

THE ROLE OF CULTURAL RESOURCES FOR SUSTAINABLE DEVELOPMENT OF DESTINATION / CASE STUDY OF THE ISTRIAN REGION, CROATIA

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Concerning cultural resources, we may say that we live in the time when the city is a living cultural organism, where buildings have become sculptures and people have one foot in a state of thinking in the way of tradition, like native Americans, and the other in futurism, which reflects the continuity of the preservation of cultural heritage. Cultural events and festivals enrich the cultural offer of a tourist destination. Therefore, they must be valorised and used to create community profit. On the other hand, cultural events are considered a good promotional product for the creation of the image of destination. Events produce a strong economic impact in the wider area and create new jobs for locals in the tourism and services. Like in Istria, the coastal Croatian region, a destination that lives largely from the income of tourism, which was selected as a case study for this research. The purpose of this paper is to look at the cultural, social, economic and environmental impact of festivals and cultural events in the destination, with an emphasis on sustainable and responsible development using urban and rural culture as a unique cultural product for the global tourism market. Everything has a spirit, and everything is interconnected like in cultural tourism where the sectors overlap and form a strong connection between culture, tourism and local economy for sustainable and responsible development, as shown in this research.

Key words: cultural resources, tourist destination, festivals, sustainable development.

1. INTRODUCTION: THE IMPORTANCE AND MEANING OF CULTURAL RESOURCES IN THE LITERATURE

ACCORDING TO JELINČIĆ (2010), MOST EUROPEAN countries use the term cultural heritage, while in the United States of America, the common term is cultural resources. The difference between the terms refers to the connotations they carry: resources imply the economic value that can be exploited, while heritage implies the obligation and responsibility of conservation, not relying on the economic aspect. Kebir & Crevoisier (2008), say that cultural resources are the object of considerable attention in regional economics and communities of all types; rural, urban, metropolitan, etc., as they have become major components of value production. Furthermore, culture and cultural products have become entities which create both profit and a special and unique image of destination that increases the overall value of the territory.

Concerning culture and cultural resources, Kebir & Crevoisier (2008) claim that resource management exists on two levels. The first is the matrix territory imposed and constructed in the past and the second is the imprint territory which is in the process of construction. Economic processes are linked both to the heritage of the past and to the present capacity of the society and entrepreneurs to make projections for the future. It is therefore difficult to integrate these two levels in accordance with the evolution of the production system on the one hand, and with the intrinsic cycles of objects/cultural resources on the other. Innovative and contemporary overview creates and at the same time opens up the identification of a new need, cultural need, which can lead to the creation of new objects as museum, orchestra, theatre or research centre. The destruction of old objects modifies the field of possibilities, which affects the new identification process. Innovation plays a central role. It determines what constitutes a resource and what no longer does. It transforms the intentions and perceptions of the actors, among whom the entrepreneur is at the forefront.

78 | On the other hand, many authors have observed culture as a sociological creation and social reality, classifying it into privileged categories, giving it distinctive

characteristics of aesthetic beauty. There is also a different theory, where the philosophical aspect of using culture and cultural resources in today's society leads to, according to Gronow (2000), the process in which the cultural and social wealth of modern society transforms separate aesthetic spheres, that should act as examples of communion, into a part of everyday social relationship. On that way, *sensus communis* is born and scattered every day in most of the multiple lifestyles and behaviours of various social worlds. Certainly, art as such does not seem redundant, but art in that respect does not have a privileged position (Gronow, 2000:216). Such sociological approach certainly does not touch the culture as one of the sources of economic profitability. In cultural tourism, namely, by taking the importance of culture for a tourist destination, culture is the dominant resource that brings profits. That claim is certainly evident, for example, in the way of work and activities of the cultural and tourist institutions of the Istrian region in Croatia, which was able to utilize precisely cultural resources, from cultural events and valorisation of cultural customs and traditional culture to modern cultural expression in the direction of new added value creation, which the author presented in this research.

Culture is based on different values, especially its core. On the other side, cultural diversity reveals cultural wealth, but it is possible to look at culture also as a distinctive resource for the economic development. According to Napolitano (2015), in the last decades the importance of culture has grown not only as a fundamental value of civilization, but also as a resource that has assumed a strategic character for economic and social development. The scientific debate on the value of culture for the development of excellence is extremely lively (industry, crafts, tourism, etc.), such as creativity and social quality (Napolitano, 2015:372).

2. (RE)VALORISATION OF CULTURE AND ART IN THE DESTINATION

Each tourist destination shows and presents to its visitors and guests their traditional culture and customs through the domicile population, but at the same time also shows and demonstrates the existence of contemporary art through the works of today's artists, poets, musicians, painters, sculptors, designers and a new wave of artists. Without knowing the history of the territory, we cannot create a future for it. Therefore, it is very important in the educational process that the regional department of education in cooperation with the department of culture integrates

the contents related to traditional and local culture which will be adopted by the new generation able to grow on these foundations. In the Istrian Region, a program called “Local Education” (from songs and the *balun* dance based on the Istrian scale on UNESCO’s list of intangible cultural heritage, through local architecture and culture of living, all the way to the history of local gastronomy through recipes that summarize the intangible cultural heritage of the territory) was adopted and realized, through which students learn about the history of the territory through traditional culture and customs. This kind of education is also very important especially for territories which are tourist destinations and economically dependent on tourism, like Istrian Region. This is how storytelling becomes “storyliving”.

Local culture can be valorised by the implementation of tradition into production and design of everyday use objects such as jewellery, footwear and clothing, ceramic ware or olive oil cooking utensils. The production of wooden barrels is also of vital importance to Istrian winemakers and wineries, which is returning to the production of barricaded white and red wines with “a strong body” that spans up to six months and more in oak barrels. One good practice for the preservation and (re)valorisation of traditional tangible and intangible cultural heritage, especially related to local culture and agriculture, is certainly Ecomuseum “Istran de Dignan” (Istrian from Vodnjan) in the City of Vodnjan divided into three principal segments; the House of Tradition - “Museum of local culture”, the Didactic Farm - “Museum of rural culture” and the Ecolab - “Museum of local products” with the task of assisting sustainable development of the territory. Also, a good example of a practice that valorises and promotes local fishing heritage and the shipbuilding construction is the Ecomuseum Batana in the City of Rovinj also in the Istrian Region. The museum’s layout explains the design and construction of the traditional *batana* boat (its manufacturing process), which is also part of the UNESCO’s list of intangible cultural heritage.

The modernity of the territory is reflected in its architecture. But on the other hand, artists give the strongest stamp of the time in which they create. The prints of time are brought to life through the deepest emotions associated with the local territory. Therefore, artists are the eyes of reality. For example, the Museum of Contemporary Art in Istria was located in the old printing house which combines historical architecture and contemporary expression. Its primary task is gallery activity, in addition to a systematic collection, preservation, exhibition, documentation and presentation of visual arts in all their forms. Furthermore, in

Istria, many projects were created through private-public partnership, such as the newly opened contemporary Sculpture Park in Pula, realised in collaboration with an international hotel company operating on the territory, a tourist board, the city administration and various well-known local artists and sculptors. The project has a dual role: culturally enriching the domicile population and becoming a new cultural attraction for foreign visitors/tourists.

3. CULTURAL DEVELOPMENT OF THE RURAL AND URBAN AREA

According to Laundry et al., (1996:8) culture focuses on what is special about a town and its people and how its history can prefigure its future. Everything about a town is then a potential resource for regeneration like its: artistic or archaeological history, built form and architectural heritage, landscape, topography, amenities, and landmarks; the attractiveness of its public space; indigenous and recent ethnic traditions, accents and dialects; local products and craft skills, manufacturing and services; the quality of retailing, leisure, sport, and entertainment; sub-cultures, including those of the young; traditions of public social life, civic traditions, festival and rituals; skills in the traditional arts such as performing and painting, and new cultural industries such as film, rock music or digital technology. Laundry et al., (1996) interpret culture as a summary term which describes the atmosphere created by people in confrontation with the place where they live. Zukin (1995) says that once the practices of urban development were an attempt to marginalize cultural heritage and intangible forms of cultural expression. Nowadays, with the disappearance of local manufacturing industries, culture has been viewed as a core ‘business of cities – the basis of their tourist attractions and their unique, competitive edge’.

An interesting link between music and sociocultural and economic production of place is mentioned by Cohen (1995), who describes how social practice involves relations between people, sounds, images, artefacts and the material environment. Changes in place thus influence changes in musical sounds and styles, for example: hence the gradual anglicization of eastern European synagogue music brought to Liverpool. Therefore, music can be intentionally used to represent a place in the social context, but today’s organizers and local administrations use music especially in economic terms through mega festivals which attract many

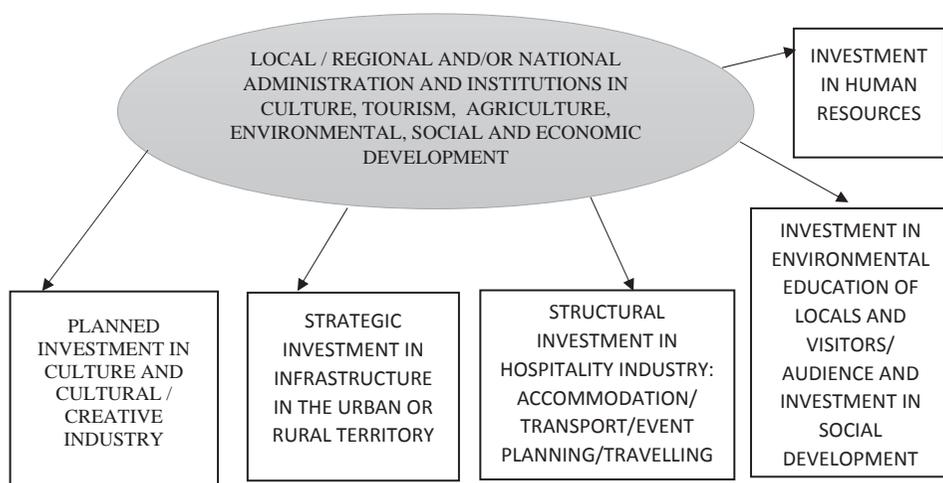
visitors to the destination, mostly situated in urban area because of adequate infrastructure. Cultural events that take the form of festivals glorify all aspects of art, from music, film, theatre and literature, to dance, art, sculpture, architecture, design and comics. Such a “cultural package” becomes a cultural offer of territories and a new cultural tourism content of the destination. Any mention of the most famous music festivals in the world has to begin their founding fathers, i.e. London and the UK in the 1960s. Today’s most popular ones are Bestival and Latitude Music Festivals; weekend pop and alt rock festivals in the UK. For example, Exit Festival in Novi Sad, Serbia, started in the year 2000, welcoming over two million people from more than sixty countries. According to Herrero et al. (2011), the comprehensive perspective regarding cultural and arts festivals implies a threefold goal of: attracting resources and participants, repositioning the urban image, acting as a driving force for cultural activity and social cohesion.

The City of Pula in the Istrian Region has become a world-renowned music festival destination through two festivals, Outlook with electronic and Dimensions with underground music, which take place in the last week of August and in the first week of September. It can be said that this is a targeted cultural offer for the extension of the tourist season of the Istrian peninsula. All these festivals nurture a strong sense of social responsibility, eco-friendliness, using organic locally grown food, which means that the audience is culturally and ecologically conscious. In the same time, according to Knudsen and Christensen (2015), participants are distanced from everyday life through spectacular décor and sensual excess, allowing them to shed their cares and give themselves up to the experience. Through the festival, the visitor has complete immersion into the culture, making him a part of the space. Accordingly, cultural events also enrich the cultural and the social offer of the place, used by tourists and domicile population/residents acting as viewers, listeners or as active participants-creators, for example concerts or Ex Tempore. Cultural events can be rural and urban, depending on the location of the event and typology of culture. Although traditional music and dances are often performed in rural areas at various folklore shows, they are also shown on city squares. It is very popular to see urban theatre performances in open spaces or fortresses in rural areas and in small medieval towns, especially in the summer months during the main tourist season when festivals and performances are held.

82 | An interesting example of sharing culture is certainly creating urbanity though artists, in this case professional opera singers, who use alternative ways

to promote opera by performing the repertoire of well-known arias in the New York subway, not for the purpose of ticket sales, but for the cultural education of the population, bringing light to the underground and a pleasure to thousands of subway users. Yet, when urban culture takes place in a rural area, a natural combination of rural and urban creates oneness – urban rurality – and culture is considered as belonging to everyone, a mix of contents, times and atmosphere with the final product, satisfying people’s needs for experience (visitors and residents).

In fact, elite cultural events, from concerts, exhibitions to art colonies and festivals, emerged in less known environments which, once that many people expressed an interest therein, became famous cultural and tourist destinations of mass tourism. On the other hand, in famous cultural centres and destinations such as Venice or London, can we, by looking at the number of visits to museums and galleries, still include cultural tourism in a selective form of tourism, or can we now classify cultural tourism into mass tourism? Strategies to move from massive visits to a limited number of daily tours have already been implemented in the City of Venice, not just for exhibitions and archaeological sites but also for entrance in the old part of the city, towards the direction of protection of cultural heritage. Therefore, the destination has to attract wealthier cultural consumers who use numerous additional services, thus contributing to the strengthening of the economy of the place, but on the other hand, tourism actors and urban planners must create projects and find ways to develop the territory in a sustainable and responsible way, especially when it comes to the environmental protection.



Picture 1: Making the Destination Sustainable. Source: Author

Picture 1 shows the process of making a sustainable urban or rural festival destination, through development strategies at different administrative levels, from local to regional and national, including institutions in culture, tourism, agriculture, environment, social life and economy. When we create a new tourist product for the global tourism market, it must be innovative, modern and competitive. The territory or the region that develops cultural tourism must simultaneously plan investments in culture and creative industry, however, at the same time this territory must cooperate with local and regional administrations and the private sector for strategic and structural investments in infrastructure and the hospitality industry (accommodation, transport and travelling, event planning), as well as a permanent education of human resources and visitors (education of workforce, environmental education for locals and visitors) and investment in social development.

Each city and each village have its own lifestyle. Part of it also depends on the events that take place, which over time becomes part of the history of the territory or, in the economic terms, part of the image of the destination. The same happens with festivals; they become traditional: tourists and visitors associate them with the destination where they are held. In terms of urban entities, cities or regions are best promoted through culture and cultural heritage. According to Liang et al. (2016) events are the essential tourism motivators and prominently figure in the development and marketing plans of most destinations. Getz (2008) says that events have become an important factor in the development of place or regional image. Many destinations throughout the world have created different events as a way to increase revenue by attracting tourists and to reinforce place brand. According to Perry et al. (2019) festivals are an international phenomenon, a cultural practice that takes plural forms and expressions across the world and studies of festivals are often found in sociology, anthropology and other literature as social constituting meaningful, even oppositional, forms of human behaviour. Uysal and Gitleson (1994) define festivals as traditional events staged to increase the tourism appeal to potential visitors. Getz et al. (2010) indicate that festivals celebrate community values, ideologies, identity and continuity. Perry et al. (2019) sees the festival like a part of the 'new heritage paradigm' which gives a contribution to processes of urban transformations. For Comunian (2015) festivals act as communities of practice, connecting artists and cultural managers. Malecki (2004) says that mega-events have assumed a key role in urban and regional tourism marketing and promotion and in wider urban and regional development strategies. In the tourism

sector, according to Križman Pavlović (2008) marketing as a process represents a series of activities that link production and consumption: analysing market opportunities, exploring and selecting target markets, designing a marketing strategy, planning marketing programs and organizing, applying and controlling marketing efforts. On the other side, through big festivals and cultural events, a brand of destination is created that differentiates the space and gives it a cultural denominator. According to Trompenaars & Woolliams (2004:165), branding the destination maintains exclusivity, differentiation, or other forms of uniqueness. Branding is about creating and maintaining perceived customer value. Marketing is frequently defined as structured knowledge that we apply to bring goods or services from the producer to the user and brands are thereby the bridges that link products with users. According to Richards (1997), a very important segment of the festival is also its marketing which helps to attract the audience. There are three features of festival marketing: intangibility such as entertainment or information, inseparability that represents the provision of services to the visitor where the product and the provider are inseparable, and variability, which implies different reactions of two or more visitors to the same experience.

4. ECONOMIC AND ENVIRONMENTAL IMPACT OF FESTIVALS ON THE TERRITORY

Sustainable tourism is linked to preserving cultural/artistic heritage, local gastronomy, crafts and biodiversity. The term was first used in 1972 at the UN conference on the human environment in Stockholm (Dujmović, 2014: 31). On a global scale, according to Dujmović (2014: 32), sustainable development acknowledges the fact that the economy must continue to develop, but with the conservation of resources and resource redistribution in developing countries, while stimulating their economic development and focusing on improving human living standards, with short-term, mid-term and long-term environmental protection. Agenda 21, plan of action to solve the problem of development and the environment, was adopted in 1992 in Rio de Janeiro with the following main principles of sustainable development: ecological, sociocultural and economic sustainability. In 2004 the United Cities and Local Governments started work on their 'Agenda 21 for Culture' and in November 2010 produced a policy statement recommending

that culture be seen as a fourth pillar of sustainable development, alongside social, environmental and economic sustainability.

Festivals and each cultural event have a cultural, sociological, economic and environmental impact on the territory, therefore there is no sustainable development without culture. Festivals and big cultural events are a living laboratory for the verification of the level of responsible development of sustainability on the territory. Each cultural event, each festival, small or big, all over the world experimenting with waste reduction, simultaneously encouraging and supporting local and organic agriculture but also reducing their “carbon footprint”. For this reason, in 2012, the International Organization for Standardization (ISO) created international standards for sustainable event management for producing more sustainable events. ISO 20121:2012 has been designed to address the management of improved sustainability throughout the entire event management cycle and is applicable to any organization that wishes to establish, implement, maintain and improve an event sustainability management system and ensure that it is in conformity with its stated sustainable development policy. The sustainable events and manifestations have also a great impact on the entire community. A similar approach is promoted by United Nations Environment Programme (UNEP), which adds that a sustainable event should leave a “beneficial legacy for the host community and all involved”. According to Huang et al. (1995), urban sustainability can be measured from the aspects of ecological sustainability, water resources use, economic efficiency, resource self-sufficiency, environmental loading, living comfort, transport efficiency, environmental management, social welfare and public safety, and education.

The Netherlands has a large event and festival sector with more than 700 festivals annually, like Germany and the UK, where they made “environmentally friendly events”, with the intention of becoming waste-free festivals and also with special attention to energy, organic food, environment, noise, biodegradable materials (e.g. cutlery), but also to social and work inclusion of the disabled and people with behavioural problems, which also marks the social aspect of cultural events related to social integration. An example of good sustainability practices takes place during the festival “Lightning in a Bottle” in USA, where the organisers use education to inspire people to make better environmental choices through workshops that teach the festival goers new skills, such as how to grow their own

energy. Other good example is in the UK Bestival Camp where the festival promotes the sustainability by handing out different coloured recycling bags to the audience and when they bring them back, they receive a cup of tea. According to Perry et al. (2019) festivals are an international phenomenon, a cultural practice that takes plural forms and expressions across the world and studies of festivals are often found in sociology, anthropology and other literature as social constituting meaningful, even oppositional, forms of human behaviour. Some of the best practices environmentally friendly festivals from the list of Perry et al., (2019:5) - choice of the author:

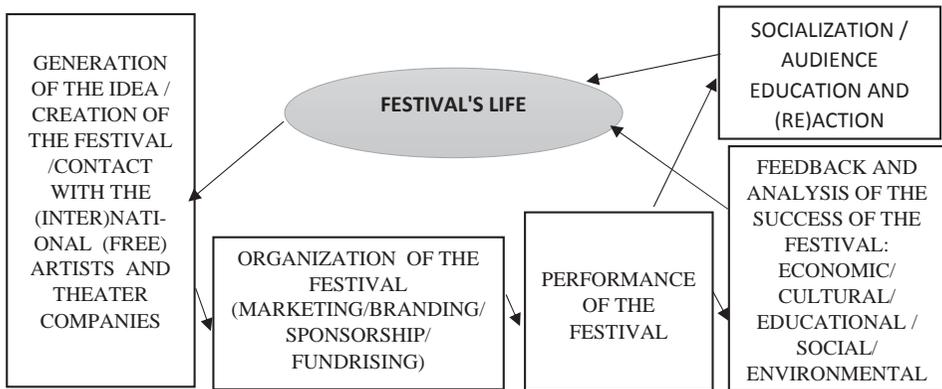
1. Zomer Jazz Bicycle Tour Groningen / The Netherlands - cycling around a rural area to see jazz and world music played in medieval churches and old barns engages visitors with 'real Dutch cultural heritage' in a creative way.
2. Dunga Fish Night & Got Ramogi Kisumu / Kenya - a festival that was established to preserve cultural sites, biodiversity and the ecology of the banks of Lake Victoria. A strategic intervention organized with the local community and supported by university researchers, the Ministry of Tourism and social services.
3. Musica Sulle Bocche Santa Teresa Gallura, Sardinia / Italy - a jazz festival set in venues surrounding a marine reserve, with performances timed to coincide with sunrise and sunset to emphasize the artistic vision of a relationship between music, nature and landscape.

According to Zifkos (2014), sustainable festival is an event with ethical considerations which are manifested practically through the adoption of pro-environmental management practices including encouraging access by public transport, waste management, and the minimisation of energy use. Zifkos (2014:4) mentioned also "seemingly sustainable" events, which exploiting in that sense the place, the natural resources, the local community, and their audience, in order to increase their profits and survive within a highly competitive market.

Today the festival business is become more competitive, therefore, there is the need for innovative requirements like pro-social, pro-environmental, pro-activism, pro-innovation and pro-collaboration, because sustainability needs intersectoral cooperation in the territory, especially in the tourist destination. The other important strategic act concerning festivals is the cooperation between organizers and local communities, the new cultural event created in private-public

partnership and ecological waste disposal. Cultural events also emphasize the other side of socialization, the one related to people's socialization and the enjoyment of art. But, according to Turner (1982), throughout human history, the festival has served also as a particular space and time for communities to celebrate publicly communal values, identity, history, status and cultural continuity, as well as their physical survival.

As we can see in Picture 2, many of the mentioned elements are associated with the circle of the festival's life, which passes the stage of birth and creation, through organizational needs and marketing, to the performance itself, after which we receive a feedback and (re)action from the audience, but also a picture of economic, social and environmental impact on the territory and local population.



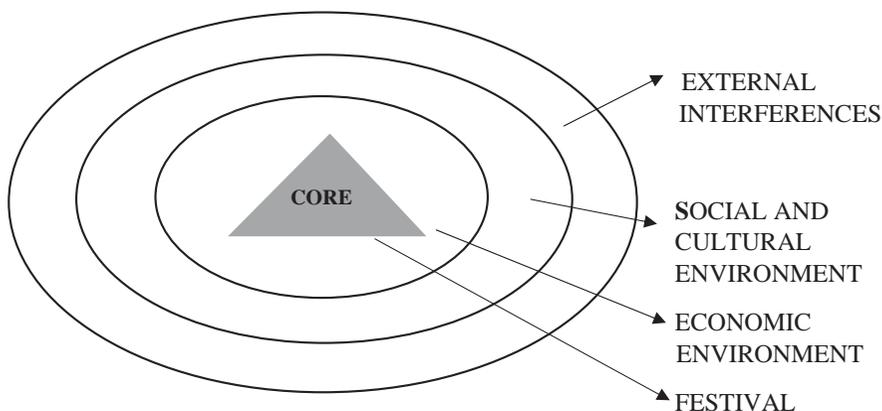
Picture 2: *the Circle of Festival's Life.* Source: Author

Festivals are valued as cultural and social phenomena, and they frequently serve as tourist attraction and instruments of place marketing in the means of "festivalisation" of urban policies and places. According to Anderson et al. (2013), every festival exists within an environment that not only imposes competition for resources and political support, but population wide dynamics inevitably impinge upon the capabilities and viability of each member of the population. Event tourism portfolio strategies require destination management organizations or event development corporations to manage a set of events and to secure their sustainability in meeting important goals, but always supported by key stakeholders of the territory/tourist destination (Anderson et al., 2003:623).

In order to support major cultural events and festivals, the local administration of the Istrian Region used also the EU funds to renew and put into operation the festival infrastructure. For example, the reconstruction of the medieval

castle Grimani in Svetvinčenat, where two important festivals are held; the Medieval Festival and the Festival of Dance and Non-Verbal Theatre. So, if the festivals are economically profitable for organizers and investors and if sponsors are well promoted, the festivals can become traditional, with an increasing number of visitors, which, of course, also contributes to greater financial gain for the entire destination.

Picture 3 shows the festival impact on the tourist destination and the sectoral implications it involves, touching and creating different types of environments; from social and cultural environment to economic environment; passing through the inevitable external interferences. The direct effects of the festival are economic (creation of new jobs; accommodation; transport and local services; food and beverage sector; agricultural and SME's sector; the world of entertainment), whereas indirect effects are sociocultural (education of audience/cultural education of the local population and visitors; social inclusion projects (prisoners or persons with special needs)).



Picture 3: Festival and Environment. Source: Author

Regarding the stimulation of the local economic activity, according to Conway and Timms (2010), the linkages between grassroots festivals and slower forms of tourism and cultural offerings, serve as inclusive enclaves where small-scale, local micro and small businesses can be established, supported and coordinated. On the other hand, there are many possible external interferences like: changes in the environment with inadequate and outdated infrastructure, uneducated audience, irresponsible procedures or behaviour of local administration, insufficient intersectoral cooperation (tourism-culture-environmental sector), absence of

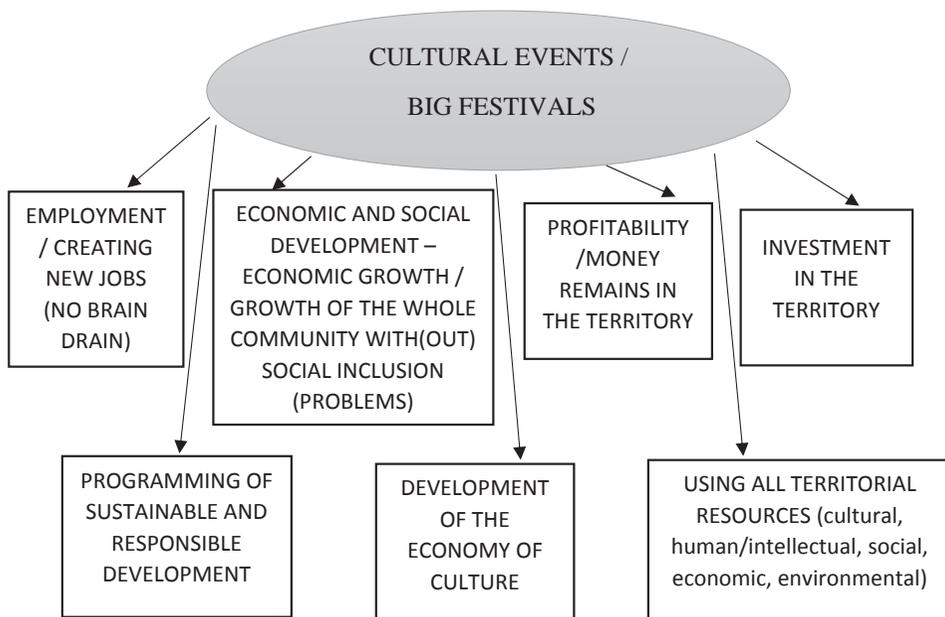
private-public partnership strategic development plans, negligence towards ecology, social deprivation against people with developmental difficulties (the lack of social intelligence in territorial administration).

Festivals also create a positive and negative impact in the destination. According to Cundy (2013) the positive impacts of the festival in the destination are: attraction of a large number of visitors and production of economic profit; strengthening of the image of the destination; extension of the season; changing of the social and economic image of the destination; reduction of unemployment; new investments in the city infrastructures, green areas and in the road infrastructure and promotion of culture, tolerance and multiculturalism. The negative impacts are (modified by the author): environmental and sound pollution which causes insomnia, irritability and decrease in concentration; destruction of the infrastructure and degradation of the green areas in the case of open-air festivals; falsification of the cultural heritage presented during festivals and creation of the conflicts between the locals and festival visitors.

Nowadays, the cultural tourism destination strives to preserve the environment. One of good practises is Edinburgh theatre festival in Scotland with its high standards of environmental protection, but also a place where they use land art, open spaces and architectural cultural heritage in a sustainable and responsible way, where the festival “mingles” with the city, and the city becomes a festival. The same example is the town of Grožnjan in Istria named a city of artists, due to its numerous galleries, art and music colonies and festivals, from classical to jazz. On that way, cultural events and manifestations, in this meaning cultural products, change the space and image of the territory from tourist to cultural destination. Another good example in Istria is the town of Motovun, whose image is associated with the International Motovun Film Festival and which has become the meeting place for filmmakers and film industry factors. Festivals are a means of generating profits / income for the territory and its inhabitants. At the same time, festivals influence production and job creation, as an opportunity for the local population and the local and regional administration to reduce unemployment without brain drain. In particular, big cultural events help regional tourism development with superior business services. The best example are the big festivals in the amphitheatre in the City of Pula.

90 | Picture 4 shows the impact of cultural events on the territory and population in a positive way, where the goals and results have the same denominator – to

enrich the territory in terms of economic, cultural, social, sustainable and responsible development and to create a cultural tourist destination. According to Moran and Strandgaard Pedersen (2011), festivals bring together significant numbers of cultural practitioners, all section of the production cycle and, therefore, act as hubs in cultural economy networks that provide practitioners with professional development prospects that are otherwise hard to find outside major cities.



Picture 4: the Impact of Cultural Events on the Territory and Population.

Source: Author

5. CONCLUDING CONSIDERATION

Today's tourists are eco-conscious and they also take care of the environment (living in harmony with nature). They choose tourist destinations which are developing strategically and sustainably. With quality festivals and a sustainable development of the territory, local and regional authorities are creating the basis for economic growth of the destination, for the promotion of the territory and the creation of destination image using all territorial resources (cultural, human/intellectual, social, economic, environmental/natural), which is very important today because of the competition on the global tourism market.

Lastly, festival tourism can be considered experience tourism based on individual guests or small group of tourists, in the role of personal creators of travel and cultural sightseeing with full immersion in the destination and culture. They want to experience and feel the place, people and events that will become part of their life and memories. Through analysing the case study of the Region of Istria it was wanted to point out the positive and negative impacts of the festivals on the territory but also portray the role of cultural resources in the formation of added value to created profit and new jobs for domicile population in the way of sustainable and responsible development. This research made a theoretical and practical contribution to science and, through a series of examples of the use of cultural resources for the sustainable development of the destination, also gave recommendations for future research: the development of festival tourism with an emphasis on environmental protection, the diversification of festivals to build the image of the destination, and the preservation and (re) valorisation cultural resources when developing a destination. In the presented research author shows that cultural, social, economic and environmental impact of festivals and cultural events in the destination is strong and that the intersectoral cooperation of the culture and the economy of the territory for the further responsible development of the destination is very important.

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ULOGA KULTURNIH RESURSA ZA ODRŽIVI RAZVOJ PREDELA / Studija slučaja Regije Istre, Hrvatska

Što se tiče kulturnih resursa, možemo reći da živimo u vremenu kada je grad živi kulturni organizam, u kojemu su zgrade postale skulpture, a ljudi se nalaze sa jednom nogom u stanju razmišljanja na tradicijski način, poput američkih domorodaca, a sa drugom u futurizmu, što odražava kontinuitet očuvanja kulturne baštine. Kulturni događaji i festivali obogaćuju kulturnu ponudu turističke destinacije, stoga ih treba vrednovati i koristiti za stvaranje dobrih u zajednici. S druge strane, kulturni događaji smatraju se dobrim promotivnim proizvodom za stvaranje imidža destinacije. Manifestacije daju snažan ekonomski utjecaj na širem području i stvaraju nova radna mjesta za lokalno stanovništvo u turizmu i uslugama, kao što je slučaj u Istarskoj županiji u Hrvatskoj, određenoj koje uglavnom živi od prihoda u turizmu, što je u ovom istraživanju odabrano kao case study. Svrha ovoga rada je sagledati kulturni, društveni/sociološki, gospodarski i okolišni utjecaj festivala u destinaciji, s naglaskom na održivi i odgovoran razvoj, koristeći urbanu i ruralnu kulturu kao jedinstveni kulturni proizvod za globalno turističko tržište. Sve ima duh i sve je međusobno povezano, kao u kulturnom turizmu, gdje se sektori preklapaju i formiraju jaku povezanost između kulture, turizma te lokalne ekonomije za održiv i odgovoran razvoj, kako je prikazano u ovom istraživanju.

Ključne riječi: kulturni resursi, turistička destinacija, festivali, održivi razvoj.

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