

# THE CHARACTERISTICS AND SPECIFICS OF MUSIC AND GOURMET EVENTS – THE CASE STUDY OF ISTRIA

Aleksandra KRAJNOVIĆ

*University of Zadar, Department of Economics,*

*Splitska 1, 23000 Zadar, Croatia*

e-mail: akrajnov@unizd.hr

Ivana Paula GORTAN-CARLIN

*Juraj Dobrila University of Pula, Faculty of Educational Sciences,*

*Zagrebačka 30, 52100 Pula, Croatia*

e-mail: igcarlin@unipu.hr

## **Abstract:**

*Terms cultural tourism and event management have grown in prominence, both in terms of academic discussion and tourist policies. These are growing forms of special interest tourism which represent the increasingly significant attractors for the arrival of visitors to a tourist destination. In this paper, the authors describe two subtypes of events: musical events and gourmet events on the example of the Croatian tourist region of Istria. The authors in their work apply a comparative analysis and empirical research with the aim of testing the basic hypothesis set in the work, which is: The field of events is inadequately defined within the strategic planning of a destination, the key consensus of stakeholders is missing, and events and event tourism are still not sufficiently considered at the highest levels. The authors have proved this by analyzing the ETIS - EUROPEAN TOURISM INDICATOR SYSTEM indicator, confirming that this system is inadequate for overviewing of events as an increasingly important element of the tourist product of a destination. In relation to this conclusion, the authors are committed to the adding of new indicators to the ETIS System that will include event tourism and its effects. The most important contribution of the paper consists in an in depth analysis of two growing groups of events within tourist destinations - music events, as well as looking at the wider role of gastronomy and music in tourism, both from the economic and social perspective. On the other hand, the authors explore the correlation between measurements of the sustainability of tourism development through the ETIS indicators and event tourism. Certainly, this is a growing field of research, which needs to be further promoted, but also analyzed from an interdisciplinary perspective, primarily with the aim of developing sustainable tourism destinations as focal points of tourism travel.*

**Key words:** event management, destination management, music and tourism, gourmet events, ETIS (European Tourism Indicator System)

**JEL code:** Z32, Z11

## 1. Introduction

Given tourism's global significance, communities throughout the world have welcomed it as an instrument for economic development, and scholars from many disciplinary backgrounds have embraced it as a subject worthy of scientific study. Timothy & Boyd claim that, as part of this trend during the past quarter century, the industry itself and the specialists who study it have started to compartmentalize tourism into subcategories or types, recognizing that tourism and tourists are not a homogeneous and undifferentiated phenomena. Rather, they state that tourism is a complex system of supply and demand wherein destinations provide different products and the traveling public desires diverse experiences. This has led to the identification of many types of tourism that are seen as being individual enough to merit their own management approaches, marketing schemes, tour circuits and operators, college and university courses, research agendas and in some cases scholarly journals. The same authors categorize cultural tourism and heritage tourism among the most prominent types of tourism, and by doing so they emphasize the growing trend of categorizing products and experiences that have existed far longer than their taxonomical designations. The authors continue by stating that heritage tourism, which typically falls under the purview of cultural tourism (and vice versa), is one of the most notable and widespread types of tourism and is among the very oldest form of travel. (Timothy & Boyd, 2006, 1).

Events have a very important role within tourist destinations and are integrated products of tourist destinations. Festivals and special events serve as important attractors for tourists and provide unique experiences for attendees. (Kim, Uyusal, Chen, 2001, 240)

Event tourism is a sub-field at the nexus of tourism and event studies, and its growing importance as an economic activity with various development roles has resulted in substantial global competition. It is instrumentalist in nature, meaning that events and tourism are valued for many purposes, both in the public and private sectors. (Getz, Page, 2016)

Andersson and Getz state: „The extent to which festivals can function as sustainable attractions, while fulfilling their social and cultural roles at the community level, is an issue of considerable importance.“ (Andersson & Getz, 2008) This becomes one of the key issues and segments within the strategic and operational planning of tourist destination activities, as a place (category) in which cultural tourism is taking place. The paper focuses on the strategic aspect of managing events in tourist destinations, in line with the principle of Integrated Quality Management (IQM), which the EU recommends as the basic principle for a strategic, sustainable management of modern tourist destinations.

The aim of this paper is to analyze the two groups of events within tourism destinations - gourmet events and music events - and to examine their characteristics and specificities on the example of the region of Istria in Croatia. Furthermore, the authors conducted an analysis of the so-called ETIS indicators which are recommended by the EU to measure the success and development sustainability of tourism destinations, followed by a supplementation of the ETIS system with several indicators relating to gourmet and music events.

All of this is observed within the broader framework of the stakeholder theory, taking into consideration the fact that the consensus of stakeholders in a tourism destination is a necessary prerequisite for sustainable tourism development. (see, for example, Byrd, 2007; d'Angella, 2009; Bornhorst, Brent Ritchie, & Sheehan, 2010)

The hypothesis of this paper is that the analyzed groups of events are not adequately strategically planned within a tourism destination, and that their advantages and specificities are still insufficiently considered with the aim of an optimal implementation of these events in an integrated tourism product of a particular destination. Similarly, by considering the broader recommendations, specifically the ETIS indicator system, which is recommended as a valuable tool for monitoring economic and sustainable development of tourist destinations at an EU level, the authors propose that the system needs to be supplemented with indicators for the measurement of the effects of events and event tourism.

The authors have selected for their analysis the gourmet events and gourmet tourism as well as the music events precisely because they believe that both of these two groups of tourism products are developing strongly and rapidly, and they can represent a strong link to a particular tourist destination. This obviously does not diminish the significance of other tourism product groups, which also deserve additional scientific and professional attention.

## **2. Review of recent literature**

A review of recent literature suggests that more detailed considerations of this issue date back to the 1990s. The authors notices that at that time there was an increased importance placed on cultural tourism, as well as on other selective forms of tourism. Earlier papers focus more on consumer behavior and motivation factors in event tourism (see, for example, Backman et al., 1995; Crompton & Mc Kay, 1997) and on their economic aspects (see, for example, Mules, 2001), more precisely on the economic impact of event tourism (see, for example, Hodur & Leistriz, 2008). This thesis is supported by Kim et al. which state: „Most of the studies dealing with festivals and events have focused on either understanding attendees' behavior or delineating the economic impacts of visitation upon communities in which such events are held.“ Later studies are increasingly focused on other aspects of event tourism such as the perception of the organizer (see for example Kim et al., 2001, 127), the perception of the local population (see for example Jackson, 2008) and other categories. What is noticeable within the analyzed literature is the emphasis placed on sport events (see for example Xing, Chalip, 2006), which confirms the thesis that event tourism exceeds the category of cultural tourism.

In considering the theory about event management, the contribution made by D. Getz should be particularly emphasized, which, specifically within two papers (2008 and 2016), points out the significance of event tourism as a field of study and area of professional practice, while simultaneously presenting a deeper analysis of the existing scientific literature belonging to this field, the etymological dilemmas, while creating the context for further research of this

complex scientific area. (Getz, 2008; Getz & Page, 2016) Getz and Page state: „One of the central challenges is that many other disciplines and fields have taken an interest in event-related phenomena, contributing to many discourses and research topics that link events and tourism in an interdisciplinary manner. ...The field of event studies depicts the expanding field of event management and the wider social science contribution to this interdisciplinary area of study” and then continue: “within the context of tourism and the tourism system (Leiper, 1990), events comprise a key element in both the origin area as well as within the destination area“. (Getz, Page, 2016)

### **3. Methodology**

The comparative analysis attempts to explain how, in the examples presented in the types of events, elements are "embedded" in the tourism product and to what extent they are developed as an integral element of a tourist destination. What is being analyzed are the results of the primary researches regarding visitors' satisfaction and other stakeholders with the gourmet events in Istria, which were conducted by the Institute of Agriculture and Tourism in Poreč and which were compared with the results of the TOMAS survey conducted by the Institute of Tourism in Zagreb. These results are placed within the context of heritage tourism, and the analysis of the development of events on the example of Istria is presented, relating to a period of nine years until 2017, with the base year being 2008, when a research was conducted by the international EU pre-accession project "Creating Toolkit for Cultural Heritage Valorization". The analysis employs an empirical approach structured around the case study of the Croatian region of Istria, a region that generates 30% of Croatia's tourist turnover. The analysis includes the descriptions and specificities of music events within the region, with emphasis on the increasing number of music events and visitors of these events, as well as on the fact of the emergence of a new type of events that are not closely related to heritage tourism. The analysis is also based on the ETIS - EUROPEAN TOURISM INDICATOR SYSTEM, where an analysis of the involvement of indicators measuring the impact of events on tourism destinations is being conducted. The paper uses an interdisciplinary approach in its analysis.

### **4. The Integrated Quality Management Concept and the ETIS Indicator System**

Sustainable tourism is an important tool which contributes to the regeneration and economic development of European tourist destinations, particularly of the remote or sensitive areas. The sustainable development of tourism contributes to an increase in the quality of life of both host and guest communities. (Council of the European Union, 2007, 21) Within the newest EU Policy on Tourism, adopted by the European Commission in 2010, entitled "Europe, the world's No 1 tourist destination – a new political framework for tourism", there is a framework of concrete actions aiming to conceive European tools to support efficient

management of tourist destinations in order to develop the tourism industry in a sustainable way. (European Commission, 2010, I, cited in: Cismaru, 2015, 107)

In 2013 the European Commission launched the European Tourism Indicator System (ETIS) with the aim of helping destinations to monitor and measure their sustainable tourism performance by using a common comparable approach. ETIS is a voluntary management tool. Its monitoring results are based on self-assessment, observations, data collection and analysis by the destinations themselves. ETIS does not set minimum values to be achieved and it does not provide any certification. In identifying a set of core indicators it does, however, provide destinations with the basic information they need to monitor sustainability and to manage tourism activity more effectively. The ETIS was based on 27 core indicators and 40 optional indicators, subdivided into four categories: 1. destination management, 2. social and cultural impact, 3. economic value, 4. environmental impact. (The European Tourism Indicator System ETIS toolkit for sustainable destination management, 2016, 3). It should be emphasized that the described system is based on the principle and concept of IQM (Integrated Quality Management), which the European Commission recommends as the basis for strategic management of tourist destinations on the principles of sustainable development.

As stated by Malcom, the use of the ETIS indicators, as well as generally using the IQM approach when managing tourist destinations “allows destinations to develop the tourism they want, rather than the tourism they end up with.” (Malcom, 2016)

## **5. Research results**

### **5.1. *The Characteristics and Specificities of Music Events***

Musical events are an integral part of a tourist destination. Most often they are organized because they are an integral part of entertainment. However, music manifestations (or music events) can be seen as a product of a destination within musical-cultural tourism in which we differentiate, according to the source of the musical product, the following subtypes: musical-artistic tourism, musical heritage, musical-historical tourism, musical-spiritual tourism as well as music and entertainment tourism. (Gortan-Carlin, PhD thesis).

The musical-cultural heritage can be observed in all of the previously mentioned sub-categories of musical-cultural tourism:

- We observe the musical-artistic tourism through concerts that contain music composed by composers, with the possibility that the composers used musical-folk elements, which is significant for experiencing the destination.
- We observe the musical heritage tourism through evenings of folk music (folk singing, playing of instruments, dancing and instrument making), where the intangible and tangible heritage is intertwined.

- We observe musical-historical tourism through the destinations associated with the birth of a musician, work, musical performance or a building that serves for musical purposes (e.g. Pazin - Luigi Dallapiccola or Pula - Antonio Smareglia, Liverpool - Beatles, Bayreuth - Richard Wagner Opera or the Arena in Verona - a summer music stage).
- We observe musical-spiritual tourism through events containing spiritual heritage materials (e.g. St. Peter in the Forest – *Maša po starinskom*), pilgrimages (music during religious ceremonies), or the almost vanished playing of church bells.
- We observe music-entertainment tourism through concert music, which can also contain musical-folk elements.

In addition to concerts various musical encounters can be organized such as music evenings, music days, events, festivals, round tables, symposiums and other things which may be defined by the concept of a music event.

Music events should be observed within the context of cultural heritage. The term cultural heritage is a very broad term. Šošić (2014) writes that "cultural heritage reflects more clearly the contemporary understanding of the wealth that the present generation inherited from the earlier generations" with the obligation to preserve it for the generations to come (Šošić, 2014, 839). Thus, it can be said that music is an element within the cultural heritage that is valuable to mankind. On the web pages of the Ministry of Culture of the Republic of Croatia it is stated that cultural heritage is "material and immaterial, the shared wealth of humanity in its diversity and peculiarities, and its protection is one of the important factors for the identification, definition and affirmation of a cultural identity" (<http://www.min-kulture.hr/default.aspx?id=6>, accessed January 21st 2018.)

However, by observing the segment of music that falls under the category of "valuable cultural heritage for humanity", it is noticeable that there is an absence of concerts and festivals where subculture music is being performed; the music of the cultural and social life that takes place within specific layers of society or generations coexisting with the culture that is officially recognized and imbued with tradition.

It is a musical product for the younger generations that takes place during the summer as part of the so-called open air festivals that, together with music, offers different content. For example on the website of the Open Air Festival on life 2018 in Poreč, it is possible to read (<http://porecopenair.com/program/>, accessed January 20th 2018) that "this most enduring festival (note by the author from June 23rd –September 23th 2017) attracted more than 60,000 visitors ". The open festival in Zrće can be also used as a very popular example starting in early June and lasting until the end of August (<https://zrce.eu/en/eventcalendar/>, accessed January 1st 2018). In Istria, for example, the Sea Star Festival is held in Umag at the end of May (<http://www.seastarfestival.com/>, accessed January 21st 2018), the Dimensions Festival in Pula is held at the end of August and early September (<http://www.pozitivanritam.eu/festivals/dimensions-festival>, accessed on January 21st 2018), and the oldest of this kind of events in Istria is the Outlook Festival, which is also held in Pula

at the beginning of September (<http://www.pozitivanritam.hr/festivali/outlook-festival> , accessed January 21st 2018). These festivals are based on electronic music such as progressive house and other subgenres of entertaining music.

The tourist value of the "music-generational" type of festivals (which would belong to the musical-subcultural tourism) is addressed in an article stating that the Sea Star Festival sold "in only 9 hours the first 5,000 tickets" ([www.seastarfestival.com/za-samo-9-sati-razgrabljeno-prvih-5-000-ulaznica-za-sea-star-odobren-novi-promo-kontigent](http://www.seastarfestival.com/za-samo-9-sati-razgrabljeno-prvih-5-000-ulaznica-za-sea-star-odobren-novi-promo-kontigent) , accessed January 21st 2018) . This is therefore the emergence of a new kind of music-cultural tourism, which can be also called musical-subcultural tourism, which is a type of tourism that is being launched for festivals where the subcultural music for the younger generations is being performed.

## ***5.2. The Specificities and Characteristics of Gourmet Events***

The Global Report on Food Tourism (WTO) states that one third of tourist spending within a particular destination is focused on food. Food plays a significant role in the tourist experience within a particular destination. It also makes a significant part of a region's identity as a tourist destination, and there are an increasing number of tourists in search of authentic food that allows them to experience the colors and flavors of the destinations they visit. The WTO report states that "the cuisine of the destination is an aspect of the utmost importance in the quality of the holiday experience." (Global Report on Food Tourism, UNWTO, 2012, 6)

There is a rapidly increasing number of food and wine festivals taking place around the world and many new festivals and events are now being developed as a deliberate part of a regional or national tourism strategy. It is now recognized that food and wine festivals and events can play a significant role in rural and urban development and regeneration and the impacts of these events can be far ranging at a social, political, economic and environmental event. Festivals often include food and food related elements as unique regional celebration of culture. Cultural significance combined with food at festivals and implemented as a branding strategy will form a powerful emotional connection with a destination. It is known that the sharing of food also solicits an emotional response in a sense of an identity with place (Visser, 1991; Bessiere, 2001; Long, 2004). The use of food and food related elements in destination branding materials will not only evoke a positive response to a destination, but also invoke an emotional identification with the food image affirming a positive response to a destination.

Food is present at the majority of festivals, and is considered an essential service (Getz, 1991). In many cases, food is the primary reason for the festival celebration. For the tourists, it is a way to experience colors and flavors (Mitchell and Hall, 2003; Rusher, 2003; Long, 2004). People consume food with other forming in such a way social relationships (Visser, 1991; Long, 2004). Experiencing local cuisine through demonstrations or experiential interactions allows a tourist to take ownership in a destination (Bessiere, 2001; McKercher and du Cross, 2002). The personal nature of this interaction translates into a deeper

appreciation for the culture (Long, 1998; McKercher and du Cross, 2002). This deep appreciation generates an emotional identification and connection with a destination. The affective component associated with the consumption of local food at a destination assimilates with the destination's image (Lewis, 1997; Felsenstein and Flesher, 2003). (Hall & Sharples, 2008)

Different terms are used in different parts of the world to denote the relationship between food and tourism, but it is felt that gourmet tourism best conveys the sheer sense of pleasure to be derived from eating. (Lemasson, 2006, 3)

Scientific literature abounds with numerous examples of successful gourmet events as elements of tourist offers. For the purpose of this paper it is necessary to point out the key findings from the research conducted by the Institute for Agriculture and Tourism from Poreč in Istria, which is the tourist region covering one third of Croatia's tourism. (See: <http://hrturizam.hr/konferencija-upravljanje-gastronomskim-manifestacijama-u-istri/> ) The research features the title *The Analysis of Selected Gourmet Manifestations and Perceptions of Istria as a Gourmet Destination* and it was conducted in 2016. The first part of the research included an analysis of 22 selected gourmet events in the region of Istria, which have a long tradition, offer indigenous and sometimes forgotten dishes belonging to the cuisine in Istria and show the traditional way of preparation (*peka* – specific type of wood stove, classic wood stove, and bread oven). The selected manifestations were analyzed by surveys of domestic and foreign visitors, exhibitors and the local population. A total of 1,623 surveys were collected. The second part of the research of the perception of Istria as a gourmet destination was conducted by surveying hotel guests in seven tourist destinations of Istria in three and four star hotels and analyzing six promotional gourmet events held in Istria in the pre- and post-season. A total of 1,008 surveys were collected and 57 interviews were conducted with restaurant owners involved in promotional gourmet events. The aim of the research was to gain insight into the state of the gourmet event and the satisfaction of visitors and exhibitors on the manifestations, as well as to research the opinion and satisfaction of the local population. Based on the research five most common challenges/disadvantages in organizing events related to gastronomic and other types of manifestations were identified. A total of 1,760 events were researched.

The research showed that the largest number of gourmet events - 836 of them, was held in July and August. Depending on the month from 3% to 25% of total events were gourmet manifestations. Their number is growing compared to 2009. They are not uniformly dispersed within the region. The analyzed manifestations have a long-standing tradition. They offer autochthonous, sometimes forgotten dishes and recipes, presenting traditional ways of preparing meals.

The characteristics of gourmet manifestations, furthermore, are the following: they are mostly a singular event, that is, they are held once a year, but they are repeated every year (the largest number of events is traditionally held in an uninterrupted series of 6 to 15 years). Gourmet manifestations are usually a one-day event, less often two-days, and rarely a three-day long



event. The most common subtypes of this type of events are: folk festivals, a sampling gourmet event, fairs/exhibitions, cultural events with customized gourmet offers and educational gourmet programs. It is interesting that the majority of tourists visit the event for the first time, and their basic experience of the event is that it is remarkable (80.1%). The manifestations have been awarded a high rating: 4.5. The average consumption per manifestation per person is 110 kn. The satisfaction with the manifestation the respondents express through the following elements (in the order of rank): the taste of dishes, the quality of meals, reasonable waiting time, varied gourmet offer, reasonable prices, large portions. The satisfaction with the gourmet offer was rated as follows: 4.18 by domestic visitors, and 4.20 by foreign visitors.

It is interesting to note that local residents are visiting three or more such events annually (73.4%), but most of them experience apathy (58%), explaining the feeling as "nothing new, nothing special, commonplace". However 39% of people are thrilled with this type of event ("experience euphoria"). Only 3% of the population expresses a negative opinion about the manifestations. The association of Istria as a tourist region – the brand grows slightly before and after the stay (food as an association grows from 6% before the stay to 8% after the stay). It should also be noted that local gourmet manifestations are graded lower in relation to the (regular) offer in restaurants, and that the difference is up to half the rating point.

The following gourmet events were especially considered: *Days of Open Doors of Agrotourism AZZRI* (13 participants - catering establishments), *Istra Gourmet Tour* (5 objects), *Rovinj Delicacies Routes* (4 objects), *Istrian Sole Fish Days* (19 objects), *Asparagus and Cuttlefish Days* (14 objects), *Gastro Spring of Southern Istria* (27 objects).

The research has highlighted the following as the biggest disadvantages: lack of coordination of calendar dates for the events (e.g. holding multiple events, organizing events during relevant sports events, etc.), failure to estimate food consumption, inadequate prices for exclusive offers and similar issues (not enough food, neglected aesthetic aspect in food service, etc.), inadequate promotion - insufficient awareness about the event, inadequate offer - guests did not receive what they expected, unclear purpose of the event, and often insufficient knowledge of the catering staff itself about the event, organizational failures (bad signaling, managing difficulties in space, inadequate selection of music), lack of evaluation or an inadequate evaluation of the event.

The team that conducted this research concludes that in this sense it is necessary to organize the following steps: timely preparation for the manifestations, the understanding of the process of designing the experience, an optimal and timely planning of the manifestation (financial plan, activities plan, etc.), the evaluation of the event after its realization, the analysis of visitor satisfaction as well as the quality of the manifestation (as processed by Trošt Lesić, *The Analysis of Selected Gourmet Events and Perception of Istria as a Gourmet Destination*, 2017).

In the context of the content and objective of this paper, it is necessary to emphasize the important failure that often occurs when organizing gourmet manifestations, which the

respondents in this research have particularly pointed out. The mentioned failure is the insufficient emphasis on the specificity of the gourmet manifestation that is being promoted, thus failing in one of the most important goals of organizing such events.

It is also interesting to look at the research of the attitudes and consumption habits of tourists in Croatia, the so-called TOMAS, which is conducted periodically, every 4 years, by the Institute for Tourism in Zagreb. The latest results from 2014 show similar trends: further growth of gastronomy as a motive for coming to Croatia (for example, from 19% in 2004 to 26% in 2014). Furthermore, of the 15 key tourist activities in Croatia, three are related to gastronomy - going to restaurants, visiting olive oil roads and wine roads. The rating of food quality in Croatia is high but it also gradually decreases, the consumption for food and beverages outside the accommodation facility amounts to 12.18 Euro per person, and the consumption of tourists for catering services within a destinations is 13% higher (data taken from the Institute for Tourism, Zagreb).

**Table 1** Indicators of economic effects of events

<b>Business Development and Investment Opportunities</b>	Number and type of companies participating in the event
<b>Promotion of a destination</b>	Value (kn) allocated for the promotion of a destination in various media Number of articles, ads on tv, radio stations Number of visits by journalists
<b>Usefulness and costs of organizing events</b>	GDP growth Engagement of other activities during the event Consumption of the guests The cost of organizing events: space, food and drinks, audio-visual system, insurance
<b>Employment possibilities and the development of skills</b>	Number of new jobs Number of full-time / part-time employees Number of persons involved in education
<b>Infrastructure and facilities</b>	Material value of the newly built infrastructure and facility Use of the infrastructure and objects

Source: Trošt Lesić, K.: Učinci manifestacija i metode mjerenja, Predavanje iz kolegija Planiranje i organizacija kulturnih manifestacija, Pula, 2014., cit u: Irena Čatić, uloga gastronomskih manifestacija u turističkoj ponudi istre, diplomski rad, Sveučilište Jurja Dobrile u Puli, 2016.

Table 2 shows the excerpt from the comparative SWOT analysis of strategic event management on the example of the Northwestern Istria Touristic cluster (comparison of 2007-2017, according to Krajnović, Gortan-Carlin, 2018, 25-26). The table highlights those segments of event management in tourism which are of particular relevance to the research issues presented in this paper.

**Table 2** Comparative SWOT (Strengths, Weaknesses, Opportunities, Threats) analysis of the basic assumptions for the development and for the achieved level of development of event tourism in tourist destinations of the Northwestern Istria tourist cluster – selected topics\* (segment)

Situation in 2007/2008	Situation in 2016/2017: What has been done and what is not?
<p><b>Strengths:</b> 1. Rich tourist tradition, infrastructure, cultural, and historical heritage. ...</p>	<p><b>Strengths:</b> 1. This represents a good platform for further development of tourism events, which is partly completed. ...</p>
<p><b>Weaknesses:</b> ... 4. Relatively, weak pre- and postseason tourism results. 5. Insufficient monitoring of tourist consumption within a destination (as well as in cultural tourism) outside the hotel at lower non-national levels. ... 9. Lack of stronger engagement of the local population in the events. “The absence of people who will tell the story.” ... 13. The promotion of events on key emitting markets is not adequate and timely. ... 17. The tradition relating to the life of the local population is not sufficiently valorized.</p>	<p><b>Weaknesses:</b> ... 4. Partially completed. The tourist season is prolonged, with this cluster predominating in Istria. Local experts believe that one of the reasons for these improved results is a more systematic approach to event management, especially for the pre- and postseason. 5. Not completed in a systematic manner. Despite the existence of high-quality national-level monitoring of tourist expenditure in a destination (TOMAS survey), the data has not been sufficiently analyzed for lower levels. ... 9. Not completed. The population is poorly involved in organizing or following the events. ... 13. The development of technology has allowed improvements in this regard, but there are no systematic connections between event portfolios and other basic and additional elements of the tourist offer, with some exceptions (tourist boards). ... 17. Much has been done about the so-called <i>gourmet events</i>, but there is a lack of an adequate valorization of other elements of traditional heritage.</p>
<p><b>Opportunities:</b> ... 3. The identity of the destination should be based on indigenous</p>	<p><b>Opportunities:</b> ... 3. The identity of the destination is not fully built on autochthonous</p>

<b>Situation in 2007/2008</b>	<b>Situation in 2016/2017: What has been done and what is not?</b>
<p>elements. 4. The possibility of “integrated” cultural-tourist products, which consists of different elements. ...</p>	<p>elements. Small stakeholders are ahead of big companies, by “guarding” the indigenous elements more adequately. It seems that accordingly, “smaller” events are more suitable than “mega” events when it comes to autochthonous elements. 4. Almost every event consists of several elements, but the possibilities for such “interconnected” cultural-tourist products are not exhausted yet. ...</p>
<p><b>Threats:</b> ... 4. Conflicts between the tourism community and tourist agencies, which can also reflect on cultural tourism.</p>	<p><b>Threats:</b> ... 4. There are no systematic forms of this type of cooperation, except for representatives of tourist agencies in the tourist board.</p>

\* For the purpose of this paper, only a few selected topics relating to this research field are being presented, while keeping in mind its complexity and the need for a much deeper analysis.

Source: Research conducted by the authors based on a stakeholder workshop on a Tourism cluster level (2008), Tourism cluster of the northwestern Istria, Croatia, Aleksandra Krajnović and Ivana Paula Gortan-Carlin (2018). Music Event as a Tourist Product: Specifics, Issues, Challenges, Mobilities, Tourism and Travel Behavior - Contexts and Boundaries, Ph.D. Leszek Butowski (Ed.), InTech, western Istria, Croatia, p 25-26

By comparing the results of the research team of the Institute of Agriculture and Tourism and their comparisons with the strategic analysis of the events presented in **Table 1** the following conclusions regarding gourmet events can be derived:

1. Gourmet events are an increasingly important part of tourism offers. They accompany the increase in motivation for autochthonous and international offer of meals and drinks by visitors.
2. The most significant gourmet events are based on autochthon and forgotten dishes and recipes from the local community. This certainly contributes to the building of the power and perception of a tourist destination as a brand (generally and as a gourmet destination).
3. The conducted research has led to new findings about the possibility of improving the event as a tourist product (the marketing aspect: improving the product itself, price optimization, increasing guest satisfaction and so on), but also the organizational - strategic aspect of designing an event’s portfolio. It is interesting to note that both of the presented researches suggest the need for further improvement and co-ordination of the timing of the events. There is still too much concentration of events present during the main season, while the more common opinion, supported by the authors of this research as well, is that more events need to be shifted in the pre and post season.
4. Both studies point out the need for evaluation and monitoring of the events and the need for further survey of the visitor's satisfaction as well as the perception and reflection of other stakeholders about the events.

5. It is interesting to point out the perception of the local population about gourmet events, which is mostly apathy, although the local population, allegedly, is pleased to visit and participate in gourmet events. This shows that the local population in the observed region is already "used" to gourmet events and do not regard them as novelties, but it also points to the fact that the local population is not adequately participating in the events (with the exception of caterers), as this is evident in the table.

6. It is a general estimate of the authors that there are improvements, both in the field of marketing as well as regarding the organizational and strategic aspect. There is a large number of interesting and innovative events, but the impression is that a systematic and strategic approach is still needed in the observed region. From a marketing point of view, additional communicational efforts should be made to emphasize the uniqueness and purpose of the gourmet events, as well as regarding a stronger linkage of the region's perception as a tourist destination with the indigenous elements of particular events.

### **5.3. *Music and Gourmet Events and ETIS Indicators***

The ETIS indicators, described in the text above, are the starting point for measuring the level of sustainability of tourism in tourist destination. In the EU edition of the EDIT Indicators it is pointed out that "[t]his indicator is a barometer of tourism's cultural impact. Holding events focused on local culture can be an effective means of increasing pride" (ETIS, 2013, 30). Particular emphasis should be placed on sub-section *C.4 Protecting and Enhancing Cultural Heritage, Local Identity and Assets* that includes Core Indicator C.4.1 Percentage of the destination covered by a policy or plan that protects cultural heritage and the optional indicators: C.4.1.1 Percentage of residents who have positive or negative views on the impact of tourism on destination identity and C.4.1.2 Percentage of the destination's biggest events that are focused on traditional/local culture and assets, which is the current and only indicator of events in this system. The EDIT edition further states: „Cultural identity is under threat worldwide. When heritage buildings are destroyed or replaced with modern structures, the character of the destination changes. Having a policy to identify, protect and enhance the built (tangible) and other expressions cultural heritage e.g. music, (intangible) is vital to the sense of place and resident pride. Holding festivals and polling residents on their view about the impact of tourism on destination identity are both important. “(ETIS, 2013, p. 26) Here the music is mentioned as an indispensable element of a particular destination. Music, however, is often marginalized as something that is ubiquitous and therefore there is very little focus placed on it.

The authors support the idea of expanding the ETIS indicators with those indicators related to tourism events (Table 1), proposing a supplement to the system with a new subsection C.5. Event tourism and the accompanying indicators, as shown in the table.

#### **Table 3 Proposal for the Expansion of the ETIS Tourism Indicator System**

Indicator Type	Indicator
	C. Social and Cultural Impact.
<b>CORE</b>	<b>C.5. Event tourism</b>
<b>CORE</b>	<b>C.5.1 Percentage of the destination covered by a policy or plan of Regional Event tourism</b>
OPTIONAL	C.5.2 Perception of events by tourists/local residents with indicators: C.5.2.1 Percentage of tourist who have a positive perception of the event C.5.2.2 Percentage of local residents who have a positive perception of the event C.5.2.3 Number of stakeholder groups (involved or non in event organization) who have a merely positive perception of event
OPTIONAL	C.5.3 Number of stakeholder group involved in an event
OPTIONAL	C.5.3 Percentage of the destination's biggest events that are focused on culture music content with indicators: C.5.3.1. Percentage of musical manifestations with traditional content C.5.4 Percentage of the destination's biggest events that are focused on subculture music content with indicators: C.5.4.1 Percentage of musical events with local / regional / national content C.5.4.2 Percentage of musical events with international content
OPTIONAL	C.5.2.5 Percentage of events that actively involve participants (primarily tourists) in the performance of the event
OPTIONAL	C.5.2.6. Gourmet events (it can be defined for other groups of events, depending on their presence within the destination event portfolio): C.5.2.6.1. Percentage of gourmet events in the total number of events C.5.2.6.2. Percentage of gourmet manifestations / made in an autochthonous way / made by autochthonous dishes in the total number of gourmet manifestations C.5.2.6.3. Percentage of subjects (e.g. caterers) involved in gourmet events compared to the total number of subjects within the stakeholder destination group

Source: Research conducted by authors

## 6. Conclusion

As a special contribution within this paper, the authors emphasize the need to expand the ETIS indicators in tourism to those related to event tourism. The authors do not claim that this proposal, which is reflected in the opening of the new section of the ETIS indicator C.5. *Event*

*tourism* and their respective core and optional indicators, is exhausted, but instead are calling other scientists and experts to further develop and extend the discussion and elaborations of this topic.

In the case of the analysis of a gourmet event, it is almost impossible to draw a line of demarcation between the concepts of gourmet tourism and gourmet events because gourmet events are an upgrade to gourmet tourism as a specific tourist product.

Due to the basic division of the cultural elements to cultural attractions and cultural events, despite their interlinking in the process of creating cultural-tourist products, there is a growing need for a separate view of tourism events that are increasingly distinguished as specific elements of a tourism offer. Within theoretical considerations, we often encounter the interdependence of the thesis about event tourism and event management, which encourages the authors to consider a further distinction in that respect. The authors additionally consider that a further etymological reflection of event tourism categories is needed. Additionally, not every event is also a cultural event, leaving this category open for further numerous debates.

This research is a contribution to a previous thesis, whereby the authors advocate for the further application of the stakeholders' theory and a systematic and strategic approach to events, because, as they believe, only in that way will an event gain a more permanent marketing identity and become part of the tourist destination brand.

A separate issue, one that goes beyond the scope of this research, is how events intertwine and combine different elements, and to what extent, especially in gourmet-tourism, do these gourmet events intertwine with the gastronomic offers, more precisely in what way do they contribute to the gastronomic offers.

Further research should be encouraged, both in the field of gourmet events, as well as in the fields of other forms of events, which will provide additional insights into certain events that will help with their profiling and the construction of a tourist destination brand, as well as the events themselves. For example, there is a general misunderstanding regarding the very name for this group of events and the corresponding selective form of tourism (gourmet tourism, culinary tourism, wine festival, gourmet tourism, etc.).

In conclusion, the authors believe that a better understanding of the tourism event phenomena will contribute to the sustainable development of tourism through a more significant valorization of the heritage elements within a tourism product, which will in turn contribute to the preservation of that same heritage for future generations.

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