



Cultural Tourism as a Tourist Development Strategy of City of Split

Lucija Farac

Department of Tourism Studies, University of Applied Sciences Aspira, Split, Croatia

Email: lucija.farac@aspira.hr

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Abstract

In the last decades, we have witnessed the growing economic importance of tourism in most European countries. Postmodern life has reduced the polarity between work and free time. Novelty and education are evident in a new profile of travelers. Thanks to international organizations, cultural tourism appeared. We can partly thank the international organizations, but also other factors, such as higher earnings and higher education of potential tourists, the desire for experience, and an active vacation. Nature, cultural heritage, and especially architecture constitute Europe's tourist resources. Cultural heritage gives the destination authenticity, *i.e.* due to its specific characteristics, it makes it recognizable and enables it to diversify on the world tourist market and achieve a competitive advantage compared to other tourist destinations. The main purpose of this research was to examine the impact of cultural tourism on the tourist development of city of Split. Theoretically, the concepts of culture and cultural tourism have been analyzed, and then the cultural tourism situation has been briefly elaborated through cultural motives and trends. The cultural tourism market in the area of Split-Dalmatia County was further explored, and an analysis of city of Split as a cultural center represented through the prism of material and immaterial cultural resources. Connecting culture with tourism is a logical strategic move because today cultural tourism is one of the most widespread and lucrative branches of tourism. During summer, many tourists stay in the city, as well as other intending travelers, who are looking for different contents, not only in the gastro ethnological offer and different modalities of tradition renewal but also looking for other forms and entertainment. It is concluded that cultural tourism has a positive impact on tourism development and the image of the city of Split as a tourist destination.

Subject Areas

Tourism Management

Keywords

Cultural Tourism, Destination, Development, City of Split, Strategy

1. Introduction

Migrations, movements, and journeys that man has strived for since his birth, and then mass forms of tourism with the aim of rest, recreation, and getting to know the narrow and extensive environment, form an essential part of human needs within the framework of his civilizational heritage. Although international travel existed in the oldest known developed civilizations, especially in the Mediterranean, greater interest in them appeared only in the 19th and 20th centuries (Geić, 2007) [1]. Increasing education and earnings of travelers, and saturation with the monotony of the tourist offer in the eighties of the 20th century created a new type of traveler: the post-modern tourist. Experience, higher education, and an active life are the basic characteristics of travel that this type of tourist requires. According to such demand, the tourist market is increasingly divided into specialized forms, such as sports, religious, rural, congress, health, adventure, Robinson, and cultural tourism (Jelinčić, 2008) [2]. Among these forms, cultural tourism stood out, which experienced an increase in demand due to socio-demographic changes and changes in the lifestyle of travelers. Accordingly, most studies show the following profile of a cultural tourist: a higher level of education, specific interests, higher spending of money in hotels, restaurants and in general, older age, longer stay in the destination, and greater activity than the “average” tourist (Jelinčić, 2008) [2].

The evolution of cultural tourism would encourage faster development of the image and identity of Croatia as a tourist destination, which is why cultural tourism (along with other forms of selective tourism) needs to be included in development plans at all levels—the state (by connecting the Ministry of Tourism and Culture), counties, cities, and touristic locations (Kombol, 2006) [3]. The development of cultural tourism will also mean a more culturally vibrant place for residents to live in, and thereby increase civic pride and social cohesion through the interest that visitors show in local culture and history. This profile of local culture is particularly important because it contributes to the preservation and strengthening of urban resources: namely, it attracts “responsible tourists” who want to experience and support the specifics of the place and the local community (Petrić, 2012) [4].

City of Split has an enviable number of cultural resources. Favorable geographical location allows easy networking of other significant cultural monuments and urban entities in the tourist supply, equally in terms of tourist demand of the city in cultural corridors on the Mediterranean and not yet formed local cultural corridors. (Of the ancient monuments, the nearby Salona is important; Trogir stands out as an urban entity, also under the protection of UNESCO; in the im-

mediate vicinity are Klis and Omiš, which also have the potential of networking into a tourist offer based on culture. The tourist offer of this type can include networking the surrounding islands, which also have valuable monumental resources—for example, Starogradsko polje, also under UNESCO protection, the monumental heritage of the towns of Stari Grad and Hvar, Škrip and Blaca on the island of Brač. The hinterland, *i.e.* Dalmatian Zagora, also has networking potential.) The advantage of the geographical location of Split is the conducive climatic conditions, which enable the organization of various outdoor events during the tourist season, and its extension. Only at the level of destination management, it is possible to create preconditions for the creation of a quality tourist supply in which cultural tourism products will be used and presented in the best possible way (Pančić, 2006) [5].

2. Cultural Tourism

Cultural tourism includes many aspects of life and types of human activities. Tourism related to culture and cultural heritage makes it possible to describe the past in the present. The developed countries of the world have made the most of the heritage in the tourism industry and have made a great effort to understand it. It is very important to view culture as a process because tourism is also a dynamic phenomenon; both are continuously changing. The dimension of their non-static nature is what makes it difficult to define them, because the concept, values and understandings are continuously changing. Suppose we want to define cultural relation to tourism; in that case, its broad understanding of the way of life of the community will be fundamental to us: Culture refers to a set of values, beliefs, behavior, symbols (eg traditions, customs, clothing, and art) and forms of the learned behavior of the local community. It can also be defined as a “way of life” shared by society, which is passed down from generation to generation and which is typical of a certain social group. It covers many aspects of community life, both past and present. When we talk about the past, it refers to the issue of heritage, and this term includes the transmission from past to present generations. It includes the unique natural, historical, and cultural achievements of a particular area and the people who live there, which are remembered or preserved so that present and future generations can experience them. Since we want to define cultural relations to tourism, it is useful to study the socio-cultural aspects of tourism. Therefore, it is necessary to observe all the participants who appear in tourism. In cultural contact, it is important to distinguish the local population and its culture, tourists, and tourist culture (common to most tourists), residual culture (unique for each tourist market), tourist workers (who provide services to tourists and act as intermediaries between the local and visiting population), their managerial and business culture, etc. (Jelinčić, 2008) [2].

2.1. The Concept of the Cultural Tourism

Although cultural tourism can be defined in several ways, its conceptual and technical definitions should be distinguished. Conceptually, cultural tourism is

defined as trips of people outside their place of permanent residence to gather new information and experiences that satisfy their cultural needs. The technical definition differs from country to country and most often includes visits to cultural and historical landmarks, museums and galleries, musical and stage events and performances, festivals, churches, and monasteries, as well as thematic routes and paths and creative or interactive workshops (Richards, 2006) [6].

The term cultural tourism is generally applied to trips that involve visiting cultural resources regardless of the initial motivation. It is limited to the extent that it overlooks an important element in tourism, which is “entertainment”, and that it excludes the spiritual dimensions of culture. Culture is not only marked by a visit to a museum or a concert, *i.e.* its institutionalized form, but it can also be immaterial. In the study of heritage, UNESCO distinguishes between “tangible” and intangible heritage. Tangible heritage refers to material, and intangible to immaterial forms of culture. The terms “historical tourism” or “heritage tourism” are rarely used for material activity, *i.e.* for visiting historical buildings and localities, museums, art galleries, etc. But in the literature, “heritage tourism” often includes natural phenomena and performing arts. We also come across the term “art tourism”, which covers museums and art galleries in addition to performing arts (Richards, 2006) [6].

2.2. Motives for Visiting Cultural Attractions

A tourist can visit a specific destination without culture being the primary motivation for the trip, and along the way participate in the cultural life of the locality. In this way, he again fulfills the function of a cultural tourist, even though his cultural intention is secondary. The typology of cultural tourism could be developed regarding the level of tourist motivation:

- Primary
- Incidental
- Unintentional motivation

If a tourist visits a certain destination solely to participate in its cultural life, we are talking about primary motivation. Such cases usually include going to (world) exhibitions, music festivals, concerts, theater performances, etc. Furthermore, incidental motivation is when a tourist goes to a certain destination with some other primary motive, and cultural life has only a secondary meaning. That kind of tourist intends to attend cultural events, but this is not his primary motive. In this case, he stays in a certain destination for vacation, work, visiting a sports event, etc., while also visiting some kind of exhibition, enjoying national gastronomic specialties, or getting to know the language of the receptive community. Unintentional motivation is a situation in which the tourist has no intention of getting to know the culture of the destination. Still, during his visit, tourist encounters the local population and perhaps unwittingly gets to know their way of life, respectively their culture (Jelinčić, 2008) [2].

Areas or attractions that are tourist attractions and motives in cultural tour-

ism are:

- archaeological areas;
- architecture (ruins, famous buildings, entire cities);
- museums, art, sculptures, crafts, galleries, festivals, various events;
- music, dance (classical, folklore, contemporary);
- drama, theatres, movies;
- language and literary studies (tours and events);
- religious celebrations, pilgrimages;
- the entire (folk or primitive) culture and subculture (Pančić, 2006) [5].

3. Cultural Heritage of City of Split

3.1. Tangible Cultural Heritage in City of Split

1) Archaeological sites (Ancient and early Christian Split—Brass Gate, Peristil, basements of Diocletian’s Palace, Silver Gate, Vestibule, Iron Gate, Golden Gate, etc.).

From the point of view of tourist attraction, the most important archaeological site is certainly Diocletian’s Palace (**Photo 1**), a layered site with finds from the ancient and early Christian periods. It is also one of the best-preserved monuments of Roman architecture in the world. The mentioned localities are located within the palace.

2) Sacred buildings (Cathedral of St. Dujam, Church of Virgin Mary of the Girdle on Peristil, Church of St. Roko, Church of St. Nicholas on Marjan, Church of St. Filip Neri, St. Teodor, Church of St. Nicholas (Veli Varoš), Church of the Holy Trinity, Church and Monastery of St. Ante, Church, and Monastery of St. Francis, etc.).

Among the most famous sacral buildings in terms of tourism, the cathedral of St. Dujam (**Photo 2**) has the most significance. Today, the cathedral is, above all,



Photo 1. Diocletian’s palace.



Photo 2. Cathedral of St. Dujam.

a liturgical place whose millennial continuity is best reflected by the weekly service and the renewed splendor of the procession on the day of Split's patron Saint Dujam. Among the European cathedrals, Split is home to the oldest building—the mausoleum of the Roman emperor Diocletian.

3) Fortresses, forts, and ramparts (Medieval defensive ramparts, Venetian Tower, Gripe Fortress).

In the extremely precarious period from the 10th to the 16th century, the battles for the throne of the feudal lords prevailed, then came the danger from Venice and the Turks, and the inhabitants of the island were constantly threatened by pirates. Such turbulent and precarious times required a good defense system, and due to stone and high-quality construction, a large part of these buildings, mainly around the county, but also in Split, have been preserved to this day (Tomljenović, 2009) [7].

4) Castles, palaces, summer houses (Castel Kavanjina, Small Papalić Palace, Cindro Palace, D'Augubio Palace, Milesi Palace; Pavlović Palace on Pjaca, Skočibučić Palace on Peristil, Big Papalić Palace).

In the period of relative peace after the 16th century and the disappearance of the immediate danger from the sea, the inhabitants gradually moved from the central, agrarian belt, to the coast, and as part of the spiritual revival that prevailed from the 15th century castles in urban areas, summer houses outside the settlement and, often, fortified castles-residences are also starting to be built.

5) Squares (Prokurative, Pjaca, Voćni Square, Peristil).

Photo 3 shows the scene of Prokurative square.

6) Museums, galleries, exhibition spaces (Archaeological Museum, Ethnographic Museum, Emanuel Vidović Gallery, Ivan Meštrović Gallery; Art Gallery, Split City Museum, Museum of Croatian Archaeological Monuments, Maritime Museum, Split Cathedral Treasury, Meštroviće Crikvina—Kaštilac).

Museums are a potentially extremely valuable resource for visitors because it is in them, whether they are specialized or of a native character, that visitors can



Photo 3. Prokurative square.

gain insight into the historical, economic, cultural, and artistic development context of the destinations and areas they visit.

7) Theaters (City Theater of Puppets, City Theater of Youth, Croatian National Theatre Split).

The most significant of the above is certainly the Croatian National Theater in Split, which was founded in 1893 and is located on Gaje Bulata Square in the very center of the city. It is the central Split theater and at the same time the most important theater institution in Dalmatia (Tomljenović, 2009) [7].

3.2. Intangible Cultural Heritage in Split

Intangible cultural heritage includes practices, performances, expressions, knowledge, and skills, as well as instruments, objects, handicrafts, and cultural spaces associated with it, which communities, groups and, in some cases, individuals, accept as part of their cultural heritage. Intangible cultural heritage, which is passed down from generation to generation, is constantly created by communities and groups as a reaction to their environment, their interaction with nature and their history.

1) Contemporary cultural production (Split National Theater, City Puppet Theater, MKC—Multimedia Cultural Center, People's Open University, HULU - Croatian Association of Fine Artists, etc.).

2) Events (The Split Summer festival, Diocletian's Night, Marulić Days, Film Festival, Festival of Street Entertainers, the Feast of St. Duje, Dream of the Sus-tipan Night, etc.).

The primary task of cultural manifestations is to provide additional content to guests staying in the destination. The Split Summer festival is one of the manifestations that is tourist-oriented, and which stands out among those in the region for its long tradition. The Split Summer Festival is an international musical and stage manifestation that includes an opera, drama, dance, and concert program Diocletian's Night has also become traditional in Split as an event that stages an

important historical theme for city of Split, and we can also mention the Feast of St. Duje; It is held as a religious manifestation, which, however, is intended mainly for the local population. Marulić Days are held every year in the last week of April. Named after the Father of Croatian literature Marko Marulić, the event consists of a theatrical and a scientific part. (Tomljenović, 2009) [7].

4. Conclusion

City of Split has rich material and non-material cultural heritage and has prerequisites on which it can build a long-term cultural tourism supply and develop recognition, *i.e.* the image of a cultural tourism destination. What is needed, apart from their existence, is quality management and highly educated and trained staff. For the city of Split to stand out as a cultural destination, it is not enough to just offer Diocletian's Palace, museums, and cultural manifestations, but an integrated cultural tourism product made up of all these separate cultural items thoughtfully and authentically into one overall package. Guests are attracted to the experience more than the product itself, and it is necessary to use the heritage in the best possible way in the tourist function for maximum economic effects. Furthermore, culture must not become something that is presented and offered only to tourists as a sales product, but also contentment and a positive association for local residents who will equally enjoy the fruits of the developed cultural tourism of the city as well as foreign guests. The local population should contribute to greater synergy and satisfaction of all stakeholders by their involvement in that sphere. The most important thing is to disburden the old city center and include all parts of the city in cultural locations, and eventually become a cultural destination that will be visited in pre-season, post-season (preferably off-season) as well as in the heart of the season itself. Considering that the cultural tourists spend more and stay in more expensive hotels and restaurants; this type of tourists should be a priority when developing and planning the entire tourism of the city. It is time for the image of "sun and sea" to become one of the advantages, not the only advantage.

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Conflicts of Interest

The author declares no conflicts of interest.

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