



Cita bibliográfica: Gluvacevic, D. (2023). The power of cultural heritage in tourism. Example of the city of Zadar (Croatia). *Revista Internacional de Turismo, Empresa y Territorio*, 7 (1), 236-257. <https://doi.org/10.21071/riturem.v7i1.16841>

The power of cultural heritage in tourism. Example of the city of Zadar (Croatia)

La importancia del patrimonio cultural en el turismo.

El ejemplo de la ciudad de Zadar (Croacia)

Dejan Gluvačević¹¹

Abstract

Today, in 21th century when many destinations try to manage with own identity and image to achieve bigger income and other benefits. For that it is necessary competitive identity, as Simon Anholt called it, as well as tourism which is by him most 'loudest' and powerful channel of communication. To gain competitive identity that will be communicated through tourism is usually done using the power of culture - either popular culture or cultural heritage. As all destinations have his own history and specific cultural heritage, cultural heritage can be advantage for many destinations if they can recognize its uniqueness and advantages comparing to other competing destinations. The purpose of this paper is to see whether the cultural heritage is enough strong trump to set the city of Zadar (Croatia) as a city which could build their tourism brand on cultural heritage. The city of Zadar is a city with a very long and turbulent history which can provide to the city to create competitive identity. So far, Zadar achieves positive results within the context of Croatian tourism, but the question is whether and how to achieve even better results? The results obtained from the questionnaires will show us how powerful is cultural heritage of Zadar to attract tourists to Zadar and what tourists think about cultural heritage in Zadar.

Keywords: cultural heritage, competitive identity, tourism, Zadar, Croatia.

Resumen:

Hoy, en pleno siglo XXI, cuando muchos destinos tratan de manejarse con identidad e imagen propia para lograr mayores ingresos y otros beneficios, es necesaria la identidad competitiva, como la llamó Simon Anholt, así como el turismo, que es para él el canal de comunicación más 'mediático' y poderoso. Para obtener una identidad competitiva que se comunicará a través del turismo, generalmente se utiliza el poder de la cultura, ya sea la cultura popular o el patrimonio cultural. Como todos los destinos tienen su propia historia y patrimonio cultural específico, el patrimonio cultural puede ser una ventaja para muchos destinos si pueden reconocer su singularidad y ventajas en comparación con otros destinos competidores. El propósito de este artículo es ver si el patrimonio cultural es lo suficientemente fuerte como para establecer a la ciudad de Zadar (Croacia) como una ciudad que podría construir su marca turística sobre el patrimonio cultural. La ciudad de Zadar es una ciudad con una historia muy larga y turbulenta que puede proporcionar a la ciudad la creación de una identidad competitiva. Hasta ahora,

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Zadar logra resultados positivos en el contexto del turismo croata, pero la pregunta es si y cómo lograr resultados aún mejores. Los resultados obtenidos de los cuestionarios nos mostrarán cuán poderoso es el patrimonio cultural de Zadar para atraer turistas a Zadar y qué piensan los turistas sobre el patrimonio cultural en Zadar.

Palabras clave: patrimonio cultural, identidad competitiva, turismo, Zadar, Croacia.

1. Introduction

Today, in the 21st century, there is an increasing need to brand almost everything what exist, and this is mainly as a result of the efforts for the achievement to improve image and enlarged income. In fact, everything could be branded, but also all products, destinations, services, organizations, persons or events couldn't become a brand. To create a brand it is necessary to make a great efforts, but also to have a product, service etc., which ones have ability to become a brand.

Cecilia Pasquinelli (2009: 8) argues that destination branding has become fashionable and political action, which is also inexpensive, easy to perform and has a vision. But if you take a closer look at the way of destination branding, we can determine that it is certainly not cheap action, or action that guarantee to certain destinations improved image or profit on the political, economic or any other plan. Therefore, if destination branding is not cheap action which couldn't guarantee success, what are actually reasons for dealing with destination branding? Well, in the world there are over 300 cities with more than one million inhabitants, and each of these cities is trying to get away from the average in a way to be attractive and to attract attention to himself (Moilanen and Rainisto, 2009: 3). The fact is that in recent years there are more and more brands which are related with destinations, and it is supported by the fact that from year to year the number of tourists is growing worldwide. Number of tourist arrivals has been increasing steadily from year to year, and tourism trends indicate the growing importance of culture and cultural heritage as a 'promotional tools' for destination branding.

A similar attitude is held by Simon Anholt (2009: 1), who says: Today, world is a market. Accelerated globalization means that every country, every city and every region must compete with others for their share of the world's consumers, tourists, investors, students, entrepreneurs, international sporting and cultural events, for the attention and respect of the international media, foreign governments and residents of other countries. In so, branding is not just marketing activities, but also holistic development that affects a specific place contributing to increasing the awareness and networking association with people of a particular destination (Rainisto, 2003: 44).

Various destinations around the world are increasingly aware of the importance to perform on promotion of their own name in order to be competitive on the local, as well on the international level. Those destinations which do not understand the importance of promoting their own name and brand building, regardless of the features that have and if they underestimate the importance of marketing communications, sooner or later will end up behind their competition. So, it is very important to find suitable way to build name and in tourism it is more often achieved with the help of the promotional power of culture and cultural heritage.

2. Destination Branding and the Role of Culture in Destination Branding

2.1. Importance of destination branding and competitive identity

In 2014, there were about 1 133 million tourists who traveled around the world, and travel and tourism generated about 9% of world GDP (6.95 billion US\$) and more than 255 million job places (UNWTO, 2015: 3). Regions, states and cities aim to grab as much as possible from that "sweet pie", so they are trying to create a positive and competitive identity that will help them to create positive image. With created positive image it is much easier and simpler to reach the desired goals. Destination branding is primarily taking place in the tourist purposes, but (indirectly) by strengthening their own brand name, they also strengthen their political, economic and other influences (Paliaga et al., 2010: 102). With the arrival of an increasing number of tourists to a particular destination there is also an increasing inflows of financial resources, which is realized from the sale of souvenirs, arrivals of hotel chains and other major services which destination brand rise up to an even higher level. Thus creates or maintains a positive image of a particular destination.

According to Kapferer (2008: 12) a particular product, in this case destination, which comes in the market and becomes the brand must: 1) invoke a large, attractive and unique idea, 2) to be tested by men, 3) activate actions and behavior, 4) communicate and 5) be distributed. Therefore, we can say that the brand exists only when the product acquires the power to influence on the market (Kapferer, 2008: 9). It is very well described by Stephen King who says that product is something that is produced at the factory, and brand something that is bought by consumers. The competition can copy the product, but the brand remains unique. The product can quickly become obsolete, and the brand remains timeless (Aaker, 1991: 1). Therefore, unlike the 'ordinary' products, the brand incorporates the emotion generated by the consumer, ie. it is totality of attitudes about the product created by consumers, carrying them with you in your thoughts and hearts (Middleton, 2010: 2).

Today almost all countries in the world communicate to each other, and therefore it is very important to create a better reputation. In so, Anholt (2009: 24) lists six natural channels for the creation of a competitive identity, such as tourism, exports, government decisions, attracting investment, culture and heritage, and people. Tourism, or tourism promotion are experiences of people from 'first-hand', who visited a particular country and this channel is the 'loudest' voice during destination branding as tourist offices have a very big budget and highly capable market experts (or at least most of them have).

Considering the large number of information available to people, people because lack of free time or experience make decisions based on the first associations, ie. they tend to 'judge a book by its cover'. In that way, different clichés and stereotypes have a strong influence on people's behavior towards other places, their inhabitants and products (Anholt, 2009: 1). So most people, relate Italy with good design, Germany with quality, Japan high and advanced technologies, Brazil with samba, carnival and football, Swiss with precision, watches, banks and chocolate, and so on. To relate positive association with a particular country, city or region it is necessary for the country, city or region to have mentioned competitive identity. And what determines identity of any brand, according to Jean-Noël Kapferer (2008: 182-186), are the features of each model as such as: (1) physical specificity and quality, (2) personality, (3) own culture, (4) established relationships with people, indicated attitude of people towards the brand, and (6) affected on the image of the customer. On these features country, city or region create a base for positive association(s) related with them.

Consequently, it can be said how competitive identity is consisted from six points or elements (tourism, export, politics, investment, culture and people), but the basic theory of competitive identity according to Anholt (2009: 24-25) is that the government, when they have good, clear, convincing and positive idea of what is actually their country (city or region), for what it takes, where it is going, how manages activities, investments, policy and communications from six points of competitive identity in order to prove and strengthen this idea, then they have good possibilities to develop and maintain a competitive identity on domestic and international level - to long-term benefit of exporters, importers, governments, cultural sector, tourism, and practically all forms of international relations.

As such, competitive identity has three characteristics: (1) attracts (consumers, tourists, investors, respect, etc.), (2) transmits magnetism to other things (eg. the magnetic pull of Italy brand goes over the Italian products and the Italians, as they become attractive even when they are not in the same context) and (3) turns chaos in order (Anholt, 2009: 27). In order to create a competitive identity is necessary correlation between tourist offices, travel agencies, cultural institutes, exporters, foreign ministries, other state bodies, special interest groups, NGOs and others. The problem is that most of these subjects work separately, which can lead to conflicting and contradictory messages about the country, city or region, which is something that can create inconsistent picture of them. The solution is that stakeholders work in coordination with the consistently high level of quality and in line with the overall national strategy that sets clear targets of the national economy, society and political and cultural relations with other countries, claims Anholt (2009: 3).

So, without a competitive identity it is difficult to start creating a strategy which will help us to create unique destination brand. Today, more and more places wants to manage its reputation and image at local, regional, national or international level. How seriously is taken the concept of competitive identity and how strongly attracted great attention and importance in a very short time Anholt confirms with following words (2009: xii): The concept which I call the competitive identity is now much more than an academic curiosity on the verge of marketing: now it intensely preoccupies the attention of many. Ten years ago on this topic I spoke mainly on a theoretical level, mostly with scientists who study marketing. Now these conversations attaches much more importance and they contain much more practical nature and interlocutors are more like ministers, ambassadors, mayors, international organizations and donor agencies, heads of government and state.

2.2. The Role of Culture in Promoting Destinations

2.2.1. The role of (popular) Culture in Promoting Destinations

Kotler and Gertner (2005, in: Skoko, 2009: 43) argue that the image of a country is in fact the result of its geographical position, history, official proclamation, art, famous citizens and numerous other features. Ancient Greece, Austro-Hungarian Empire, Spain and United States of America are just some of the countries which more or less based their strength of image through culture. For example, the influence of American (popular) culture which is manifested primarily through music and film industry had great credit for creation of a strong brand of United States, and this is best described by Anholt (2009: 96): All boys, from Hong Kong to Paraguay, from Iceland to South Africa, who are longing for a cowboy hat, sheriff's badge and a pair of pistols, like all girls who have yearned for Barbie dolls, dreamed of America. It is not uncommon as teenager immediately reached for American music records and they were willing to pay a little more expensive American cigarettes, drink the real thing (slogan of Coca-Cola), and later to work for an American company and led their family on vacation in Florida. Consider intensive and

allegiance billion of these people you will easily get the impression of power and reach of the brand of America and understand the exceptional importance of culture as its basic element.

Beyond the question why is culture so strong and influential promotional tool there is a simple answer. In fact, reason is that consumers are not so skeptical toward the culture as they are toward commercial messages. So when we talk about popular culture, we continue to talk about art and entertainment, which in humans reduces alertness and requires no hidden programs (Skoko, 2012: 25). According to Anholt (2009: 94) culture is more eloquent communicator of national (or destination) image than the commercial brands, adding that it is possible 'to boo' commercial brand of a destination, but not its culture. Therefore, Anholt (2009: 96) argues that culture can often play a key role in the transformation of current image of country into something more useful. It is a necessary component to image of any place to become really satisfactory, especially in countries that suffer the consequences that their image is to a large degree or completely based on tourism. So if particular tourist destination has a rich cultural life, it is seen as not just a tourist destination, but also as a place with a comprehensive offer which can be used over the all year (Anholt, 2009: 96).

Furthermore, in support of how culture can have a great and powerful impact is the fact that sometimes a lack of money but with high quality and attractive ideas can create a successful tourist destination. What is important is to choose a cliché about the place that is well known for example in Sweden is always cold, Mexico is a picturesque country, or Chinese culture is full of dragons, etc. (Anholt, 2009: 99). Such examples can be found in Sweden where they built a hotel using ice as a main building material, whose construction was relatively cheap, and overnight became a tourist hit and most famous tourist attraction in Sweden (Anholt, 2009: 97). Also, the island of Mujeres near the Mexican coast, which was on the verge of poverty, has contributed to the successful development of the island economy in a way that he decided to paint all the buildings in authentic Mexican colors, which attracted a large number of cruise ships (Anholt, 2009: 98).

On other hand, culture can be used by organizing film festivals, music and sporting events or other similar events which can strengthen the role of (popular) culture in destination branding. The condition is that a certain destination has event at least on an annual basis, which will be specific to that place. Thus, there are many well-known places by film festivals such as Cannes, Los Angeles or Berlin, such as New York and Novi Sad known by music festivals. All these events contribute more or less in branding a particular destination. So in a certain way (tourist) destinations that organize various cultural events or projects have become very proud of them. Popular culture is perhaps the most influential aspect of culture that attracts a variety of visitors, but also not to be underestimated, nor the power of classical culture and cultural heritage.

So, with relatively minor financial efforts, which transfer the spirit of the culture of a certain place, as also with a little luck and a very attractive idea destinations can become a very attractive where this attractiveness is based on culture. But, according to Anholt (2009: 98) their main distinctive feature is to offer people a great story that they can tell each other, and culture is an excellent medium for that.

2.2.1. The Role of Cultural Heritage in Promoting Destinations

The fact is that tourism as an industry has a short history and in recent decades tourism industry is developing faster and faster. As a matter of fact, today we can talk about tourism as one of the most important economic branches worldwide, which generates about 9% of global GDP (UNWOT; 2015: 3). Tourists in the past were inexperienced, uninformed, homogeneous, unspontaneous, predictable, they traveled in groups, ran away from the daily routine, they were addicted and they looked only for passive holidays. On the other hand, modern tourists are

experienced, informed, heterogeneous, spontaneous, unpredictable, individuals, independent and they are looking for new experiences and other contents rather than only taking a rest during a holiday (Vrtiprah, 2006: 280). Therefore, modern tourists make decisions on the choice of destination depending on whether offer of destination meets with their needs, as they are looking that this offer can provide them an unforgettable experience (Vrtiprah, 2006: 279). Modern tourists want to get to know the local culture, they want to come in contact with local people, get to know national folklore, gastronomy, visit festivals, museums, galleries and so on. Many destinations face the problem of how to increase the total tourist offer, while the same offer adapt fully the wishes and needs of potential visitors. Certainly, tourism destinations which are rich with cultural and historical heritage, as also attractive locations for holding various cultural events (from concerts and shows of up to museums and galleries) have a huge head start to develop an even wider range of tourist offer.

Speaking about cultural tourism we talk about the concept, which combines the concepts of culture and tourism, and which one is able to relate to the material and immaterial cultural heritage with tourism offer. Swarbrooke and Horner stated that cultural tourism consists of many elements including: a) a visit to the historic attractions and destinations, as well as attendance at traditional festivals, b) journey motivated by a desire for tasting national, regional and local food and drink, c) monitoring of traditional sport events and participation in local holiday activities, and d) a visit farms, factories, artisan workshops and more. (Vrtiprah, 2006: 285).

Cultural tourism is certainly one of the fastest growing types of tourism in the global market. As such, cultural tourism is one of the special forms of tourism that this industry has a long-term competitive advantage. Demonja (2011: 182). concludes that tourism and culture are intertwined, and with designing cultural tourism product the basic product of destination offer is enriched, so the tourist stay in destination is longer, the income is bigger and satisfaction with destination is better. Modern tourists does not seek anymore only for beautiful beaches, the sun and quality accommodation because today many tourist destinations can offer it. Such a thing does not work the difference between destination and their own competitive identity. The modern tourist has specific wishes and needs, which are increasingly associated with learning about new cultures, peoples and customs. To be different, destinations must have something that others do not have and the culture is that distinctive spot for destinations. This is also corroborated by the data of the OECD² that in 1997, there were around 17% of tourists who have visited a particular destination solely for culture, and in 2004 this figure grown to 26%, while in 2007 the number of tourists eager for culture was more than 32%. Taking the advantage of cultural heritage starts from stimulating interest in various forms of promotion up to stimulate the promotion that shows as the most efficient in order to create satisfaction with the visit destination (Gredičak, 2009: 199). According to Gredičak (2009: 199) satisfaction held the imaginary appealing images before and especially after a visit specific destination. That level of satisfaction in present form is manifested in the interpretation of seen and experienced, which after time destination maintain on specific behavior of tourists in the area in which they live and work. Thus, in determining the identity of a particular destination, the creation of that positive image, it can easily turn into a brand that is based on the cultural heritage. The logic and practice indicate that there are close links between cultural heritage and promotion of destinations. In fact, today when every day more and more destinations in the world take 'battle' to attract as many tourists as can and improve their own economy. So, they recognize cultural heritage as promotional tool in order to promote their own place as a tourist destination. The cultural heritage, according to Tatjana Gredičak (2009: 214) is a masterpiece of a certain period, as an immediate frame of life adjusted to periods in history and conditioned social status of their customers. Therefore, the cultural heritage is grateful promotional tool as a sort of testimony of creativity and skills of previous generations in a certain area.

Pancic Kombol (2006: 214-215) states that certain cultural assets have extremely promotional power, and in the first row it is presented by archaeological sites, architecture (ruins, famous historical buildings, town, etc.), museums, art, sculptures, crafts, galleries, festivals, music and dances (folk dancing), dramas, theaters, languages and literary studies (tours and events), religious pilgrimages, and the entire folk culture and subculture. However, in order to promote a particular destination through cultural heritage, it is necessary to invest a lot of effort. Cultural goods do not become a tourist attractive in itself, but with planned strategy and in this sense, cultural heritage becomes a brand (Pancic Kombol, 2006: 216). As long as the cultural heritage does not become a brand, it does not enter in the primary field of interest of tourists (Pancic Kombol, 2006: 216). The planned strategy of cultural heritage creates a brand that is trying as much as possible to motivate potential tourists to visit a particular destination.

It often happens that the destination marketing organization uses existing fame and familiarity with certain parts of the cultural heritage in order to promote their destination to tourists. For example, shooting successful movies about gladiators in slightly less known amphitheatres (eg. El Jem in Tunisia or Arena in Pula, Croatia) can greatly contribute to cities like El Jem or Pula for even stronger position as the cities that have a part of cultural heritage, and that this 'hint' became advantage for the promotion of other goods cultural heritage located in mentioned cities. Of course, as is the case with film, cultural heritage is also often used in music or any other aspect of the popular culture for tourism purposes. Branding destination through cultural heritage should be used to support the development of a tourist destination throughout the year round. Unlike traditional tourist destinations that offer sun, sea and sandy beaches, whose economy largely depends on the season and weather conditions, tourist destinations that are branded through cultural heritage (or use it as a main offer) have the advantage that they can be competitive and off-season. So, cultural heritage becomes 'product' which can be consumed during the year round.

In a manner of speaking, it is sufficient a single monument that could contribute to promotion of destination, which one is real and perceived spectrum of tourism opportunities and which one will be the one to determine the degree of attractiveness of a particular destination (Butler and Woldbroetz, 1991, in Jansen-Verbeke, 2007, 24). But alongside with cultural goods there is still needed place who will accompanying tourist facilities such as accommodation, local public transport, souvenir shops, restaurants, bars and more. Tourist destination can have a very interesting cultural heritage, but if the destination is not advocated in terms of development of accommodation facilities and public infrastructure, in vain are interests and rich cultural heritage because visitors do not have where to stay, buy a souvenir, take a lunch or drink etc. Therefore, already mentioned earlier, the planned strategy refers not only to the design and presentation of cultural heritage, but also and development of the entire infrastructure that destination need to provide in order to satisfy the needs and requirements of tourists.

Cultural heritage should be used in a variety of ways to promote the destination, from promotion through legends, celebrities, historic buildings and sites, folklore and presentation of traditional crafts and skills up to their interpretation in a modern way that included guided tours, costumes, multimedia presentations, written guides etc (Vrtiprah, 2006: 290). Also, it is not enough to cultivate only the existing, there is a need to develop new tourist attractions based on cultural heritage, such as, street performances with historical themes, music and film festivals, cultural events, music festivals and the like (Vrtiprah, 2006: 290).

Also, for certain destination branded through cultural heritage it is not enough possession of cultural good as such as museums, galleries and the like. This destination needs to live the spirit of the time they come to a certain cultural property, ie. they need to provide to tourists to enter the spirit of time on the way to attend the theater, to see the old crafts etc. In a manner of fact this is the key how tourist could become satisfied. Destinations must tell stories which will be transferred from tourists to their friends and relatives who may become visitors of that destination in future. This is how tourists are becoming 'ambassadors' of destinations with spreading positive

impressions from the trip. Without it, visitors will gain an insight into the culture and cultural heritage sites that have been visited, but devoid of feelings and stories of this time they will not be able to enter the spirit with what they saw and learned in a specific destination. Thus, their role as 'ambassadors' of destinations will be reduced to a minimum. So it is important to determine potential of destination and its storytelling. Xavier Greffe (2005, in Jansen-Verbeke, 2007, 25) lists three paradigms that should be able to determine the potential of certain cultural goods to become tourist attractions, and it is a paradigm of attraction, the paradigm of expansion information and spatial paradigm. Therefore, cultural goods, which can be successfully pull through these paradigms have an enormous potential to become basis of certain tourist destinations.

Paradigm of attraction most vividly shows how cultural heritage has magnetism to attract as many as possible tourists in particular tourist destination. Firstly, cultural good in that case would be perceived between dichotomy of supply and demand. For example, the Eiffel Tower in Paris or the pyramids of Egypt are sufficiently strong magnet to attract a large number of tourists in Paris or Egypt. These cultural goods become carriers and one of the most recognizable brands of particular places, and the strength of their brand is also overflowing and strengthens the brand places in which it is located. Of course, with cultural goods are automatically linked stories and attractive landmarks that lead to a special story that is very interesting for tourists. The story of how citizens of Paris expressed frustration with Eiffel Tower in beginning and wanted to remove them, as well as numerous stories and legends of the Egyptian pharaohs are additional bait to attract tourists.

The second paradigm, the paradigm of expansion information, refers to the idea that the presence of a large number of elements of cultural heritage provides favorable conditions for the emergence of new cultural goods and services, and even reinforces the powers to investigate new different cultural goods that can be sold outside of the area (Jansen-Verbeke, 2007: 29). Greffe believes that this paradigm is based on more frequent urban plans and projects of destinations which one do not want remain only in the past. The entire old town of Zadar or Buckingham Palace in London are enough magnets to attract tourists, but not to become 'outdated' they felt the need for new cultural attractions such as the Sea Organ in Zadar or the London Eye. So, this paradigm involves creativity to magnetism with cultural heritage passed on to a new cultural tourist attractions that have the potential to eventually become part of the cultural heritage of a particular destination.

The third paradigm, spatial paradigm, refers to the expression of cultural goods and activities. One of the challenges of physical access to cultural dynamics is the understanding of territorial cohesion among the various elements, as well as synergies between the tangible and intangible cultural properties. This primarily refers to different historical periods, as well as cultural assets arising from these periods, and today all together promote a particular destination. So, what is needed is to frame cultural goods in space for easy understanding of the context where they come from, as well as the orientation of tourists while visiting a particular destination. For this reason there are many museum quarters (eg, Vienna, Rotterdam, Bonn etc.), cultural routes and tourist routes (eg. tourist route in Rome that accompany the life and work of Leonardo da Vinci), and other 'networked' offer with cultural heritage as part of the tourist attractions. The networking of tourist activity showed a large number of advantages, which are mainly related to marketing management destination (Jansen-Verbeke and Lievois 2004, in Jansen-Verbeke, 2007, 30).

If cultural heritage satisfies paradigm(s), promoting destination through cultural heritage is greatly facilitated. So, as well as a large number of promotion, promotion through cultural heritage, also assumes forms of promotion such as publications, exhibitions, promotion through audiovisual media, etc. (Gredičak, 2009: 199). Publicity as such would have to take place in a country that is a potential destination, as well as in countries that are a potential target market, which implies that we should develop a distinctive and unique information system about the

cultural heritage (Gredičak, 2009: 199).

So, in order to promote the destination through the cultural heritage must be emphasized specific cultural goods as the main symbols or products that place. Cultural heritage distinguishes one place from another, and as such it should be a major differentiator to a particular destination to display a unique and special. Today many cultural goods became a symbol of the place in which they are located, for example, the Eiffel Tower in Paris, the pyramids in Egypt, the Statue of Liberty in New York, Leaning Tower of Pisa etc. In that way, these cultural goods gained from cultural heritage in a function of promoting destination secure that destination is visited not only during the short period of top season, yet it can be visited all year round.

3. Survey

3.1. Methodology and research problems

During the period from 13th July to 15th August 2014 in Zadar was conducted quantitative research on the influence of cultural heritage on tourists and their decision to visit Zadar (city with more than 320 000 arrivals and 1 200 000 nights during the 2013). The survey was conducted through questionnaires that were filled out by tourists at the Tourist and Informative Office of Zadar, as well as the frequent locations where they can meet tourists (bus and railway stations, airport and the city center). Sample of survey contained respondents, who answered on 25 questions, of which 21 question was closed and four open-ended questions.

Today, tourists visit various parts of the world for different reasons. Croatia is one of the countries that is in every sense of the word be considered as a tourist country. What Croatia has to offer to tourists, mainly refers to the natural beauty and rich cultural and historical heritage that has gained for centuries. Without and doubt, cultural and historical heritage is one of the main reasons why tourists visit the world-famous cities such as Rome, Florence, Paris, Madrid, and etc., but also Croatian cities such as Dubrovnik, Split, Zadar, Pula and others.

The purpose of the survey is to determine influence of cultural heritage of Zadar on tourists decision to visit Zadar. It should be noted that is focus exclusively on quantitative research, which can not interpret detailed explanations and causes of the procedures and responses by respondents. Also, the using cause and effect relationships between the questions will be given the profile of the respondents, which one could assist to for better review what is exact profile of respondents and their attitude to cultural and historical heritage. This includes various parameters such as age, gender, monthly income etc. In this sense, there is given one main hypothesis and eleven sub-hypothesis that research results should confirmed or denied:

- i) Hypothesis 1: Cultural heritage of Zadar influenced on the decision of respondents to visit Zadar
- ii) Sub-hypothesis 1: Cultural and historical heritage of Zadar has more influence on foreign, rather than on domestic respondents
- iii) Sub-hypothesis 2: Cultural and historical heritage of Zadar more influenced on the decision of older respondents (60+) to visit the city, than on younger respondents (18-25)
- iv) Sub-hypothesis 3: Cultural heritage of Zadar more influenced on respondents with higher income
- v) Sub-hypothesis 4: Cultural heritage will be one of the three most influenced reasons why respondents visited Zadar
- vi) Sub-hypothesis 5: The number of associations is higher linked with cultural heritage of Zadar rather than non-cultural.heritage associations.
- vii) Sub-hypothesis 6: Cultural heritage of Zadar is better presented to domestic, rather than

international respondents.

viii) Sub-hypothesis 7: The majority of respondents believe that the cultural heritage of Zadar should be main reason for visiting Zadar

xi) Sub-hypothesis 8: Respondents who visited Zadar will consider church of St. Donat as main symbol of the city.

xii) Sub-hypothesis 9: Respondents will state that they most liked in Zadar weather and cultural heritage

xiii) Sub-hypothesis 10: Respondents with more than three times visits to Zadar are more influenced by cultural heritage than respondents in first visit to the city.

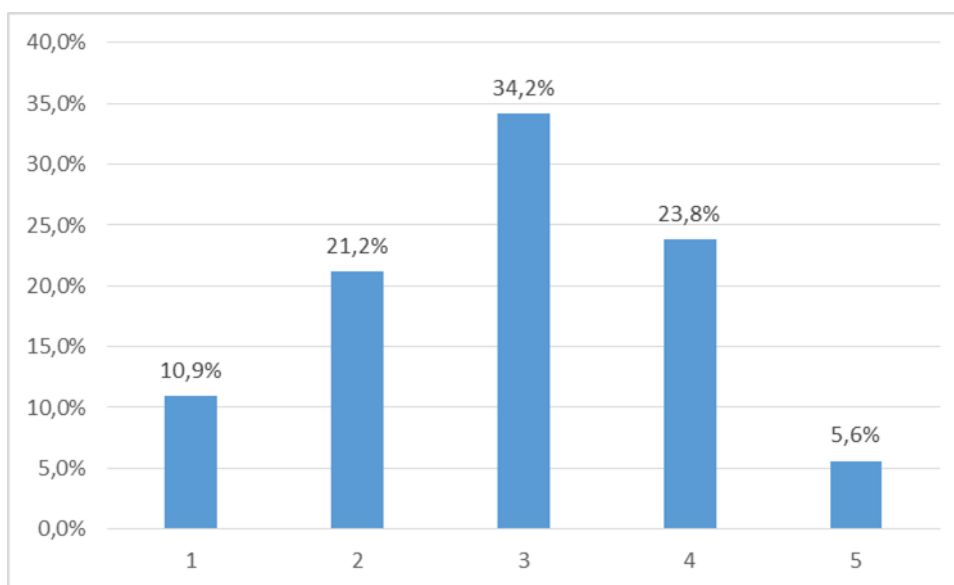
xiv) Sub-hypothesis 11: Respondents state that cultural heritage of Zadar is not sufficient marketing evaluated

3.2. Results

3.2.1. Results by hypothesis and sub-hypothesis

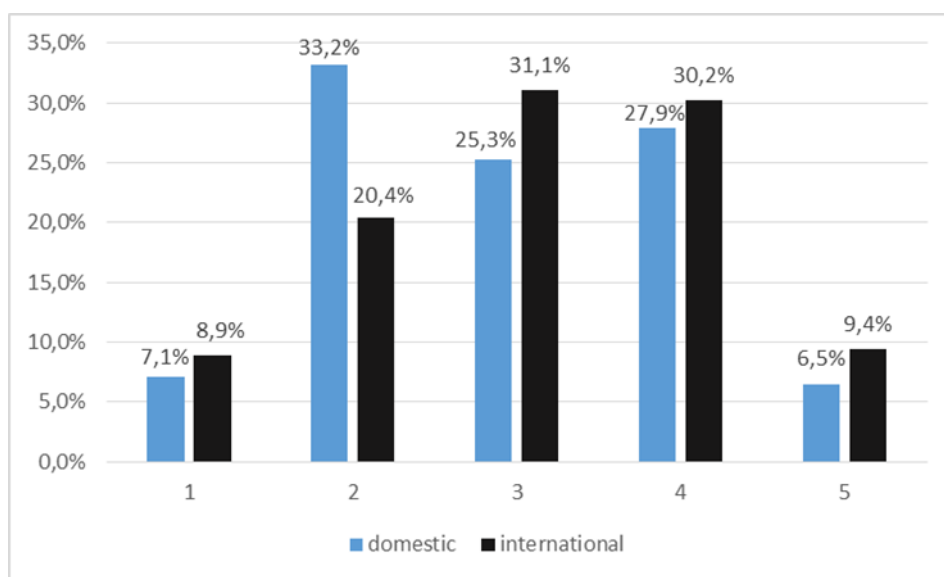
Hypothesis 1 is denied by survey because cultural heritage of Zadar largely influenced on respondents decision to visit Zadar. Almost one third of respondents (31.1%) state that cultural heritage did not influenced on them to visit Zadar, while on the other hand there is 29.4% of respondents who state that cultural heritage of Zadar influenced on them. Only because less than 2% we can state that hypothesis 1 is denied, but results are encouraging if we notice that every fourth respondent is influenced by cultural heritage. Average rate how cultural heritage influenced on respondents is 2.85, and Figure 1 shows detailed percentage for each grade.

Figure 1. Influence of cultural heritage of Zadar on decisions of respondents to visit Zadar



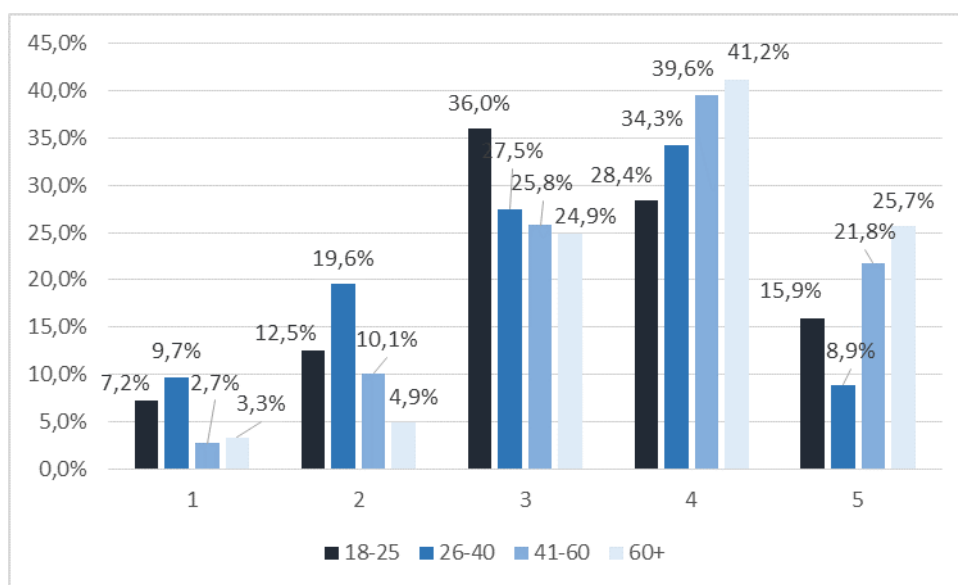
Sub-hypothesis 1 is confirmed as 39.6% of international tourists state that cultural heritage is influenced on their decision to visit Zadar, in relation to domestic tourist (34.4%) which state the same. In other hand, 29.3% of international tourists state that cultural heritage did not influenced on them, as 40.2% of domestic tourists state the same. One of the reasons why cultural heritage do not influence much more on domestic tourists is that many of respondents (more than 2/3) are in possession of real estate in Zadar and nearby, so this is the main reason why they take holidays in Zadar and surrounding area. Detailed results of survey can be seen on Figure 2.

Figure 2. Influence of cultural heritage of Zadar on domestic and international respondents

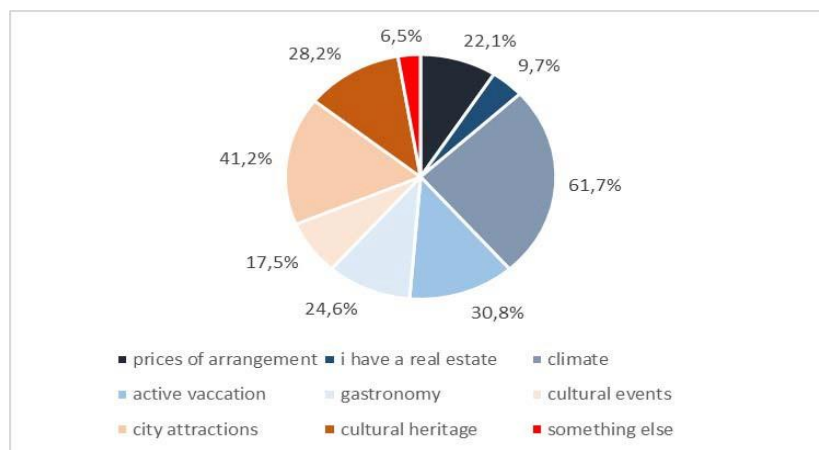


Sub-hypothesis 2 is completely confirmed as shows Figure 3. As we take in observation highest grades of influence on decision (grades 4 and 5) we can see how cultural heritage influenced on 66.9% of respondents in age 60+ and on 61.4% of respondents between 41-60 years old. On the other hand, minor influenced was noted on respondents between 26-40 years old (43.2%) and also on respondents between 18-25 years old (44.3%). But this results show us that influence of cultural heritage is significant in each age category because almost every second respondent in two youngest age categories, such as almost two of three respondents in the oldest age categories, were influenced by cultural heritage made their decision to visit Zadar. Also, lowest grades (1 and 2) are most represented by respondents in age category 26-40 (29.3%) while on the other side only 8.2% respondents with 60 and more years old state the same.

Figure 3. Influence of cultural heritage of Zadar on respondents compared by age

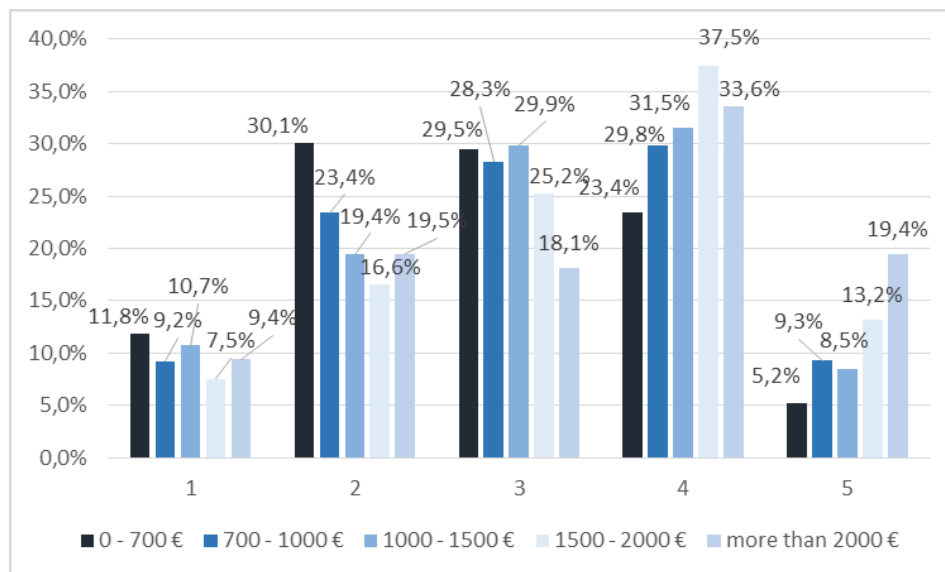


Sub-hypothesis 3 is confirmed as more than half of respondents with monthly salary between



1500 - 2000 (50.7%) and more than 2000 (53.0%) state that cultural heritage has big influence on their decision to visit Zadar. On the other hand, less than one third of respondents with monthly salary up to 700 - (28.6%) and as little bit more than one third of respondents with monthly salary between 700 - 1000 (39.1%) state that cultural heritage influenced on their decision. So, the survey shows that cultural heritage and its influence on respondents is related with respondent monthly income, and that what the income is higher the influence of cultural heritage is stronger. Detailed results between relation of cultural heritage and income is possible to see in Figure 4.

Figure 4. Influence of cultural heritage of Zadar on respondents compared by monthly income

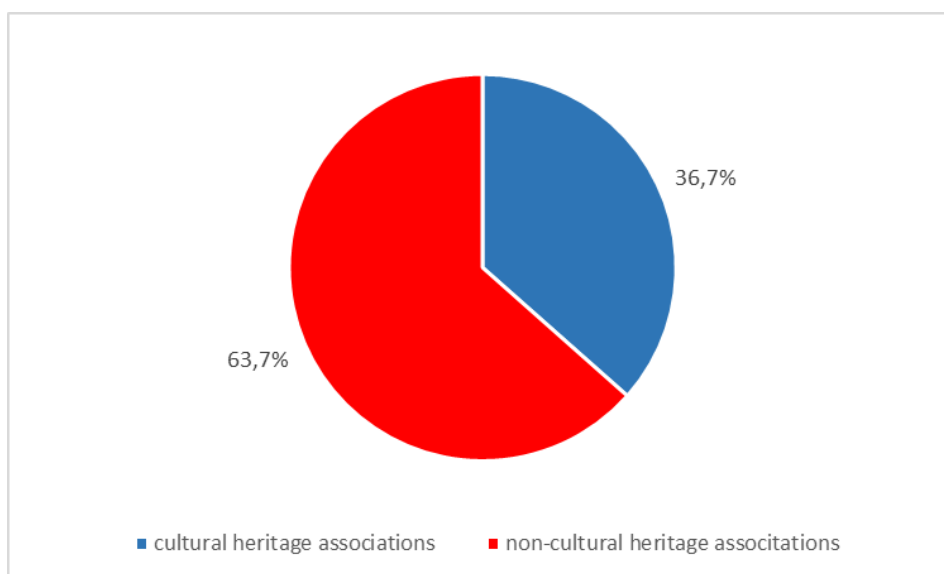


Sub-hypothesis 4 is confirmed and denied because respondents state that three most influenced reasons for visiting Zadar are climate (61.7%), city attractions (41.2%) and active vacation (30.8%). Cultural heritage is on the fourth place with 28.2% of responds. As city attractions are wealthy with offer gained from cultural heritage we can state that cultural heritage is one important and one of three main reasons why tourists visiting Zadar. But in other hand if we observe respond 'cultural heritage' that we can state that sub-hypothesis 4 is denied, but still is very close as fourth main reasons of visit. Detailed main reasons for visit Zadar can be seen in Figure 5.

Figure 5. Most common reasons to visit Zadar

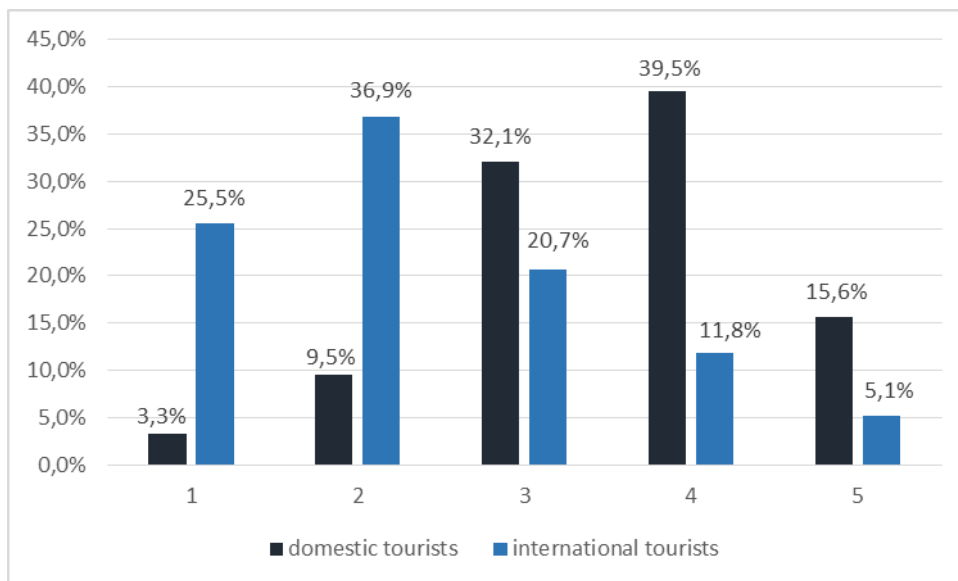
Sub-hypothesis 5 is not confirmed while 63.3% of associations on Zadar is not related with cultural heritage. The most common non-cultural heritage association to respondents are Adriatic sea (18.4%), sunny weather (15.9%), Croatia (11.3%), islands (7.0%) and family vacation (5.5%). On the other side, 36.7% of associations are related with cultural heritage of Zadar. Most represented cultural heritage associations are churches (13.8%), old-town (9.6%) and city walls (5.3%). In Figure 6 is presented relation between cultural-heritage and non-cultural heritage associations of Zadar.

Figure 6. Association related to Zadar (cultural heritage vs. non-cultural heritage)



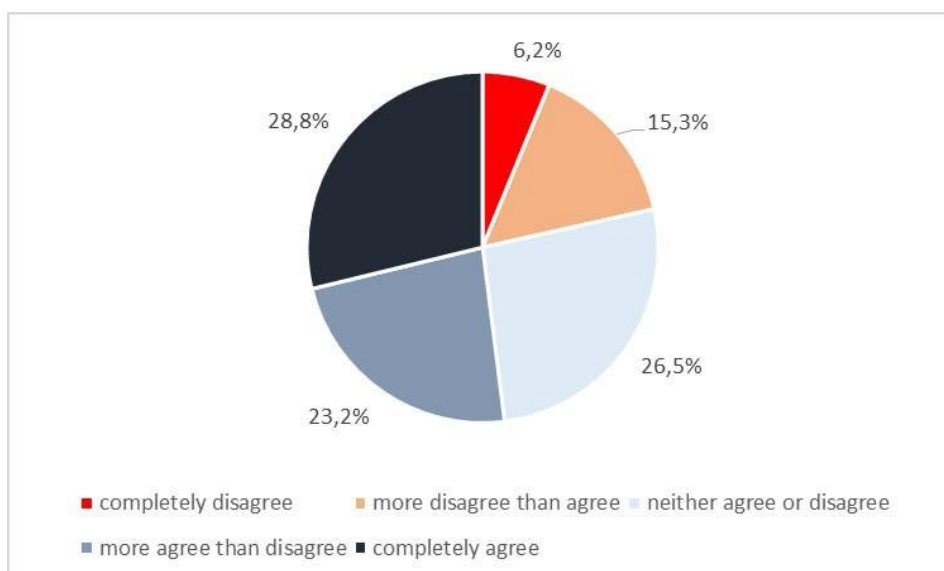
Sub-hypothesis 6 is completely confirmed by survey because more than half domestic respondents (55.1%) state that they know by Zadar's cultural heritage offer while 12.8% of same respondents state that they do not. On the other side, 62.4% of international respondents state that they don't know much about Zadar's cultural heritage offer while almost every sixth respondent (16.9%) is introduced by the same. Detailed results about how well is presented cultural heritage offer to respondents can be seen in Figure 7.

Figure 7. How strong is cultural heritage of Zadar presented to domestic and international respondents



Sub-hypothesis 7 is confirmed as more than half respondents (52.0%) state that cultural heritage should be main reason for visiting Zadar. In that case, 28.8% of respondents are completely agreed and 23.2% of respondents are more agreed than disagreed with that statement. On the other hand, almost every fifth respondent state that cultural heritage should not be main reason to visit Zadar. So, 6.2% of them are completely disagreed and 15.3% are more disagreed than agreed. Full results should cultural heritage be main reason are shown in Figure 8.

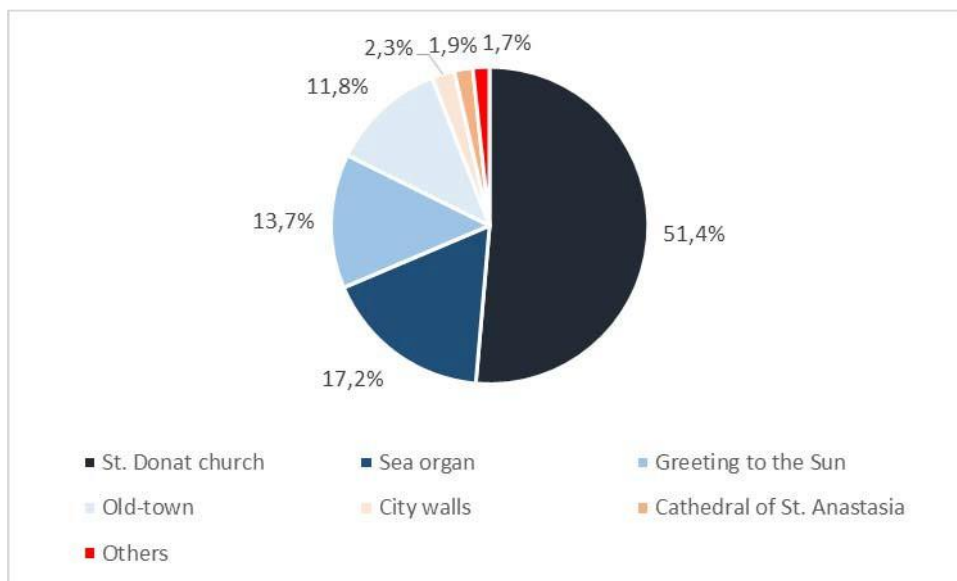
Figure 8. Cultural heritage as main reson to visit Zadar



Sub-hypothesis 8 is confirmed totally while more than half respondents (51.4%) state that St. Donat is main symbol of the city. Church from ninth century in city center is one of the best known cultural monuments in Croatia and definitely one of most recognizable symbols of Zadar. As that, as symbols of city respondents listed modern installation Sea organ (17.2%) and Greeting to the Sun (13.7%), as well whole old-town (11.8%). Less than 6% in total is focused on other symbols like city walls, cathedral and other churches, main square etc. Detailed list is possible to see in

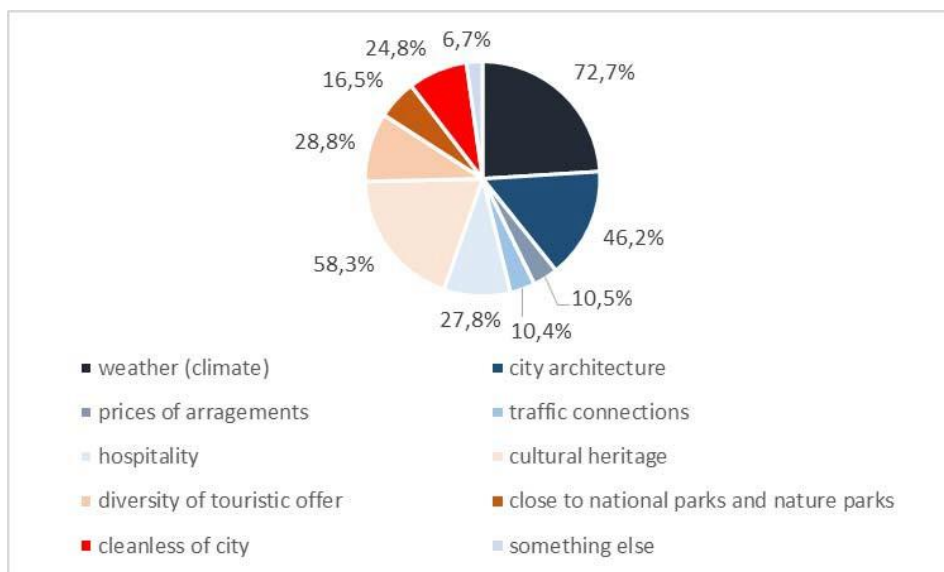
Figure 9.

Figure 9. Symbols of city



Sub-hypothesis 9 is confirmed completely while weather is something that respondents most like in Zadar (72.7%), as well as they are enjoying in cultural heritage of city (58.3%). Also next thing that they most like is city architecture (46.2%), diversity of tourist offer (28.8%), hospitality (27.8%), cleanness of city (24.8%) and nearness to national and natural parks (16.5%). More surveys results are presented in Figure 10.

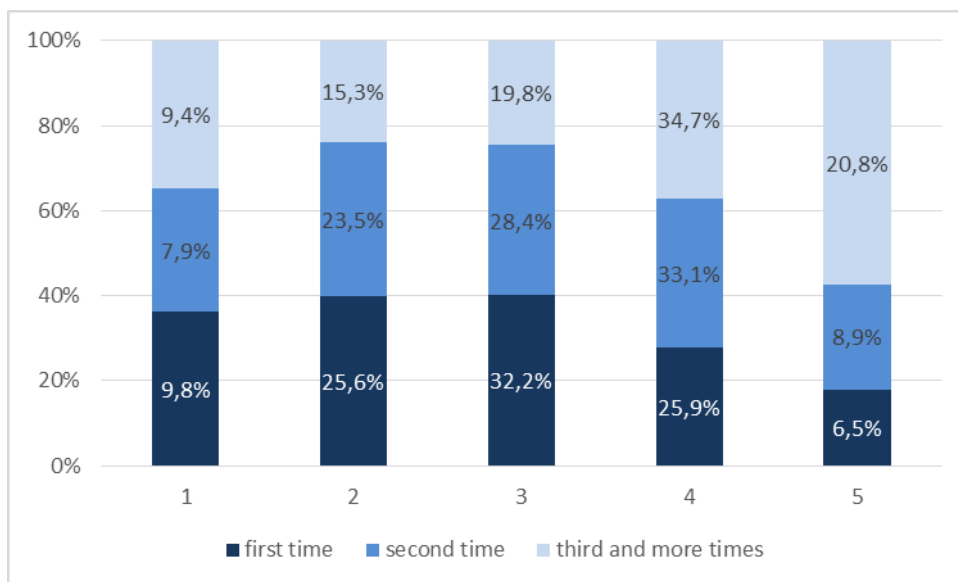
Figure 10. What respondents most like in Zadar



Sub-hypothesis 10 is confirmed by survey. While respondent on which cultural heritage is most influenced to visit Zadar are respondent who are visiting Zadar for third or more time (55.5%), on

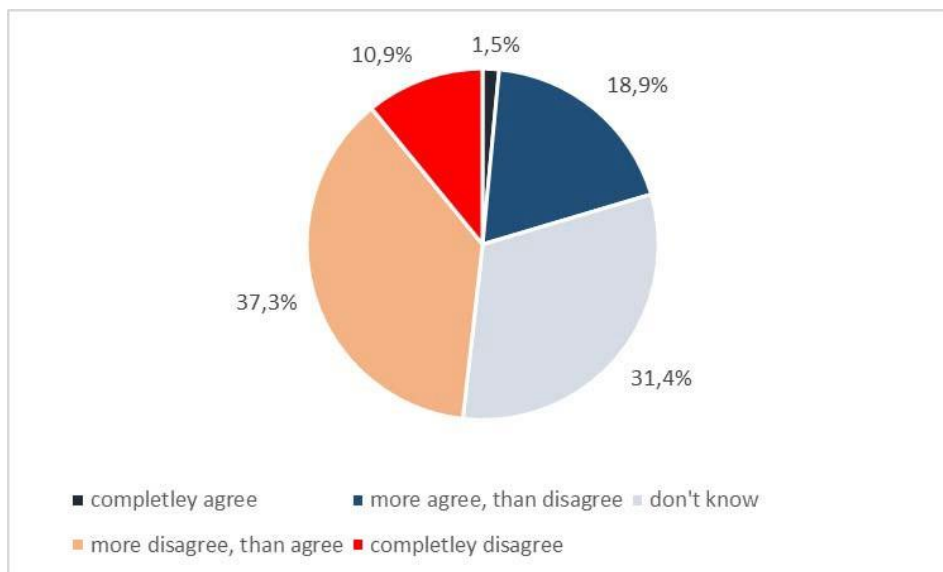
the other side every fourth respondent from the same category is not influenced by cultural heritage. For respondents who are visiting Zadar for the second time cultural heritage influenced on 42.0% of them, while on 32.4% did not influenced. Minor influenced is noticed by respondents who are visiting Zadar for the first time. This category has similar results as almost every third respondents is under influence of cultural heritage of Zadar (32.4%) and a little bit more than one third respondents are not under the same influence (35.4%). Figure 11. shows detailed results how strong cultural heritage influenced on respondents depending on their number of visiting Zadar.

Figure 11. Influence of cultural heritage depend on number of visit in Zadar



Sub-hypothesis 11 is completely confirmed while almost half of respondents (48.2%) think that cultural heritage of Zadar is not sufficient marketing evaluated. On other side, there is 20.4% of respondents that state there is opposite situation but as mostly of them are domestic tourist whom are better presented Zadar and its heritage than international tourists. Also almost every third respondent don't know is cultural heritage of Zadar sufficient or insufficient marketing evaluated. More about these results on Figure 12.

Figure 12. Cultural heritage and marketing evaluation

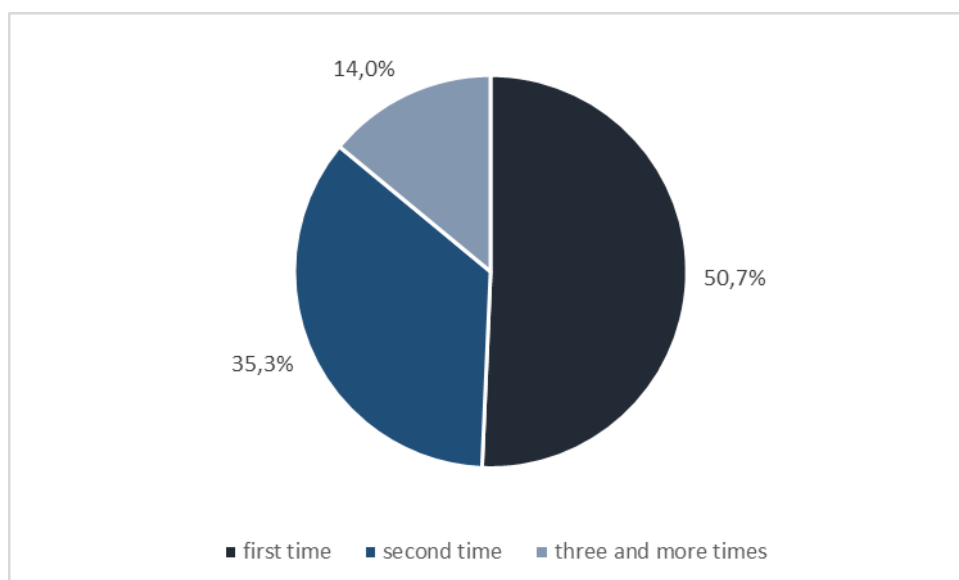


3.2.2. Other survey results

In addition to determining the profile of respondents influenced by cultural heritage of Zadar, it was also important to determine their general profile.

So, we can notice that Zadar is very popular for visit, especially if it is their first visit to Zadar while every next visit has fewer percentage of arrivals. With first visit, there was 50.7% of responders as with second arrival to Zadar there was 35.3% and with third and more there was 14.0% of respondents (look at Figure 13).

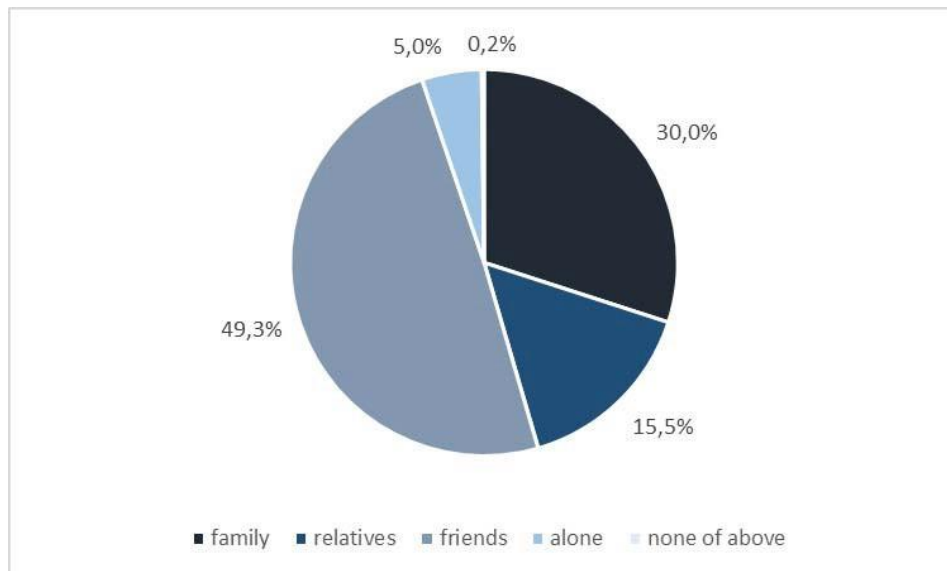
Figure 13. Numbers of visiting Zadar



Further, survey shows us that almost every second respondent traveled in Zadar with their friend (49.3%) and almost every third with family (30.0%). Rest of them traveled with relatives (15.5%),

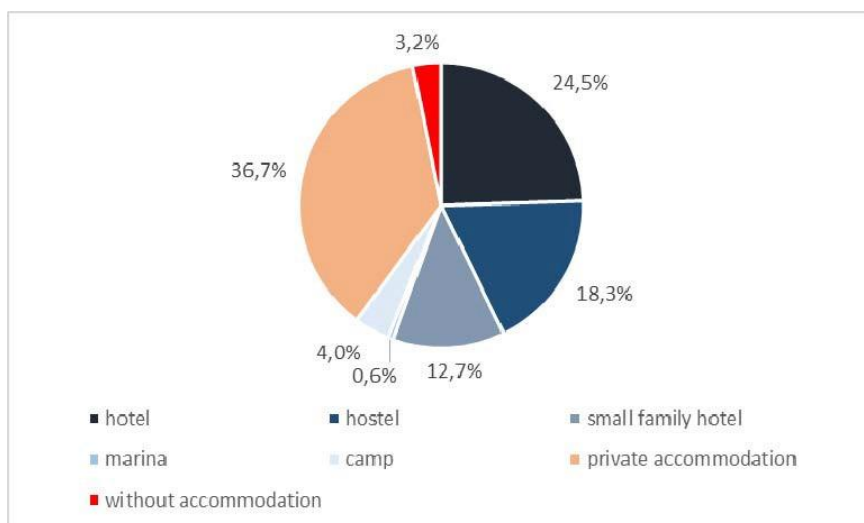
without any company (5.0%) or nothing of above (0.2%) as it can be seen in Figure 14.

Figure 14. In Zadar respondents travel most with:



Also it is important to determinate type of accommodation that they used and it shows that they stayed at most in private accommodation (36.7%) as well in hotel (24.5%). There is also significant number of stays in hostel (18.3%) and small family hotels (12.7%). Rest of respondents stayed in camp (4.0%) and marina (0.6%) or they did not stayed at least one night in city of Zadar (3.2%). These results are shown in Figure 15.

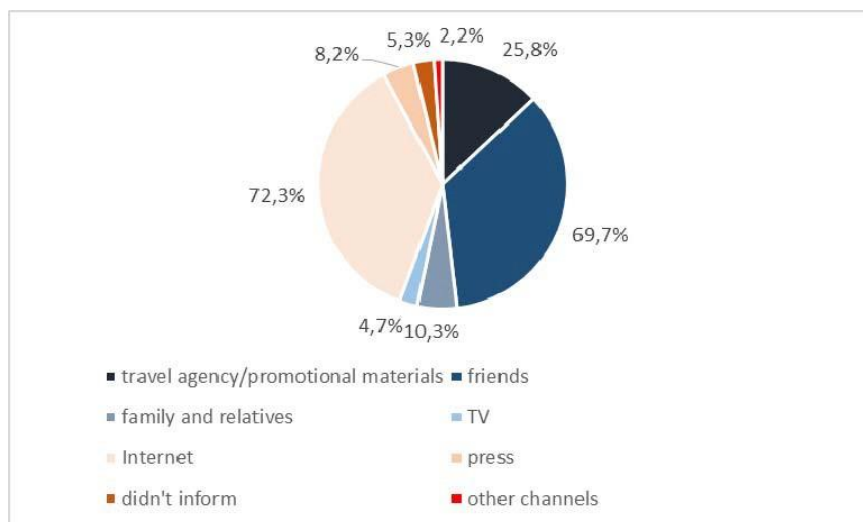
Figure 15. Type of accommodation that respondents use



To know how they decide to visit Zadar and which type of communication channel they are using at most it is important to determine through which channels they are informed about Zadar. So, survey shows us that respondents almost every fourth used Internet (72.3%) and more than third

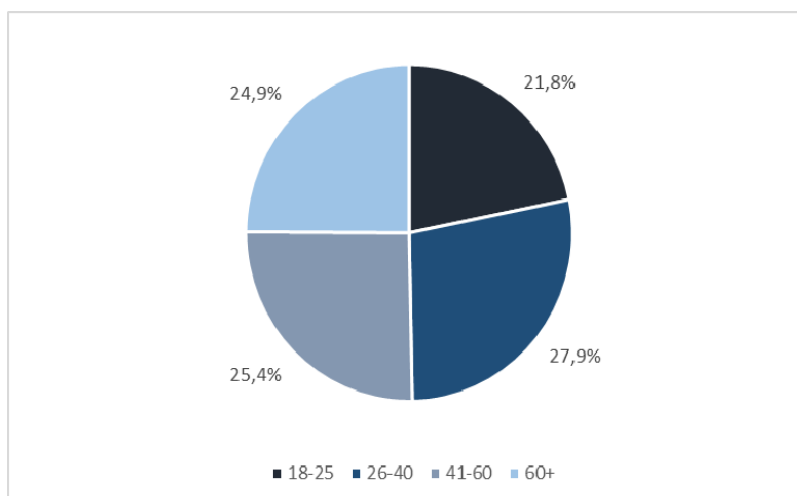
respondents informed with by their friend (69.7%). On third place there are travel agencies with promotional material as communication channel (25.8%). With help of TV there were informed 4.7% of respondents and through press there was 8.2% of respondents. Almost every twentieth respondent did not informed at all about Zadar (5.3%). More detailed results are shown in Figure 16.

Figure 16. Communication channels which helped respondents to inform about Zadar



Also, it is important to determinate age of respondents for future communication and composing tourist offer. So, the survey shows us very similar results between age groups as they difference is 6.1% between highest and lowest represented age group. It shows us that Zadar is city which has tourist offer for all age groups and which can plays with different range of offer for them, but needs to know what to offer to each age group. So, youngest age group (18-25) is represented in survey with 21.8%, then age group 26-40 with 27.9%, while are in middle age groups 41-60 (25.4%) and 60+ (24.9%). This results can be seen in Figure 17.

Figure 17. Age group of respondents



4. Conclusion

World trends in tourism indicate that today destination branding is one unavoidable activity.

In this regard, the destinations are trying to get best from themselves in order to become distinguish from other destinations and become more competitive on a hot (tourist) market. As one of the aspects by which it is possible to easily make a differentiation is the cultural heritage. The richness and diversity of cultural heritage from start can provide to destinations visual advantage when they begun branding their own name. The rich and glorious cultural history has produced several cultural assets such as the Egyptian pyramids, Roman Coliseum and India's Taj Mahal Palace, which are just a few examples with extreme force to become holders for destination branding in places where they are built.

Certain destinations for successfully developing its product based on the cultural heritage need to know motives and desires of visitors. It is not enough to have a specific monument or other cultural good which is few hundred years old. It is necessary to see the interests of tourists when they are visiting certain destinations, and to provide them with the optimum mode to convey the spirit of that place during their glorious time. Therefore, it is important to know the relationship between cultural goods (buildings, monuments, legends, customs, etc.) and expectations of visitors. For something like this is very important to tell the story, which the visitors can easily imagine the purpose of the building, as well as the entire historical context of the time.

Destinations need to go certain path to become branded with the help of cultural heritage. This path is certainly not easy, and requires some specific conditions such as the possession of cultural heritage. But cultural heritage is certainly one of the most rewarding means of differentiation, and if valid and timely recognized its potential, then for the destination doors of success are wide open. Cultural heritage has the power to pass the story because they in reality is the story. Therefore, in today's battle of destinations for better brand position and image and larger number of tourists, there is no destination that can afford to not take advantage of the potential of cultural heritage. So, cultural heritage is certainly one of the greatest tourist assets, and therefore precisely because it was and is being investigated.

The paper presents the survey of cultural heritage of Zadar and its impact on the decision of tourists to visit Zadar. Ancient buildings, medieval churches and neoclassical buildings are only on part of cultural offer of Zadar. Zadar is aware that tourists must offer something new that has the potential to one day become part of the cultural heritage - installations such as Sea Organ and Greetings to the Sun. So, tourists who visit Zadar usually see church of St. Donat, Church of St. Anastasia, as mentioned installations Sea Organ and Greetings to the Sun. It is not uncommon for tourists from abroad primarily to visit Sea Organ and Greeting to the Sun because they are stronger baits to invite tourists than various churches and other cultural monuments in Zadar. These installations have exceptional power to attract tourists, and that in a very large extent and make.

So, as this survey was a quantitative type it could not be possible for deeper review of certain issues. However, the survey showed that among the respondents there is a great interest in cultural heritage of Zadar, but it is not enough presented to the (foreign) public, and it is not enough marketing evaluated. The respondents state how cultural heritage of Zadar is great and interesting, and how it need to become one of main reasons for visiting Zadar. After all cultural heritage of Zadar is not such known and famous but it is very tempting to the tourist and should be more used in promoting Zadar. So, this leaves free space for further progress in tourism, especially cultural tourism in Zadar which one could reach higher level as a promotional tool for the mentioned city.

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