

Art history in croatian cultural tourism

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ABSTRACT

Art history in modern Croatia is nearly completely ignored as a possible component of Croatian cultural tourism. It has been particularly evident in the past ten years that have been witnessing art history wriggling in and out of Croatian tourism strategies. Its unregulated status in state policies and development plans at all levels poses the question of any practical purposes of art history and testifies to its systematic marginalization. Art history is still absent from various forms of tourism in Croatia, especially from cultural and rural tourism distinct for their interdisciplinarity. The present paper examines the place of art history in the Croatian Strategy for Cultural Tourism Development, and explains the guidelines, priorities, goals and activity areas of art history that should strengthen its role and importance in developing Croatian cultural tourism products and cultural tourism in general.

KEY WORDS

Croatia, art history, cultural tourism, strategy.

Introduction

Art history in Croatia is not perceived as a practice that should be used for specific purposes. It is generally understood as an applied scientific discipline – a domain of museums, galleries, archives and of a few scientific institutions and universities. It has almost completely disappeared from educational institutions. Art history is virtually unnoticeable in Croatian tourism and has lost its chance to become a component of the tourism sector, having been “dragged” against its will into the sphere of culture seemingly incompatible with tourism. It has not found its appropriate place in the Croatian Strategy for Cultural Tourism Development, whose intentions, priorities, goals and activities constitute a starting point in the process of development of historical and artistic heritage. Therefore, the role of art history in the mentioned Strategy as well as its priorities and activities in the development of sustainable cultural tourist products and cultural tourism in Croatia must be reassessed. As a very special form of tourism, cultural tourism can easily provide Croatian economy with a long-term competitive advantage.

Overview of Croatian literature in the field of tourism and culture

Croatian literature includes a number of studies concerned with cultural tourism. The few articles in scientific and professional journals merely cover certain selected segments of cultural tourism and regard culture as a back-

ground or a side segment, not equivalent with tourism. Researchers’ interest has been focused on such segments of tourism as cultural and historical cities, architectural heritage, and urban sites and centers [1]. Alternatively, it concentrates on an analysis of development opportunities for the heritage tourism sector and particular communities, as well as on ways of encouragement of coordinated development of cultural tourism and revitalization of historical quarters of towns off season [2]. One study in English provides a concise explanation of such terms as cultural tourism, cultural tourism product and cultural tourists, and lists the reasons behind the development of strategic cultural tourism – being the subject of the Croatian Strategy for Cultural Tourism Development – strategic priorities, measures and actions [3]. Selected issues of cultural tourism in Croatia (and in the European Union member states), the institutional network of cultural tourism in Croatia, projects within the cultural tourism offer, cultural aspects of new market relations, festivalisation of culture as well as the role of festivals in cultural tourism, e.g., Lace Festivals, were also analyzed in several professional publications [4, 5].

S. Geić [6] discusses issues related to the understanding of concepts and elements about culture, civilization, cultural heritage, social phenomena of international travel as well as development of art history and, in general, cultural heritage in Croatia and the world. He also points to the interdependence between culture and international travel as well as modern tendencies of humanization of values in the field of tourism offer and demand. In this context, Geić

also emphasizes the importance of world cultural and natural heritage, its protection within the framework of UNESCO and other international organizations, as well as cultural resources, international travel and tourism management through various economic and social activities, including those of complementary service.

The first study specifically concerned with cultural tourism in Croatia is D.A. Jelinčić's "ABC of Cultural Tourism" [7]. It outlines the development of tourism in the last decades of the 20th century and analyzes the growing trend of cultural tourism. Jelinčić defines the concept of cultural tourism, explains all fundamental notions and synthesizes results of previous studies. The analysis of the structure and functioning of large international organizations of cultural tourism constitutes the starting point for a detailed treatment of the role of state in providing conditions for the development of cultural tourism. The research part of the book focuses on an analysis of cultural and tourist sectors in five European countries, their comparison with Croatia, and recommendations for creating a solid cultural and tourism policy [8].

Demonja's studies on cultural tourism in Croatia critically discuss the concept of cultural tourism present in Croatian literature. They also tackle strategies of tourism development, priorities the Croatian Strategy for Cultural Tourism Development, key state organizations dealing with cultural tourism in Croatia, as well as the results of the Strategy's implementation [9, 10]. Jelinčić also analyzes the burning issues of cultural tourism in Croatia and other European countries, and offers recommendations for its implementation [11].

A recent book about cultural tourism "Culture in a Shop Window. A Short Guide for Cultural Heritage Management" [12] is an interdisciplinary and significant source of secondary information on cultural heritage management. It provides basic guidelines of successful management of cultural goods and constitutes a solid framework on rules to be followed to effectively manage cultural heritage in the tourist environment. The intention of this book was not to offer a profound scientific analysis of the respective subject, but to outline the basic knowledge that may serve for further elaboration of problems regarding cultural heritage management. The added value of the book is the "hot" subject it deals with, as well as its recognition of the scientific and professional approach to resolving problems of cultural heritage management.

Specific issues such as the role of art history in the development of Croatian cultural tourism have not been sufficiently researched yet. The present article constitutes the first attempt to cover this subject.

Material and Methods

The methodology used in the present study included:

1. Collection and analysis of existing relevant literature, documentation and especially current contexts of cultural tourism and art history in Croatia;
2. Collection and analysis of data and research studies of state institutions involved in cultural tourism (Ministry of Culture of the Republic of Croatia, Ministry of Tourism of the Republic of Croatia, Croatian National Tourist Board)

and associated with art history (university faculties, high schools, museums, galleries, etc.);

3. Interviews with regional and local government representatives responsible for cultural tourism;
4. Discussions with participants in education seminars on cultural tourism organized by the Office for Cultural Tourism under Croatian National Tourist Board in 2011.

The Croatian Strategy for Cultural Tourism Development and art history

The Croatian Strategy for Cultural Tourism Development is a strategic document based on a partnership between culture and tourism which together contribute to the development of Croatian cultural-tourism products in cooperation with relevant state authorities and local communities [13]. In this way, well-marketed cultural-tourism products based on cultural and historical sites may access both foreign and domestic markets. This should not only significantly improve the image of these destinations, but also increase their income, visitors' length of stay, satisfaction and desire to return. In addition, it should stimulate local and regional demand, increase sources of revenue, attract investment capital, and much more.

The Strategy was implemented in several steps. First, trends on the cultural tourism market in Europe and demand of main Croatian centers were determined; Second, the demand of local inhabitants and their habits of visiting cultural attractions and events were established. Next, the readiness of cultural institutions to participate in the development of cultural-tourism products was assessed. Lastly, nine regional forums and workshops were organized attended by around 300 interested parties. The Strategy defined the concepts of cultural tourism and cultural tourists, analyzed domestic and foreign demand, Croatian cultural resources, institutions/organizations and events, marketing, human resources, finances and legislation. It also set objectives, strategic priorities and actions important for the development of Croatian cultural-tourism products. Its main aims are to create a critical mass of well-presented, modernly interpreted and professionally promoted cultural-tourism products that will further increase the satisfaction of existing visitors; to create an image of destinations with rich and well-designed cultural-tourism offers; and to attract new market segments and stimulate domestic demand.

The Croatian Strategy for Cultural Tourism Development was designed in 2002 and 2003 and approved in December 2003. In July 2004, the Office for Cultural Tourism under the supervision of Croatian National Tourist Board was founded and made responsible for the realization of the aforementioned objectives. At that time the members of Supervising Board were elected and their task was to supervise and direct the Strategy. In the second half of 2004, and in 2005, ways of funding development of cultural-tourism products were identified. In 2005, expert teams were formed and offered advice and technical assistance in designing cultural-tourism initiatives/programs/projects/products. Since March 2005, seminars and workshops have been systematically carried out aimed at training public authorities, institutions/organizations and individuals at the regional and local levels.

The five priorities of the Strategy include [13, pp. 18-34; 3, pp. 362-367]:

1. *Positive environment*: creating a positive environment which will promote development of cultural-tourism products;
2. *Organization and partnership*: establishing a system of organization and a model of cooperation between sectors;
3. *Education*: increasing the level of knowledge and skills necessary for the development of high-quality cultural-tourism products;
4. *Product development*: increasing standards of interpretation, equipment and quality of cultural-tourism products;
5. *Information and promotion*: improving the flow of information, promotion and distribution of cultural-tourism products.

An analysis of the Strategy reveals that art history has not been adequately covered by any of the five priorities, either as a science or as a profession. Art history should provide a credible and scientific basis for further elaboration, interpretation and "use" of cultural or historical-artistic heritage for tourism as a cultural-tourism product. The exceptions are the third strategic priority, "Education", where some themes were put forward by art historians, mainly conservators and curators [14]; and fourth priority, "Product development", where, in several cases, conservators and curators were also involved. However, the lack of involvement of scientific components of art history is especially evident in the realization of the Strategy's priorities. It might have been the result of the "invisibility" of art history which still seems to be satisfied with a limited extent of scientific activity, without appropriate ways or means to break into the practical and applicable sphere, in this case, into tourism and economy. The Strategy failed to clearly define which scientific disciplines and professions should be actively involved in the implementation of the Strategy, except for mentioning "cultural workers" or "tourist workers", revealing its ambiguity and lack of precision.

The primary goal of the Croatian Strategy for Cultural Tourism Development was setting preconditions for a systematic development of Croatian cultural tourism, and creating environments and infrastructures that should effectively encourage the development of cultural-tourism initiatives and their promotion, and through systematic education, making Croatia a cultural tourist destination with a recognizable image. The Strategy was designed to cover a period of four years, and at the end of 2008 the completion of the following five goals was expected [13, p. 35; 3, pp. 372-373]:

1. cultural tourism as a priority strategic orientation,
2. human resources with knowledge and skills necessary for development of modern cultural-tourism product,
3. culture of partnership, strong organizational structure and a constant flow of information,
4. stable financial resources for development of cultural-tourism projects,
5. established cultural-tourism products on the local, regional and national levels.

The attainment of Goals 1 and 4 was the most successful. Cultural tourism has become a priority strategic com-

mitment thanks to the implementation of the Strategy with regard to the systematic educational plan designed for all interested parties. Also a significant contributing element has been the satisfactory realization of organizations/partnerships, especially the organization and work of the Office for Cultural Tourism at Croatian National Tourist Board (HTZ), and identification of ways of financing the development of cultural-tourism products. Since 2005, there have been stable sources for financing cultural-tourism initiatives/programs/projects from state budget through what was then the Ministry of Sea, Tourism, Transport and Development (MMTPR RH) renamed the Ministry of Tourism of the Republic of Croatia (MT RH), as well as through public competitions/tenders for financing cultural-tourism initiatives of the Office for Cultural Tourism at Croatian National Tourism Board.

Goal 3 has been accomplished only partially. Although the firm organizational structure for the implementation of the Strategy has proven to be efficient in the implementation of government incentives and support for initiatives/programs/projects of cultural tourism as well as in the establishment of a relatively appropriate flow of information, the culture of partnership has been still far from satisfactory. Above all, there has been only a declarative inter- and intra-cooperation between sectors with several known practical examples, and a lack of cooperation between state and private sectors.

Goals 2 and 5 have not been appropriately implemented. There are still insufficient human resources – culture management experts in particular – with the knowledge and skills necessary for development of modern cultural-tourism product. The realization of this goal should be considered a constant, continuous process. Art history should definitely play a much larger role in the future implementation of Goal 2 of the Strategy. Only then can art history become related to other professions in tourism and economy displaying an interdisciplinary approach to cultural tourism.

The implementation of Goal 5 can merely be given a passing grade as there is no evidence of an increasing number of examples of established cultural-tourism products at local, regional and national levels that have resulted from the implementation of the Strategy's action plan. However, a proper evaluation of this goal requires more systematic and comprehensive research in the years to come, since its planned four-year implementation has ended and its actual results will uncover what has been done and what should be changed. This was to be supported with a comprehensive survey of attitudes and spending habits of visitors to cultural attractions and events in Croatia. The survey was conducted after four years of implementation of the Strategy and yielded data that should serve the original intentions of the document [15]. It is also necessary to study and evaluate all initiatives/programs/projects of cultural-tourism products financed by the state budget in this period and choose other desirable financing models as well as introduce certain amendments to give a new orientation for future implementation of the Strategy.

After its adoption the Strategy has never been critically reviewed, discussed and evaluated. Instead, its implementation began immediately. The Strategy is ambitiously

constructed and in some parts incomplete and imprecise, because of a lack of contributions from experts representing various areas of its design. Although the Strategy's interdisciplinary approach is insufficient, the document itself supports this approach to achieve its priorities, tasks and objectives. Finally, the Strategy has not realized one of its priorities, i.e. the establishment and maintenance of inter- and intra- cooperation among sectors.

Cultural resources in the Croatian Strategy for Cultural Tourism Development

According to the Strategy, cultural tourism in its significant part is based on cultural resources that include material resources, i.e. cultural institutions, and non-material resources [13, p. 10]. Material cultural resources are primarily historical-artistic entities, i.e. urban sites, historical and artistic monuments, especially architectural, and sites that could potentially become international tourist attractions (such as the Amphitheater in Pula, Salona near Split), and, in particular, those under the protection of UNESCO such as the early Christian Euphrasian Basilica in Poreč, the historical center of Trogir, Palace of Diocletian and medieval Split, the Dubrovnik Old Town, Cathedral of St. James in Šibenik and Starigrad Field on Hvar and sixteen other cultural and natural resources [16]. However, the mentioned resources must be given a proper scientific interpretation by art historians. The Strategy does not foresee art historians' involvement or participation in the process of achievement of any of these goals, although it is committed to interdisciplinarity, which can mean a more pronounced involvement of art history. This should be the basis for designing and building high-quality interpretation material. The research at the level of county tourism communities pointed out the necessity *"of introducing high-quality interpretation and expert leadership"* [13, p. 10], and this is precisely the task of art historians.

Cultural institutions in the Strategy include museums and galleries whose strength are well-developed networks and which must be "well equipped". The specific meaning of "well-equipped" is not, however, explained. It is not certain whether it refers to the appropriate number of well-interpreted exhibits, or proper standards of the personnel. The activities of museums and galleries are highlighted *"for the study and protection of historical and cultural heritage"* [13, p. 11], that is rightly considered to be a precondition for quality interpretation. However, although in professional terms, the staff of museums and galleries comprises to a large degree art historians, and their activities, which includes scientific research, fulfill the requirement of quality interpretation, the Strategy does not specifically mention art history and art historians.

Experts in art history generally lack the knowledge of what is currently called cultural management, including marketing and promotion, and ignore the necessity of developing knowledge and skills in this area. Experts with such knowledge and skills should take care of marketing of cultural institutions and sites they are responsible for. In this way, there is a possibility of stronger interdisciplinary involvement of art historians in sectors in which until now they have been absent or insufficiently present. Here,

another deficiency can be noted in other areas of interdisciplinary, i.e. the poor inter- and intra-sector flow of information. Therefore, it is necessary to insist on initiatives aimed at a regular cooperation of art history with other fields (tourism, marketing, information science).

Based on the foregoing, art history in the field of cultural tourism, through heritage resources, should be involved and active in designing and developing cultural-tourism products that can yield some positive effects. This would mean that these products, which consist of historical-artistic-heritage components, need to become marketed, at least in brochures that would explain their "story" and role in the cultural development of particular tourist destinations. Therefore, appropriate information about these attractions is necessary, as well as high quality promotional and informational materials, appropriate marketing activities and a more prominent cooperation between the "heritage" and tourist sectors by combining "heritage" institutions, tourist boards, travel agencies, and by developing mechanisms for partnership and cooperation to achieve joint promotion. In all these activities it is necessary to include art history, and develop and utilize all of its "practical" potential.

Priorities and actions for art history in further implementation of the Croatian Strategy for Cultural Tourism Development

Art history fulfils a "role" in the implementation of a number of priorities and actions in the Croatian Strategy for Cultural Tourism Development. It is present in the Strategy, but it needs to be more thoroughly articulated. It should also be made clear what priorities and activities of art history should be effectively used.

In order to create a cultural-tourism product in the proper manner, it is above all necessary to create an appropriate climate that will support and stimulate the collaboration between art history and tourism. This cooperation must be the starting point in the understanding of the heritage component in their appropriate presentation, governance, role and place in overall economic development. This approach would foster the creation of an appropriate climate that may stimulate art history professionals, especially conservators, who care about and protect heritage resources. They need to understand that these resources should be market-oriented, because it encourages development of an entrepreneurial approach.

In order to properly incorporate the heritage component in the design of cultural-tourism projects, a greater involvement of art historians is required to protect the historical and cultural significance of heritage in accordance with the requirements and rules of their profession. In this way art history could provide appropriate support and assistance for the development of initiatives of cultural-tourism products to ensure that they are modernly designed and presented. Art historians must act as partners, promoting sustainable inter- and intra-sector cooperation and partnership.

Art history needs to become a key scientific discipline and profession to increase the knowledge and skills necessary to develop high-quality cultural-tourism products. It can help all participants in the process of creating a cultu-

ral-tourism product to obtain an appropriate understanding of the heritage component, thereby contributing to the creation of partnership that will provide mutual benefits from cultural-tourism products. Regardless of the level of education or its mode (short-term, long-term or continuous), art history should actively participate in the process of elimination of the deficit of knowledge and skills in development of cultural-tourism products and in their efficient promotion, and they should increase the awareness of relevance and tourist potential of cultural resources. In this regard, it is necessary to insist on development of interdisciplinary programs that would educate the general public about the role and value of cultural resources, and then those interested could systematically accumulate knowledge and appropriately "carry out" the development of cultural tourism. In this process art history should have a place and a role.

Art history is important in raising standards of interpretation of cultural-tourism products, because high quality interpretation of heritage resources, among other things, enables achieving desired goals of cultural tourism, such as increase in the number of visitors, extension of their stays, geographical expansion of demand and extension of the tourist season.

Art history should contribute to developing themes and stories that help in interpretation of heritage sites. With the use of high-quality interpretation and well-developed themes and stories, it becomes possible to make quality presentations that will meet the demands of visitors/tourists. Also, these themes and stories can be integrated into other tourism products such as itineraries. This will have far-reaching consequences, because it not only allows revival of sites with different events and programs, but also encourages the private, entrepreneurial sector to develop complementary services. This is modern interpretation based on themes and stories, which provides visitors with a sense of discovering the unknown and interesting, using relevant, factual historical-artistic foundations. The Strategy clearly states that the realization of this action must account for "*a national network of conservation departments that make use of documentation as well as experts (art historians) who can assist in developing local and regional cultural tourism initiatives*" [13, p. 11].

Furthermore, art history is important for the appropriate exploitation of the potential of cultural sites under UNESCO protection, which has not been fully utilized as yet. Here the "role" of art history should be understood as cooperation with urban planners and conservators in preparation of plans and programs for development of UNESCO-protected sites and in full exploitation of the potential of Croatian international cultural attractions.

Itineraries are also important cultural-tourism products for whose development the knowledge of art history is absolutely necessary. Itineraries can be thematic or combine several unrelated topics. An itinerary must include a clearly identified theme, developed points of interest and high-quality accompanying services. Also, every good itinerary must be accompanied by a highly informative brochure and be appropriately promoted. Designing itineraries requires cooperation of numerous professions, and among them art historians should have a special position and role since the

stronghold of itineraries is their heritage component. Therefore it is important to ensure the acquisition of high-quality knowledge and practical skills as a precondition to cultural and tourist itineraries so that they meet expectations of tourists/visitors, and yield economic and social benefits.

Another task of art history is devising appropriate presentations of urban and rural communities by putting them in correct thematic contexts. Here the role of art history is important to raise the attractiveness and market competitiveness of these destinations. This can be achieved by placing cultural destinations in a correct thematic context and developing an atmosphere supporting a given theme. This enables local communities to be actively involved in the cultural-tourism offer which produces economic benefits.

Art history should be used to identify sites with a potential to become regional and national cultural-tourism attractions and cultural-tourism products. In particular, it is relevant to provide a set of criteria for conversion of heritage and cultural resources into well-designed, organized, and managed cultural-tourism attractions and products. These would be based on, among other factors, quality interpretation and promotion. In this way, it will be possible to develop regional cultural-tourism attractions and, on the basis of them, systematically promote other, less significant regional and local attractions.

Considering the fact that art history should play an important role in the development of themes and stories, it should also be used to encourage private entrepreneurs to develop their own products (accommodation, catering facilities, production and sales of souvenirs, art production, etc.), that will complement the development of cultural-tourism products.

Finally, art history can be used in the process of publication of cultural tourism newsletters [14] distributed to approximately 1.500 addresses in order to attract interest of all parties involved in the development of cultural tourism in Croatia, and to the final consumers, i.e. cultural visitors/tourists. Newsletter columns can cover the latest news, cultural-tourism initiatives and products, as well as benchmarks, expert opinions, and announcements of events that should definitely be visited. The newsletters promote the continuous awareness of and positive climate for the development and promotion of cultural tourism in Croatia. They also open a channel of communication between the authorities responsible for tourism development and all those behind cultural-tourism initiatives and promotional activities at the regional and local levels.

Art historians should have their appropriate place and role in the strategies of development of cultural-tourism products, because of their knowledge and experience that can be "incorporated" into new attractions, programs of events, and creation and implementation of thematic itineraries and special tourist routes. A more systematic and stronger activation of art history in Croatian cultural tourism has been confirmed by research results. These results show that one-day trippers and visitors who stay for longer periods of time do recognize the relevance of sites of historical-artistic-cultural interest, museums, exhibitions, paintings and sculptures that are strongly "pervaded" by art history. This is similar to other European countries, where most popular

cultural-tourism attractions include museums, monuments, art galleries, houses of famous people, and art exhibitions. In addition, a popular trend in Europe is the provision of offers specifically related to cultural heritage, while cultural activities focus primarily on visiting landmarks, monuments, museums and exhibitions. It is important to emphasize that tourists spend most of their money on such sites, and it is then quite understandable that the interpretation on these sites must be given utmost importance. The authenticity, quality and attractiveness of this interpretation constitute the domain of art history and art historians.

As regards the continued growing demand for cultural tourism in Croatia, it is still necessary to persist in the development of cultural-tourism products. The presence of rich Croatian heritage resources "relying" largely on art history, confirms the necessity of a stronger involvement of art historians in the further implementation of the Croatian Strategy for Cultural Tourism Development. Art history will gain a practical dimension in the implementation of the Strategy as well as its appropriate significance. A strategic orientation of Croatian tourism is development of cultural tourism that enriches the overall tourism product and image of destinations, allows extension of the tourist season, increases tourists' spending, attracts better market segments, increases visitors' satisfaction and encourages them to revisit the area, stimulates local and regional demand, and opens new market segments – all this with an orientation towards organizing quality holidays rich with activities. Also the economic component should not be forgotten, as it encourages well-developed cultural tourism, and is, above all, an additional source of income and investment opportunities which open up new market segments for visitors. All of this is directed towards a better control over heritage resources and, in general, a better image of heritage and culture among the population. Croatia has numerous and diverse heritage resources and attractions, and to develop them as cultural-tourism products organization and partnership between culture and tourism is required. The successful implementation of this intention depends on active participation and cooperation of diverse and numerous professions, due to the interdisciplinary character of cultural tourism, including art history and art historians, curators, conservators, restorers, and many others. Art history should be an equal participant in all these processes, and for that to happen, the participation of art historians is necessary, and they need to become more conscious and active in the operationalization of art history as a science and profession in the development of cultural tourism.

Conclusions

It is evident that the inclusion of art history as a scientific discipline and profession is necessary in the construction of Croatian cultural tourism offer and in the creation of the image of Croatia as a cultural tourist destination. To develop scientifically grounded designs of heritage resources as key factors of cultural-tourism products, it will be easier to manage them as cultural-tourism attractions. In the long term a good image can be created and the value of Croatian destinations rich with cultural, historical and heritage resources

be highlighted. Consequently, Croatian heritage and cultural resources will bring numerous benefits, but also the potential tourist demand will provide additional funds for their maintenance and development.

Art historians should be aware of the new circumstances and, with their own initiatives and strength of scientific and professional arguments, should take advantage of their profession for tourism, and give art history an appropriate place in the interdisciplinary field of cultural tourism. Without the active participation of art historians, an appropriate development of Croatia as a cultural tourism destination will not be achieved. To accomplish the above objectives, the following steps should be undertaken:

- create a suitable climate that supports and stimulates cooperation between art history and tourism;
- protect professionally historical and cultural heritage;
- raise the level of knowledge and skills necessary to develop high-quality cultural-tourism products;
- raise the standards of interpretation of cultural-tourism products;
- develop themes and stories that help interpretation of heritage sites;
- exploit appropriately the potential of cultural sites under UNESCO protection;
- design high-quality itineraries;
- design proper presentations of urban and rural communities by placing them in appropriate thematic contexts;
- identify sites with the potential to become regional and national cultural-tourism attractions and cultural-tourism products;
- promote private enterprise;
- publish cultural tourism newsletters.

Therefore, it is necessary to work on a systematic inclusion and activation of art history in the priorities and goals of the Croatian Strategy for Cultural Tourism Development Strategy. Above all, art historians should be granted a more active role in the Strategy's implementation and in this way they could revitalize art history as a science and profession.

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