultural tourism product and transformation of promotional activities with the goal of achieving market repositioning based on a culture of knowledge and innovation, overcoming the financial and personnel constraints. The key to development is the synergy between culture and tourism, with emphasis on local values in contrast to globalization and universal offer. Cultural offer based on cultural heritage and customs should transform into key competitive advantages of cities. The basis for development is the domicile population, acting as the generator of entrepreneurship in an innovative concept of presenting its own culture and indigenous offer in contrast to the universal, uniform, stereotypical global offer, and implementation of creative content in order to actively include tourists as co-creators of the offer. Strategic cultural tourism development management based on the synergy between cultural and creative entrepreneurship and the tourism sector, the culture of collaboration, horizontal and vertical linkage and active inclusion of all stakeholders represent the basis for considerations of urban cultural tourism development in the process of achieving self-sustainability and multiplication of profits. Tourism development in Croatian cities has increased (e.g. Advent in Zagreb as the best Advent in Europe, Rijeka as the European Capital of Culture). Further development requires a strategic management based on the synergy between stakeholders and local population with the key vision of becoming a competitive urban cultural destination (promoting events, entrepreneurial initiatives in culture, creative offer). Urban entrepreneurship can improve in quality if it grows on the basis of sustainable development, i.e. without lowering the quality of life in urban environments.

Research limitations are the insufficiently researched topic and the lack of awareness of entrepreneurial opportunities in profiling the cultural and creative offer. Further research needs to focus on the joint action of cultural and creative industries and tourism in each city individually, and establish their relationships in the process of innovating the tourism value chain and the creation of new contents.

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