

Music as a Tourist Product – The Management and Marketing Model

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Abstract. Selective forms of tourism are gaining importance in the tourist market. Cultural tourism, as a selective form of tourism *par excellence*, records a significant growth. Today it appears on the tourist market either as a stand-alone tourist product or as an integrated product of a tourist destination. During its development, cultural tourism has gained its numerous sub-forms, among which music-cultural tourism stands out. Music-cultural tourism is a specific form of selective tourism, primarily because of its universal, evergreen character and "language" of music; it takes on an additional meaning through a socio-cultural aspect while observing music through its wide range, from traditional music, as a "democratic" form of popular expression to the most sophisticated forms of classical music. The authors explain the occurrence and characteristics of these new forms of selective tourism - music tourism and describe the control model of this system. The basic assumptions on which the model is based are as follows: a fully built management system of music tourism based on a partnership network of the tourist destination's stakeholders, systematic planning and effective promotion of the music-cultural tourist product and, last but not least: raising awareness on the existence of and the need for further promotion of culture and cultural values, specifically music as a form of intangible cultural heritage through this form of tourism. During the construction and implementation of this model in a tourist destination, it is necessary to include all managerial functions: planning, organizing, leading and controlling (monitoring) for the system to function effectively. The same model is a subsystem for managing cultural tourism as a whole, which is also an integral subsystem for tourist destination management as a system that has the task to create and manage an integrated tourist product of a destination. The model is based on the primary research and practical experience of the author.

Keywords: Music Tourism, Cultural Tourism, Managerial Model for Cultural Tourism, Strategic approach to Cultural Tourism

1 Introduction

Selective forms of tourism are gaining importance in the tourist market. Cultural tourism, as a selective form of tourism *par excellence* is developing increasingly. It appears on the tourist market either as a stand-alone tourist product, or as part of the "integral" tourist destination product. Cultural tourism goes beyond the form of selective tourism (with its management and marketing aspects) and takes on an additional meaning through the socio-cultural aspect of tourism.

The subject of this work is cultural tourism, with special emphasis on music as one of the key segments of culture and cultural tourism. The work is based on primary conducted research, secondary sources and on the many years of the authors' managerial experience in public management of cultural activities. The area of observation is Istria, a Croatian region which generates a third of the total tourist traffic in Croatia.

The aim is to present the marketing and management model that would, based on the principle of partnership networks, unite all stakeholders in tourism on three levels - national, regional (county) and

local; with the purpose of this model being to provide an institutional framework for the creation and implementation of strategies for cultural tourism at all levels.

The authors believe that the current managerial practice in cultural tourism lacks guidance which is primarily reflected in the lack of compliance and in the lack of cultural tourism strategies at different levels. In fact, almost every tourist destination in Croatia offers the possibility of engaging in certain cultural, especially musical contents often named "manifestacije" or "dogadjanja", and more recently using the English term - *events*. However, practice shows a lack of strategic planning and a lack of clear content definition of cultural programs, their planners and their mutual temporal mismatch on the so-called "event calendar", as well as a insufficiently clear definition of certain key managerial function holders in the management process of cultural programs (planning, organizing, leading and controlling), as well as a lack of a clear marketing strategies, which show a significant emphasis on promotion, while other elements of the marketing-mix are mostly neglected (product, price, distribution). Also, studies have shown that, in Croatian practice, the financing of culture and cultural activities is largely dependent on the budgets of municipalities and towns, counties, tourist boards, and the Ministry of culture. The share of other sources is negligible. The financial assets that cultural activities earn themselves are rather small and insufficient to maintain cultural activities at the desirable level. This also refers to sponsorship and donations. As the assets from budgets are not always sufficient to carry out cultural activities, many cultural organizations are forced to seek alternative financial sources. It is expected that, in the near future, the most important sources will include sponsorship funds and money acquired through financial programs of the European Union. The tourist sector should therefore participate much more in financing the events and the overall cultural service that attracts a large number of tourists. (Krajnović, Radović and Jašić 2014, 132)

The described problems are the focus of this study, as well as the development of a managerial model in cultural tourism, which is shown below.

With this work the authors want to point out that a more meaningful connection between stakeholders, both horizontally and vertically in a networked control system, could result in a network partnership with a coherent and consistent structure which in a particular case could mean significant savings, clearer objectives and their implementation, as well as a monitoring system; thereby increasing the effectiveness of the implementation of cultural tourism activities.

Based on primary research, many years of experience in organizing cultural tourism programs (in the towns of Umag and Novigrad in Istria) and the method of benchmarking in the case of the Italian city of Portogruaro, the authors present a model with the example of Istria, the most important tourist region in Croatia. The key starting point is the principle of network partnerships of stakeholders, both in cultural tourism, as well as destination management in general. The authors believe that each tourist evaluation, including the valorization of cultural, specifically music as a tourist resource *par excellence*, should be based on planned, strategically defined goals that are to be carefully designed in order to offer visitors the best (authenticity) of the destination, as well as other music (and other cultural) activities, depending on the "type" and the characteristics of the tourist destination.

2 Music and Tourism

There are many examples of linking music and tourism worldwide; a large number of tourists visit Bayreuth because of Wagner, Salzburg for Mozart and Sidney for its Opera House. More recent examples of linking music and tourism are: *Das Haus der Musik - das Klangmuseum* in Vienna, *Auditorium Parco della Musica* in Rome, or in the province of Pistoia the festival of sound and color *Sentieri acustici*, the festival *Estate Regina* and the festival *Pistoia Blues*. (Gortan-Carlin 2011)

For a better understanding of the process of managing culture, including the organization of music contents in cultural tourism, the starting point becomes the tourist destination which from earlier historic days until now has been a "focal point of tourist trips". (Krajnović 2006)

Magaš (2003, 72) defines strategic destination management as "a process that involves determining the goals of the destinations, the formulation and implementation of strategy and performance control", while destination management is defined as "the process of creating, managing and developing a complex system of tourist destinations."

However, "the overall management of tourist destinations' quality" means "not only the level of satisfaction with individual tourist services, but also the satisfaction with intangible factors, [...] The success of destinations is therefore an interplay of several interdependent components. This fact underlines the need for a continuous and integrated approach to quality management of tourist destinations." (Cetinski 2005, 14-15)

Therefore, destinations that do not have the status of a specific destination or place of *cultural pilgrimage* with world-famous attractions (in our example music and cultural destinations) need to develop new products to attract attention. In order to deal with the management, destinations should develop new marketing tools and models.

2.1 Music as a Tourist Product

"Cultural products consist of basic products (heritage, for example) and of the added value (way of life, creative industries such as fashion...)." (Cetinski, Šugar and Perić 2012, 19) In this paper, music from which various music genres like artistic, entertainment and church arise, is taken as an example of a cultural product.

However, a distinction between music products for: tourists motivated by culture (attracted to elite cultural events and like to be treated as special guests), tourists inspired by culture (they appeal to well-known sites, attractions and events, are price-sensitive and seek value for money) and tourists attracted by culture (they do not plan to visit cultural attractions, but will visit them if they are offered during their stay in the area) must be made. The basic tourist music product is intended for all types of cultural tourists, while the tourist inspired and motivated by culture will look for an expanded basic product like a music event. Special music and tourist products will be, as a rule, employed by tourists that are inspired and motivated by music. (Gortan-Carlin 2011, 164)

This fact is relevant primarily for creating a cultural tourist product, where types of products are significantly different with regard to the so-called "intensity" of motivation for cultural tourists to engage in culture. Also, this thesis is necessary to look at when determining the price of the cultural tourist product which in this developmental stage cannot be expected to benefit from economy of scale as well as significant effects on the experience curve, which are generally used in the so far dominant mass tourism based on "sun and sea".

This fact is probably one of the key assumptions and specificities of the cultural tourism management model in relation to the management system of the dominating "basic product" in mass tourism. The cultural product, including music, is probably one of the most vulnerable, the most fragile elements of tourist destination's integrated products. This is because of the danger and frequent occurrence of forgetting heritage, the vulgarization and commercialization of cultural values, especially music, and the lack of recognition of indigenous cultural resources including their valorisation in tourism.

Basic music products are considered: Roads inspired by music, Memorial rooms / homes / museum of music, Folk festivals and Concerts. Extended music products are: The course of traditional singing and playing music, Festivals of traditional music and dance, Musical Encounters, Music Workshops and Music in attractive localities/areas, while special music products are: Concerts of world-class performers, Symphony concert, Symposium on music and Music themed exhibitions.

3 Research Results

The primary research carried out by Gortan-Carlin and on which this work is based was carried out according to the deductive method based on the case-study Istria where the cultural tourism subtypes of music tourism are distinguished. It is based on a survey conducted during the summer months of 2008 and 2009 when a market research assessment was completed and the need for "authentic music contents" as a brand offer in particular destinations, in this case, Istria, was determined. The results of the research also served as a basis for the creation of a management model which the authors present in this work.

The survey covered coastal towns: Umag, Poreč, Pula and the village of Dajla, Tar, Vrsar and rural village, town Buzet. The serious, classical music audiences and the traditional music (art music that emerged from traditional elements) festival (like *Naš kanat je lip*) audiences were surveyed. From the 199 Croatian citizens who participated, 161 were from Istria, while 289 were foreign guests of a total of 488 people - music recipients.

The research showed that the music recipients were satisfied with the number of classical concerts during the summer, the tourist season (June-September) in Istria. However, there was a great number of dissatisfied (66%) classical concert recipients during the winter season (October to May), and the percentage of dissatisfied music recipients who live in Istria (71 %) is increasing.

Most music recipients listen to classical music (79%), followed by entertainment (48%), traditional (27%), Jazz (10%), Rock (9%) and other, such as: alternative, blues, spiritual, house, Hispanic, metal, musicals, opera, oriental, soul, RnB and choral music.

The most favored concerts are: symphonic concerts (50%), *klapa* concerts (36%), choral and chamber music (35%), rock (27%), ethno-music and traditional music (23%), while 18% would gladly go to a pop band concert.

Croatian music recipients [144] are satisfied with the number of concerts in the summer months (74%). Foreign music recipients [148] are also satisfied (50%), however, believe that the number of concerts could be higher (25% gave a grade three)¹. The percentage of dissatisfied music recipients make up a total of 10%. They expressed less satisfaction with the number of classical concerts in the summer. A total of 59% of Croatian music recipients are satisfied [138], a grade three was given by 29% of the respondents, while 45% of foreign music recipients [127] were satisfied with the number of classical concerts and a grade three was given by 31%.

Music recipients (52%) believe that the state should help with the promotion of Istrian music.

The survey shows that music recipients interested in the increasing number of classical concerts where they can listen to Istrian composers are also interested in and wish to learn to dance, sing and play Istrian traditional music, that is, they seek an autochthonous and traditional experience. Also, they wish an increase in the number of winter concerts. (Gortan-Carlin 2011; Gortan-Carlin and Orlić 2014, 131)

¹ Based on a Likert scale from one to five, 1 being the lowest grade and 5 being the highest.

According to the survey TOMAS Summer 2014,² there is an increase of guests with university degrees and higher income households in Croatia. The primary conducted research proved that this very structure of guests visit classical music concerts. Furthermore, according to the most recent TOMAS survey, a passive vacation and relaxation is the primary motive which attracts three quarters of guests, followed by the motive of entertainment (43%) and new experiences (30%). "The satisfaction with all elements of the tourist offer has increased in comparison to the previous survey. However, the order of the specific elements has not changed significantly. Entertainment, culture, sports and shopping are still amongst the ranking elements on the satisfaction scale." (Institute for Tourism, TOMAS)

It can be concluded that earlier and recent studies confirm the thesis that there is a continuing need for designing quality cultural tourism, as well as music tourism in Croatia. For the tourist valorisation of music and culture as a tourist product, this process must be strategically managed with mutual coordination at all levels of managing tourist systems, which will be discussed later in this paper.

4 Case study: Portogruaro

While the music programs in Istria come in the form of "cultural summers", Portogruaro regularly organizes a music program named *L'Estate musicale* (Musical summer), and the *Festival Internazionale di Musica* (International music festival), when the city comes to life during the summer concert performances which include foreign and domestic performers. The chairman of the Board of organizers, *Fondazione Musicale Santa Cecilia di Portogruaro* (Music foundation Saint Cecilia of Portogruaro), has evaluated the event: „...dozens and dozens of concerts have become a tradition and joyful destination machine". The mayor of Portogruaro, Antonio Bertoncetto, linked the role of music and tourism: "The musical summer is one of the main events not only for Portogruaro, but also for the whole area, it is an initiative that goes beyond the purely cultural aspect to attract many visitors. This is the demonstration of how even through culture and art you can create alternative, but also positively complementary tourist routes to traditional ones." (Berti 2007)

Table 1: Indicators of music events in Portogruaro

	FESTIVAL 2012		FESTIVAL 2013		FESTIVAL 2014		FESTIVAL 2015	
	Number of shows	Number of spectators	Number of shows	Number of spectators	Number of shows	Number of spectators	Number of shows	Number of spectators
Concerts in Portogruaro	32	5.472	34	7.043	31	6.316	29	6.295
For payment	12	3.153	11	3.749	9	2.670	7	2.265
Other programs	4	570	4	658	5	713	9	1.403
TOTAL	36	6.042	38	7.701	36	7.029	38	7.698

Available at: www.festivalportogruaro.it/il-festival

Results of the research case study show that the deliberate and systematic designing and strategic planning of music tourist programs (events), comes to the desired results in the form of an increase in the number of visitors - music recipients (both from the local population, as well as tourist visitors), and ultimately, in the form of a recognizable tourist product - the music event as a recognizable brand of a tourist destination.

² The Institute for Tourism is the only scientific public institute in Croatia specialized in research and consultancy services in tourism. It carries out different primary research projects. The best known market research projects are those under the name TOMAS which were carried out since 1987.

5 Some good examples of cultural tourism products in Istria

The segment of marketing for music and cultural tourist destinations is essential to attract the audience that decides that the cost and the effort spent on the arrival was worth it and compares the benefits of different destinations. An example of a high-quality cultural tourism product is a classical music concert which was held by Ivo Pogorelić in 2009 at the Euphrasius basilica in Poreč which sold more tickets than the entire following year in total. (Gortan-Carlin 2011, 164)

One example of an active summer cultural tourist product, that is, of a synergy of music and tourism in Istria is Grožnjan with the International Cultural Centre for Croatian Musical Youths. Pintar explains that the International Cultural Centre is a "summer guest in the city", which hosts music courses for individual instruments and voices, chamber music, ensembles and other miscellaneous themed music courses. Other than these courses, concerts, competitions, lectures, lecture halls, exhibitions, other non-musical activities are held as well. From 1969 to 2009 over 1472 speakers from 42 different countries and about 15.000 participants from more than 58 countries have visited Grožnjan. Grožnjan, which according to the last census in 2001 has a total of 785 souls, is an intertwinement of culture and tourism and has, in addition to cultural events, other profits as well (rental of rooms, for example, seasonal work, maids, house mechanics). "Grožnjan and Istria can offer a lot more, provided they do not succumb to the temptation of mass tourism." (Pintar 2009, 239)

There have been attempts in Istria to provide music contents for tourist purposes by offering package deals with three days of jazz music on Sv. Nikola near Poreč, such as 2010 when the first Valamar Jazz Festival was held. But from the Istrian music domain Istria can offer tourists something new, homemade - something indigenous. Music tourism where tourists will be welcomed by Mantinjada and escorted by a classical concert with a repertoire consisting of Istrian composers and composers who composed in the spirit of Istrian traditional music can be achieved. To make that happen, when all the institutional requirements are created, it is necessary to act locally; educating the local population, training cultural workers and educating tourism workers.

At the same time the particularities of the values that are perceived and offered on the cultural tourist products market (compared to the overall market services, as well as in relation to the overall tourism market) including the target market segment (which finds its implementation in marketing music and cultural tourism in activities of targeting and clienting) are highlighted. It is about a sophisticated segment of the tourism market, whose market width varies from narrow market segments to market niches, depending on whether they are tourists motivated by culture, tourists inspired by culture or tourists attracted to culture.

6 SWOT Analysis

Table 2: SWOT analysis of music-cultural tourism (traditional musical heritage) in Istria

<p>Strengths:</p> <ul style="list-style-type: none"> - a large number of musical events in the summer - preserved Istrian traditional musical heritage - UNESCO protection of the Istrian scale - Istrian composer regarded as "indigenous" because he creates musical pieces for or from tradition - multiculturalism - a tourist, music recipient is a good consumer - good climate - geostrategic position - tourism tradition 	<p>Opportunities:</p> <ul style="list-style-type: none"> - richness and the possibility of music tourism resources - investment in promotion and valorisation of Istrian composers and their music - growing attendance to classical concerts - digital marketing - possibility of year-round work - revitalization of Istrian artistic music - promotion of Istrian composers at home and abroad - design and organization of a "music road" - devising training centers - creating new jobs
<p>Weaknesses:</p> <ul style="list-style-type: none"> - small number of concerts in the winter - insufficient knowledge of Istrian composers' work - insufficient musical tourist equipment at the micro level - lack of supporting facilities (souvenirs, CDs, DVDs, music sheets) in the area - insufficient promotion of music tourist offer - inadequate presentation of music contents 	<p>Threats:</p> <ul style="list-style-type: none"> - competition in form of other destinations - lack of skilled personnel - lack of Istrian academic composers - lack of interest in composing in the "Istrian scale" - forgotten heritage

Source: Authors.

From the presented SWOT analysis we can see that, for example, preserved Istrian traditional heritage, multiculturalism or "authentic" Istrian composers are values on which a tourist offer in cultural tourism should be based. Deficiencies or "weaknesses" of Istria as a music and cultural destination are as follows: it is necessary to increase the number of concerts in the winter, to give greater importance to and introducing Istrian composers, improve the quality of promotions and so on. These are activities that should be given more importance so that the existing offer can be modernized, become better and increase the possibility for tourist music valorization throughout the year. Existing subjects can affect this to a certain degree - stakeholders in cultural tourism within the established network system (shown below). It is important to design innovative new products such as "traditional music roads" and the like. Studies also point to the emergence of "forgetting heritage" which was recorded as an inevitable contemporary phenomenon triggered by the process of globalization, but also by tradition variability and other phenomena. In our case, that is, when it comes to Istrian songs, the existence of only a small number of Istrian academic composers is noted, which is largely caused by the predicament of the composers locally and the lack of social recognition of the value of their compositional work.

7 Strategic Management Model for Cultural Tourism

In creating the management model for cultural tourism, the authors began from the point that the system of tourism, including cultural tourism, presents an organization, a dynamic and complex system that must be systematically managed. In doing so, one of the key roles is played by

organizational design. In this case, it is the organizational model adapted to the complex and delicate system of public-private partnership of which it is composed, as a tourist destination system in general, as well as its (one of the key) components - cultural tourism.

Well-conceived organization processes and designs can help managers to constantly identify asymmetries and potentials, embed these in a configuration that grows and exploits them and leverage those potentials across complementary sets of market opportunities. Indeed, effective design provides the vehicle for bringing together developing resources and emerging opportunities in an ongoing process that sustains advantage. (Miller, Eisenstat and Foote 2002, 52)

The design determines how the organization distributes, controls and motivates its resources through formal elements such as the structure and processes and informal networks such as culture and relationships. Well-designed processes and structures can help managers to continuously identify potential skills, engage them in a configuration that exploits them, as well as to develop and expand the ability to complement market opportunities. (Aleksić 2012, 152).

Figure 1: Horizontal networking of stakeholders in the cultural tourism model

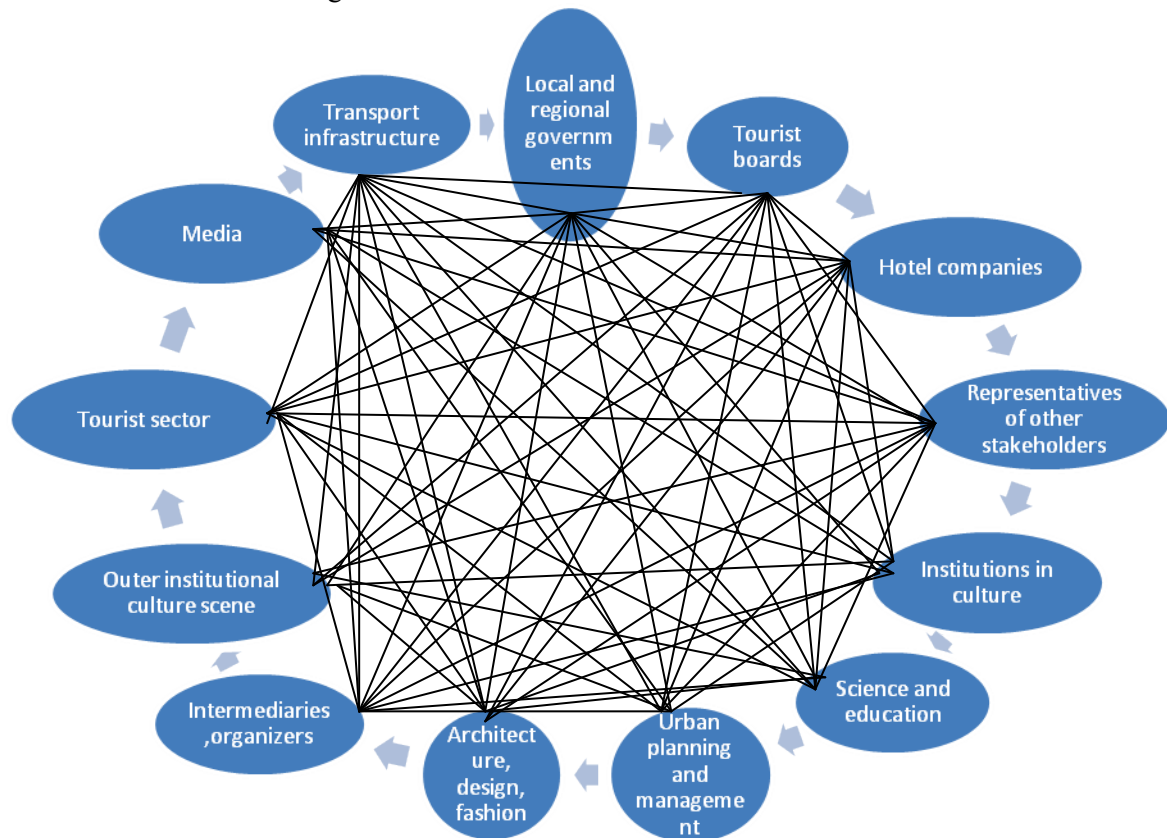


Figure 2: The strategic management model for cultural tourism

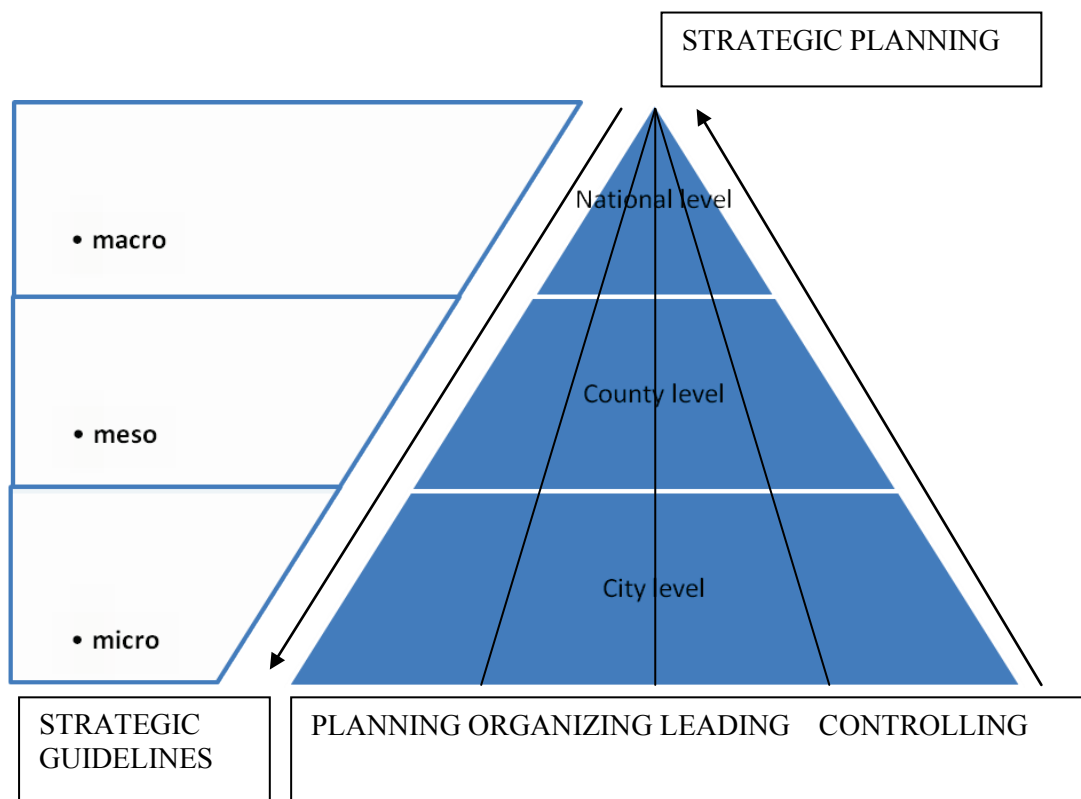


Figure 2 shows the hierarchical strategic management model for cultural tourism. As previously stated, the authors assume that resources in cultural activities and tourism are not always enough, or are not adequately presented, the primary cause being insufficient compliance and coordination of two key segments of the system, namely the system of cultural activities and the system management of tourist destinations.

Although in theory and practice attempts to harmonize do exist, the authors' opinion is that a uniformed model as presented in this paper should be created. An optimization of resources in cultural tourism involving all stakeholders in both systems - system of tourism and system of cultural activities, as well as their vertical and horizontal coordination is needed. The basic assumption of this model is the harmonization of the key strategic goals in both systems, to minimize "overlapping" and other discrepancies between the two systems.

When making a strategy for cultural development, as well as a tourism development strategy, it is necessary that both sectors come up with the key point of compliance and that these key points "overlap" in both systems. In this way the synergy between the two systems is achieved and enables the networking of stakeholders and the coordination of their strategic, tactical and operational activities at all levels - from the state level, over the regional level, to the city as tourist destination level, but also the continuous monitoring of the whole process – a monitoring system with the possibility of re-auditing strategic goals.

The model takes the form of a pyramid, because of the three key levels in both systems - the macro (national), meso (county) and micro (cities and municipalities as a tourist destination) level and their hierarchical relationships. The focus of the model is presented by its *vertical* system, which coordinates the above three levels and *horizontal*, where it comes to the mutual harmonization of the

three key segments: the system of cultural activities, tourist boards (which bring together all the stakeholders, both public and private sector in tourism) and public sector at all levels - national, regional and local. For the management of cultural tourism the authors advocate a holistic approach because they believe that only an integrated approach to strategic management, horizontal and vertical connecting elements of all subsystems of a comprehensive management system, can achieve an optimum performance in the short and long term to bring the (direct or indirect) benefits to all subjects involved in the system.

This networking of stakeholders in the tourist destination is based on the EU Directives for strategic tourist destination management which states that the destination is managed by a model of strategic partnership and must organize annual workshops, where the whole tourist destination strategy is discussed and monitored, including the strategy of cultural tourism and its realization, on the principle of integrated quality management in the area.³

In the area of strategic planning of tourism destinations, standardization and quality management play an important role. In addition, it is necessary to create a network of all segments involved in tourism and culture to be able to create music tourist products for specific, music and cultural destinations.

The presented model clearly distinguishes four key management positions in cultural tourism:

- **Planning:** The main strategic plan is adopted at the level of an internal ministry body that is composed primarily of representatives of the Ministry of Culture and Ministry of Tourism. It provides only a rough guidebook for further "lowering" of strategic planning at lower levels, and is primarily responsible for facilitating the smooth functioning of cultural activities and cultural tourism (such as the adoption of adequate legislation and the like) and harmonization of their activities at the highest level. The key level in strategic planning is the regional level. In Croatia it is a county (*županija*), or a region that can be composed of several counties (such as the region brand model by Krajnović, Bosna and Jašić 2013). It brings a strategic plan of cultural activities / cultural tourism which should be agreed upon among stakeholders, and will be made by representatives of all stakeholders - primarily of three key sectors: tourism sector, public sector and sector of cultural activities. At the regional level it should be aligned with the level at which a tourist region as a brand is defined and brings the strategy of cultural tourism, which should be harmonized with a Master plan (the strategic plan) for the development of tourism of the region as a whole. In this way, the positioning of a region as a cultural tourist destination is made in accordance with the regional Master plan.
The local level (cities, municipalities create "sub-strategies" for their area, which derive from the county (regional) strategy and take into account the specifics of each micro-area in which cultural events are performed. It should be aligned with other strategies of the areas (for example, the developmental plan of the city, the strategies of major hotel companies and so on).
- **Organizing:** Macro-level: is responsible for the creation of legislation - the legal framework to improve and promote cultural industries and cultural tourism, such as tax breaks for donations in culture and the like. Once a year it organizes a workshop – *The days of cultural tourism*, bringing together representatives of key stakeholders of the state and regional level. The aim of the workshop is monitoring activities of a defined strategy – re-evaluate the activities of the planned strategy, with its eventual upgrade and change of specific segments of the strategy.
Meso-level: Once a year it brings together and unites all the local leaders of cultural tourism, giving them basic guidelines, coordinating them in joint activities (eg. a common calendar of

³ Integrated Quality Management (IQM), more in: Avelini Holjevac 2005; Cetinski 2005; Krajnović and Babić 2008.

events for the whole region), and monitoring the implementation of the strategy. It has a key role in promoting the region as a cultural destination.

Micro-level: It organizes mainly operational activities through an annual program and specific programs of cultural activities, which generally lead to the principles of project management. In accordance with the above described EU directives on the implementation of the integral management of tourist destinations, at least once a year a workshop for all representatives of key stakeholders with indications and guidelines for possible changes to the planned strategy, guidelines and plan operations is recommended.

- **Leading:** In accordance with the rules of the tourist profession, where the **region** is a key place of branding, here also the regions would be in central place, both for the adoption of the strategy, as well as for its management. Therefore, a central body for cultural tourism should be established at the county level which would bring together cultural workers, representatives of the county (culture, tourism) and other key stakeholders (such as *product managers* or *destination managers* of individual hotel companies). As stated, the highest, state level would be responsible for making the general strategy (without detailed content guidelines, but would strike a rough guideline) and local levels for the tactical and operational management of cultural programs, that is for their implementation in the tourist product of the region / cluster / hotel companies (the latter would be carried out by the company itself in its marketing system).
- **Controlling:** Includes primarily monitoring as a process to monitor the enforcement, critical review and possible changes of the strategy. Described in detail under 1. (planning) - monitoring would be, therefore, conducted annually at the highest level, while the meso and micro-level should take place more frequently (in terms of tactical and operational monitoring).

8 Conclusions and Implications for further Research, Policies and Practices

Due to the increasing relevance of the phenomenon of cultural tourism, both in scientific and in the practical sphere, and considering that this is a phenomenon that goes into more spheres: social life, cultural life, the quality of life of the local population, political life, tourism practice, etc., it is actually a sensitive topic with wide application in practice. However, the authors still consider cultural tourism scientifically unexplored. Previous studies analyze in detail the managerial governance models of events in simple systems (at the level of one subject, such as cultural institution), or cultural tourism is discussed at a broader level, exploring it as a sociological-cultural phenomenon which, through the tourism development of the area brings economic effects. However, the research in this area often stops at marketing research attitudes and tourists destinations' needs for cultural tourism products.

The authors of this paper observed a deficit in research, which is also the subject of this paper, but processed in two research directions: the first research **area** (in this case music) as part of the cultural tourist product that is not well researched through models of tourist valorisation, which in tourist practice is often shown only as a *niche* of the overall tourist product in the tourist destination while the second area tries to answer the question of how to manage cultural tourism in complex systems, such as a tourist destination, because it is specific to a networked model of stakeholder organizations, as well as the fact that it spans over a minimum of three levels: country - region - city or municipality. These are also the areas of scientific research in this paper, which the authors attempted to connect in this work.

The authors therefore believe that there is a latent need, not only for further scientific research, but also for finding a better institutional framework (where this model serves as a scientific contribution) and its application, so every tourist country can apply a consistent system of enacting the strategy of cultural tourism, which is also agreed upon at all levels, and maximizing satisfaction and interests of

individual stakeholders. It would also be the starting point for achieving greater savings of resources (for example, given the trend of reducing subsidies for cultural events), but also to finally define what the key cultural - tourist product of every tourist destination really is. Today it is, in fact, more of a *battlefield* with various "conflicting parties" - local politicians who have their own vision of the cultural program, the local population which tends to organize *local festivals*, cultural workers seeking excellence and quality in cultural programs to the tourism industry, which seeks a way for maximizing its profits. This paper presents a model of a strategic network management in cultural tourism based precisely on the reconciliation of interests of all stakeholders, with maximum respect for the rules of the profession (cultural activities), which will also assist in achieving their common goal: to offer visitors but also locals, good quality, authentic cultural and tourist facilities, which will represent an added value to product destination.

An approach to strategic management according to the *bottom - up* system ensures that the key assumptions (in this case the indigenous cultural elements as key components of cultural tourist product) for the strategic plan adopted *from the field*. This ensures the principle according to which the cultural tourist product will be offered, and thus the music, which has merged with the local community where it is performed. This minimizes the often undesirable external influences, such as impacts of interests of other stakeholders - political influences, influences of the hotel industry and the like, which contributes to the development, creation and presentation of truly indigenous contents of any tourist destination.

The descending process shown in the model indicates strategic guidelines and courses of actions arising from the central strategies of cultural tourism, through the meso level - the key strategy for the region as a tourist brand - to the local level that the cultural strategy operationalized and performed in the atmosphere in which it is traditionally created. In the present model, a key tourist product is created, defined and branded at the meso level (tourist region).

For the realization of the models in practice, it is necessary to involve all stakeholders in the system. When it comes to including culture in the regular tourist service, it is necessary to significantly improve the quality of signposts to heritage sites and increase the accessibility of information to all events, heritage sites, collections and museums. There are a number of possible meeting points of the tourist and cultural sectors and this is where mutual understanding and joint presence should be developed. What would surely be harmful is the withdrawal of one sector before the other, usually the cultural sector in favour of the tourist one, or *viceversa*.

A scientific contribution of the work is reflected in the development of the management model of cultural tourism and also music tourism and its subsystems, which ensures consistency and coherence in the strategic and operational management. Consistency is reflected in the saving of resources - financial resources, time, avoiding duplication of content, timing with no overlaps; exactly defined holders, deadlines, specific cultural contents for each destination, etc.

This type of adaptation and implementation of strategies of cultural tourism, which will be coordinated at all levels, with the center at the regional level, thus optimizing the use of cultural tourism resources at the horizontal level, coordinates mutual interests of individual groups of stakeholders. This reduces the described negative phenomena - "wanderings" when creating music-tourist products, overlapping programs, overlapping dates, insufficient differentiation of cultural entertainment (commercial) facilities and the like, all of which ultimately lead to a lack of recognition of cultural tourist products, and therefore cultural tourism, which often, in Croatia "everyone deals with", and the real question is whether they are sufficiently educated. Certainly the central problem of how to reconcile the interests of key stakeholders (eg. local people, tourists, tourist operators and local politicians) and which

programs "fit" in with a tourist destinations and whether they are adequately orientated, strategically (long-term, traditional) or erratic, changing from year to year.

The recommendations of the authors for future research can be summarized as follows: to investigate the specificity of certain other types of cultural tourist products, such as the paper describes music and examines the model to optimize the creation of appropriate cultural programs specific to particular types of tourist destinations primarily to the typology defined by EU directives: coastal, rural, urban. Also, a verification and further elaboration of the existing model for other tourist regions and its comparison with other tourist destinations, making additional primary researches, not only of tourist visitors and the local population, but also other key stakeholders in the tourism sector, primarily cultural operators, the private tourism sector, representatives of local governments, scientists from the fields of ethnology, cultural anthropology, artists and other are recommended.

This work of the authors, as well as current and future research in this scientific area, should be a step closer to what we want to preserve for present and future generations - the Croatian music and other, tangible and intangible cultural heritage, and proudly present it to our visitors. Tourist destinations will also be less exposed to the influence of foreign culture, vulgarization and the *touristification* of indigenous cultural contents and their universal commercialization and will increasingly become the *scene of indigenous cultural events*, guardians and representatives of indigenous cultural heritage, and permanent open-air museums.

This is a long-term goal and can be achieved only through strategic, proactive and well-designed management and a shared commitment and involvement of all stakeholders, which is also the main goal of this research work.

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