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NATIVE COMPOSERS IN THE MUSIC OFFER IN ISTRIA – «A TOURIST ASPECT»

PRELIMINARY COMMUNICATION

A tourist destination should create «a superstructure» of its tourist product. It should do so because of its own quality branding, but also because of the possibility to offer such a «multi-layered» experience, where a «core-tourist product» made of an accommodation and a meal is something that is implicit per se.

In this context, culture and art play an important role. We are not talking about cultural tourism anymore as a separate product in tourism, but, on the contrary, each tourist journey includes cultural motives. Tourist product includes – often as dominant elements – new experiences, authenticity and aiming at spiritual fulfillment.

The authors have made this hypothesis in their work. Examining the motives and the interests of tourists concerning concerts in tourist destinations, the authors have proved that music and concerts are not only a eligible, but also a required part of a tourist offer of a contemporary tourist destination.

Furthermore, the authors seek authentic elements in the music offer and they examine the representation of Istrian composers in the music offer in Istria. They also examine the interest for the music of the native composers of a certain destination, which suggests, in a broader context, the interests of tourists for an authentic offer in each of its segments.

The secondary aim of this research is to emphasize the meaning of «secondary» elements of a tourist offer, such as music and concerts, but also to confirm the thesis that in researching new developments in tourism – both marketing and sociological – one should seek the answers in terms of a multidisciplinary and interdisciplinary approach.

Keywords: native composers in tourist offer, music in tourist offer, Istrian composers, authenticity and tourism, music tourism

INTRODUCTION

Modern tourism is taking on new characteristics and facets which, while emphasising its socio-cultural dimension, bring to the fore the complexity of tourism as a specific phenomenon of the post-modern era.

Consequently, tourism operators are facing new challenges, including the new problem of creating better-quality tourist products which will successfully cater for the increasingly sophisticated tourist demands arising from the growing diversification and segmentation of the tourism market.

As a result of this change, the interests of tourists are more and more varied and at the same time difficult to observe, research and, in consequence, create a product able to meet these new needs.

The latest tourism market results show that tourists in emitting countries are placing more demands on tourist destinations in receiving countries, expecting more and better content as well as greater quality and added value to their travel experience.

Moreover, in line with the trends on the industrial commodities market, tourism is experiencing a certain overload with conventional products, which is a common characteristic of the global post-industrial society.

The destinations and operators are, separately, investigating the type of product that can/should be created and which will bring either to the basic or the niche market novelty, freshness and appeal.

In this context, a cultural tourism product acquires appeal because it reflects spirituality, authenticity, promotes new values, is layered and offers the type of content suited to the needs of modern man who is progressively dedicating more attention to the lesser, more spiritual aspects of life. The modern tourist, therefore, expects to experience at the receiving destination an "encounter between cultures", something autochthonous, genuine, original, a "soft" approach, human contact, an opportunity to witness the local lifestyle. As is widely known, the receiving environment endows the entire tourism product with "colours and flavours" (Jafari, 1998), and the "colours and flavours" of a destination are integrated in the destination product offered as a selective form of tourism or a subset thereof.

Therefore, a closer investigation of tourism and its transformation must definitely begin by asking questions aimed at deeply probing this modern phenomenon and gaining greater insight into its nature and substance.

Present-day tourism is based on finding ways to examine and appraise the structure of tourism demand and, accordingly, identifying methods and instruments to improve the tourism offer. In other words, the tourism product must be conceived as a complex "marketing package" that the tourist-consumer buys on the tourism market.

Such an interpretation is only superficially marketing-related. In the broader sense, tourism is seen as a socio-cultural phenomenon connecting different cultures – those of the emitting and receiving communities – and building a bridge between peoples and customs. This also confirms the growing significance of the socio-cultural aspect of tourism and underscores the importance of including this aspect in the tourism product designed to confer added value and higher quality to the tourism offer in order to gain a competitive edge and, consequently, increase tourism consumption and enhance satisfaction with the travel experience. This interrelation is today best exemplified by cultural tourism.

1. THE CONCEPTUAL APPROACH

The paper takes a multi- and transdisciplinary approach to the selected theme, drawing parallels and finding links between two seemingly unrelated topics, music and tourism. Such an approach is indeed unavoidable, given that socio-cultural elements are nowadays frequently found in the structure of a tourism product. More specifically, the paper investigates the link between the presence of contemporary music composers and the receiving community, placing an emphasis on the interaction between traditional music and tourism, which generates a wholly new type of tourism product: music tourism focusing on contemporary “domestic” composers.

These two topics only appear not to be directly related because, as Gibson and Connell argue: “*Music was increasingly seen to be a part of travel experiences*” (Connell, Gibson, 2005:8).

2. MUSIC TOURISM AS A NICHE OF CULTURAL TOURISM

Modern day literature and practice have recognized and, indeed, demonstrated the growing significance of cultural tourism. Cultural tourism is seen as a specific type of selective tourism which can have primary, secondary or tertiary importance for the “tourism experience consumer”. Jelinčić even classifies tourists into three groups according to their interest in cultural travel or, more precisely, cultural experiences, based on their degree of interest in visiting a cultural attraction or event. The three groups are: tourists attracted by culture, tourists motivated by culture and tourists inspired by culture. The culture-related incentive plays, then, an increasing role in the decision to “consume” a tourism product, be it as a primary or a secondary motivation.

It would appear that modern tourism knows no experience or travel which is not, to a greater or smaller degree, an expression of cultural tourism, where the tourism product either showcases culture clearly or contains just traces of it in the shape of observing and familiarizing with the receiving community, the local inhabitants, their customs and lifestyle.

The paper goes a step further to show that the concept of cultural tourism has become too broad and that therefore a more precise terminology is required. In other words, the generic concept of cultural tourism, entailing a distinction between travel to visit cultural attractions and journeying to attend cultural events, seems now obsolete and requires further breaking down into subsets. In doing so, it is of vital importance to draw a clear line between cultural travel for the purpose of visiting cultural attractions or built heritage – be it part of the past or contemporary history of the chosen destination – and cultural tourism practised to attend events such as concerts, shows, etc.

The authors argue that these two concepts, which do share a “cultural motivation”, require a completely new and distinct terminological approach, especially when it comes to managing these two fundamental subsets of cultural tourism. Cultural travel with the aim of visiting cultural and historical monuments and other built heritage is seen as a part of the tourism product mostly “constructed” by tour operators and travel agencies, either those in the emitting markets – in which case cultural sightseeing is included in the package – or those at the receiving destinations, where a

tour of cultural attractions comes in the shape of “excursions” and “sightseeing” as specific “micro-tourism products”. Conversely, cultural travel to attend cultural events is not, normally, included in packages (with the exception of highly specialized offers, for example organizing travel to a concert of greater significance), but is “freely consumed” at the destination. What is more, in the majority of cases there is no charge or the charge does not reflect the market price.

These differences in interpreting cultural tourism and the need to further define this concept exist because there is a lack of an optimal model to manage cultural tourism. Such a management model should reflect the distinction between the two above-mentioned subsets of cultural tourism: while the organization of visits to a cultural attraction – usually a historical monument – should be entrusted to the body in charge of that cultural good (the given attraction, cultural monument or institution – a museum or similar), cultural tourism undertaken with the objective of “consuming” a cultural event is, as a rule, managed by specialized bodies (open universities or similar) and tourism boards, and most of these “products” are publicly funded, usually from local authority budgets and sojourn tax revenues. These management bodies and funding sources differ, apparently, from those dedicated to the management of cultural monuments and institutions: admittedly, the latter are also publicly funded, but from completely different sources – mostly from the budgets of the line ministries.

In their analysis of this topic, the authors therefore adhere to the terminology used by Connell and Gibson, who see *music tourism* as a “niche” of the cultural tourism product that appeared with classical music, but has grown to include other types of music within its scope. Connell and Gibson have identified this shift from typical tourism marketing stressing natural and built heritage to an approach giving more prominence to the socio-cultural components. This change, in which music plays a significant role, began to emerge in the 1970’s: *«As guidebooks, until the 1970’s at least, largely focused on the building and landscapes of destinations, rather than their social possibilities, they also focused on the more impressive opera houses and symphony concert halls and rarely mentioned the smaller places where jazz, folk music and other forms of popular music were performed.»* (Connell, Gibson, 2005:11).

Today, the growing importance of music in tourism and the appearance of a new cultural tourism niche, music tourism, are widely recognized, to the point of calling for a further breakdown of this subset of cultural tourism. The reason for this is that the various types of music and methods of music consumption (classical music festivals and concerts, pop music, music as entertainment) entail several types of tourist experiences going even beyond the boundaries of cultural tourism. This is, for example, the case of various music shows where the artistic and cultural aspects are marginal or questionable, but tourists find this experience entertaining and relaxing (the “ludic” aspect of tourism).

“Yet in the last decades of the 20th century the rise of a new phase of popular music, the revival of folk music and the continued importance of classical music, alongside intensified affluence and mobility, and new nostalgia among the «baby boom» generation, brought the considerable expansion and diversification of music tourism. Most crucially, tourism extended from the elite high culture of earlier years to a massive range of opportunities and possibilities. Music tourism no longer filled only one significant niche, but encompassed many genres and forms” (Connell, Gibson, 2005:12).

3. THE OBJECT OF RESEARCH

This paper aims to examine the link between music tourism demand and offer in the example of Istria. A survey of a group of 78 respondents conducted in the Euphrasian Basilica in Poreč in July and August 2008 shall be used to show that there is a significant correlation between tourism demand and the presence of music in the tourism product. In this case, classical music has been chosen as the segment of selective tourism under observation.

The authors' initial hypothesis is that there is a portion of the tourist market interested in classical music, especially in "consumption" of music in protected cultural sites – in this case, the Euphrasian Basilica, a UNESCO World Heritage Site. This marriage of outstanding built heritage with an exceptional music event can generate a quintessential cultural tourism product which can significantly increase the quality of the overall travel experience and become an exceptional resource, adding value to the whole destination product.

As a more specific research goal, the authors seek to identify the characteristics of tourism consumers who express considerable interest in such a high-quality tourism niche product that music tourism is.

Finally, the paper also considers the degree to which "domestic" composers are represented in concerts and analyzes the extent to which they are known or attractive for tourists who practise concert-going as a specific form of music tourism.

In classical music, authenticity has a different meaning than what is considered authentic and autochthonous in other selective forms of tourism (rural tourism, gourmet tourism, etc.): "Authenticity in classical music is partly «a logical elaboration of the concept of a museum of musical works. It involves the attempt to recreate a musical work as it would have been heard at the time by recreating the original event..." (Connell, Gibson, 2005:144)

The paper also draws conclusions on the offer of music tourism in the case of Istria. Decisions about the design and type, especially about the representation of "local" composers and the methods, contents and scheduling of these events for the enjoyment of tourists and other event-goers are made unsystematically and with only partial contribution by music experts.

The question arises as to how much, if any, systematic planning and reasoning there is when it comes to the presentation of works by local authors, not to mention that such events should be accompanied by leaflets illustrating their biography and characteristics of their compositions or, generally, the characteristics of traditional or modern music containing traditional elements.

Furthermore, traditional music is presented to tourists mostly through folklore, with the unwelcome consequences of "touristification", "folklorization" and "trivialization" of folklore caused by extensive interventions in the original form to make it more accessible to tourists. When it comes to other types of music, autochthonous authors are either included with no systematic planning or are ignored; furthermore, the tourism sector is not sufficiently involved in the decision-making process. In other words, the offer of music tourism is not designed by the culture and tourism sectors jointly, but separately, which results in lack of coordination in scheduling, frequency and content of the various programmes.

4. ELEMENTS OF TRADITIONAL MUSIC IN CONTEMPORARY MUSIC OFFER – THE CASE OF ISTRIA

The authors have chosen Istria as a geographic location for their research first of all because it is the most significant tourism destination in Croatia, accounting for one third of the country's total tourism receipts and also since it is investing considerable funds and efforts, more than other Croatian regions (with the exception of large cities), into upgrading the tourism product with music events. An additional reason to further investigate the opportunities for promotion and valorisation of Istrian traditional music and its inclusion in the tourism product is definitely the inscription of this music in the UNESCO Intangible Cultural Heritage list.

Many composers¹ used and still use elements of Istro-Littoral traditional music, blending it with art music and making it suitable for concert performances. On June 30th, 2009, UNESCO recognized "two-part singing and playing in the Istrian scale" as part of the world's intangible cultural heritage, thus safeguarding not only indigenous traditional music but also the Istrian scale as an element of such music. The Istrian scale is only one element (other elements are parallel thirds and sixths, rhythmic patterns, frequent endings in unison or octave...) used by composers to incorporate Istrian elements into their work and endow their compositions with the "Istrian spirit", thus giving a new, artistic dimension to traditional Istrian music.

End of 20th-beginning of 21st century art music with Istro-Littoral features, containing both a recognizable "Istro-Littoral spirit" and elements of modern 20th century music, can be denoted as a new music style with the name *Neoistolittoral music*. „We use terms like „nationalism“ and „modernism“, when we try to characterize a certain cultural movement. However, not every cultural movement is as monolithic as these terms may suggest. And it is not free from its historical background.“ (Ota, M. 2006:33). Similarly, Neoistolittoral music carries multiple meanings and is open for differing interpretations because "music offers insight into the political, economic, emotional, ethical, identificational and linguistic circumstances of both individuals and regions" (Orlić, I. 2004./2005.: 91).

There is Neoistolittoral music for solo instruments, ensembles, orchestras, choirs, the stage written by renowned Croatian, Slovenian and other composers, but most examples are works of composers originating from Istria or the Littoral. They are, for instance, Dario Bassanese, Đeni Dekleva-Radaković, Nello Milotti, Branko Okrnaca and others. The music pioneer Ivan Matetić-Ronjgov and particularly his disciple, Slavko Zlatić, made excellent use of traditional music. However, not one single item of Neoistolittoral music can be found on the repertory of concerts held at the Euphrasian Basilica in summer 2008 and organised by the Poreč Open University.

A survey administered to the audience at the Euphrasian Basilica in 2008 shows that the concert-goers would like to listen to compositions "reflecting the spirit of Istrian music", that is, neo-Istrian-Littoral music. The survey included audiences at five concerts featuring domestic and foreign performers: Ana Dražul, pianist from Rijeka, the Altenberg Trio Wien from Austria, Nada Majnarić, Croatian pianist living and working in Vienna, the duo composed of violist Francesco Squarcia and pianist

¹ Further reading: Duraković, L., Glazbeno stvaralaštvo nadahnuto istarskim folklorom, *Istarska enciklopedija*, Leksikografski institut Miroslav Krleža, Zagreb, 2005, p. 264.

Nina Kovačić (Italy/Croatia) and the Franz Liszt Chamber Orchestra from Hungary. The questionnaires were filled in by 78 foreign members of the audience. According to nationality, most interviewees were Dutch(12), followed by the British (11), Germans (9), Swedes (8), Italians (8), Austrians (7), Slovenes (5), Russians (3), two each of Japanese, Poles, Spaniards and Danes and one Finn, Serbian, Bosnian and Hungarian, whereas three respondents chose not to indicate nationality.

5. RESPONDENTS' CHARACTERISTICS

The respondents can provide an approximate image of the structure of cultural tourism demand, specifically music tourism demand. There are differences in age and sex structure, indicating that cultural event-goers belong to various age groups. However, the same is not true of their education, because as many as 2/3 have higher education, Master's degrees or PhDs. A large number of respondents stay at the destination for a relatively long period of time, ranging from a week to a month. As many as 41% have music training.

Most respondents stay at the tourist destination where the concert is held, but some of them come from the surrounding places. Most prefer classical music, whereas others like other types of music as well.

Europe is familiar with neo-national music (serious, contemporary music with elements of traditional music) of the beginning of the 20th century, made by, for example, the Hungarian composer and ethnomusicologist Zoltán Kodály (1882-1967), Hungarian composer and pianist Bela Bartok (1881-1945) or the Czech composer Leoš Janáček (1854-1928). However, it is uncertain if Hungarians or Czechs "exploited" music for tourism purposes, as has been done, for example, with Mozart in Salzburg, Austria, or with Wagner in Bayreuth, Germany, in the case of the Bayreuther Festspiel. Showcasing and promoting composers hailing from a given destination is a must, as shown by the results of the survey.

As many as 67% expressed an interest in listening to Istrian composers and approximately half thought that promoting music written by Istrian composers would attract tourists to Istria. Most felt that Istrian composers were underrepresented in classical concert repertoires. Only an insignificant number of respondents could sing an Istrian song, whereas a little more than half wanted to learn to sing or play Istrian traditional music.

Although most respondents were not familiar with Istrian composers, they gave varying answers to the question about the meaning of the concept "Istrian composer", for instance: "a composer of music with Istrian echoes; someone composing Istrian music; a composer using Istrian traditional music; a composer born and working in Istria; writing classical music reflecting the spirit of Istria; born in Istria; whose work embodies the spiritual and melodic characteristics of Istria; born in Istria and showing his/her provenance; a composer whose work resonates with Italian and Slavic influences; a composer of Istrian origin evoking Istrian cultural roots with his work; a composer born in Istria or an immigrant living and working in Istria; a combination of classical foundation and nature-derived motifs (sea, air, etc.); a composer writing serious, probably classical music, born or living for many years in Istria; a composer deriving his work from Istria; Croatian folk music; contemporary

composers using old Istrian melodies; a man composing in Istrian scale and in Chakavian or in modern style-scale; a composer born in Istria and influenced by Istrian folk music; I like classical music by familiar composers and this is why I came to this concert; I love to hear familiar and beloved Russian composers at concerts in the Basilica; I cannot answer this question, I've never heard this expression". All these are the respondents' thoughts about a possible meaning of the term "Istrian composer".

6. GUIDELINES AND ROADMAP FOR FURTHER DEVELOPMENT OF MUSIC TOURISM AS A NICHE OF CULTURAL TOURISM ADDING VALUE TO THE DESTINATION PRODUCT

What follows are some possible guidelines and suggestions for the development of music tourism and, generally, of cultural tourism as a part of holiday tourism, or of cultural tourism as a standalone, primary motive to visit a destination:

1. Establish a stronger cooperation between the cultural activities and tourism systems by setting up a dedicated cultural tourism body at regional level, made up of a wide range of experts from the culture and tourism sectors.
2. One of the main tasks of this body in charge of cultural tourism should be outlining content for cultural tourism for the region as a destination, giving precedence to programmes adapted to the tourists' needs and demand, with adequate scheduling and spatial distribution of events. In programming events, special attention should be dedicated to promoting, illustrating and presenting autochthonous music and composers. The programmes should be made at the end of the current year for the following year and timely distributed to domestic and international tour operators, specialised travel agencies, tourism boards and presented on the regional tourism board's web site. Make a dedicated site for a destination, identifying the site with the name of the destination and the addition "in Culture" (for example, Istria in Culture) and include a part discussing autochthonous music and local composers.
3. Elements and content of autochthonous music and the biographies of local composers should be adequately illustrated on event brochures. Special leaflets with information about Istrian composers, the characteristics of Istrian compositions, the Istrian scale (part of the UNESCO immaterial heritage), links between music and other typical aspects of the region/destination should be distributed to tourists before and during concerts. Occasionally, programmes featuring exclusively local composers should also be organised and adequately promoted.
4. Open a "House of Istrian Music" and set it up as a Visitor Centre.
5. Establish links between autochthonous music and other typical elements and design a special promotional toolkit, Traditional Culture and Traditional Music, the first targeting the wider cultural tourism public (and holiday-makers) and the second focusing on the particular class of cultural tourists showing a keen interest in the music typical of that destination. The promotional material should be distributed using the tourism board system to all tourism operators in coastal and rural areas of the region.

6. Local amateur and professional institutions and associations, music schools, choirs and other music lovers should be involved in devising programmes. Create a database of music performers (a "music corps" of sorts) offering autochthonous music and connect them with tourism boards and tourism operators. The database should be compiled and maintained by the cultural tourism body.
7. Create a strong network of cultural institutions involved in autochthonous or other music in the country and abroad and provide tourists with opportunities to familiarize with local music or that of featured foreign ensembles – countries, naturally, with adequate promotion, explanations and information about the types and characteristics of the music, the instruments, etc.
8. Develop "creative music tourism" by involving tourists in creative workshops teaching them the fundamentals of autochthonous music, dance and instrument playing. This could be exploited to the best advantage in rural tourism, given the ideal – traditional – environment. In coastal resorts, these workshops could be combined with others, similarly themed: traditional cooking, making typical costumes in the classic or "updated" style, etc.
9. Encourage the local population to take an interest in music culture and music training, and promote pride and awareness of music as a part of their culture and lifestyle. In this respect, special attention should be devoted to private renters, who are a significant part of the tourist offer and often act as "liaison officers" between tourists and the receiving community.
10. In the case of Istria, prominence should be given to UNESCO's recognition of the Istrian scale as intangible cultural heritage and build on that a recognizable identity of Istria as a tourist destination offering specific music and culture – in short, promote it as a MUST SEE destination.

CONCLUSION

Tourists' choices are more and more varied and discerning, demanding highly individualized products. The market has reacted to these increasingly specific and exacting requests by providing a growing structure of types of selective tourism, where cultural tourism is taking on a major role.

Music tourism is expanding as a niche on the tourism market and is increasingly present in holiday destinations, where it integrates and enriches the tourism product.

Potential consumers of music tourism belong to different age groups, but generally possess university degrees and a relatively high level of music training.

Significantly, a considerable number of tourists show interest in listening to Istrian composers' works, or music containing Istrolittoral elements, and are willing to learn traditional arts – instrument playing, singing, even dancing. This is an exceptional opportunity to enhance their experience, to add new value to the "classical" product and immerse the tourists in the local lifestyle, turning the holiday into a sensory and experiential learning event. This seems the best way to bring to the fore the socio-cultural aspect of tourism and contribute to design a "more humane tourism", giving tourists and locals an additional opportunity to come in contact with each other's cultural background.

Naturally, it must not be forgotten that this increases the market value of the product and contributes to greater recognisability and competitiveness of a destination.

The destinations which choose to base their distinctiveness on autochthonous elements and other socio-cultural aspects of their past and present, be they built (historical monuments) or intangible heritage (music, traditions, customs) will have a competitive edge. The creation of such new, unique and original destinations must certainly go hand in hand with the development of selective forms of tourism, such as cultural tourism and music tourism.

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ABSTRACTS

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NATIVE COMPOSERS IN THE MUSIC OFFER IN ISTRIA – “A TOURIST ASPECT”

A tourist destination should create «a superstructure» of its tourist product. It should do so because of its own quality branding, but also because of the possibility to offer such a «multi-layered» experience, where a «core-tourist product» made of an accommodation and a meal is something that is implicit per se. In this context, culture and art play an important role. We are not talking about cultural tourism anymore as a separate product in tourism, but, on the contrary, each tourist journey includes cultural motives. Tourist product includes – often as dominant elements – new experiences, authenticity and aiming at spiritual fulfillment.

The authors have made this hypothesis in their work. Examining the motives and the interests of tourists concerning concerts in tourist destinations, the authors have proved that music and concerts are not only a eligible, but also a required part of a tourist offer of a contemporary tourist destination. Furthermore, the authors seek authentic elements in the music offer and they examine the representation of Istrian composers in the music offer in Istria. They also examine the interest for the music of the native composers of a certain destination, which suggests, in a broader context, the interests of tourists for an authentic offer in each of its segments.

The secondary aim of this research is to emphasize the meaning of «secondary» elements of a tourist offer, such as music and concerts, but also to confirm the thesis that in researching new developments in tourism – both marketing and sociological – one should seek the answers in terms of a multidisciplinary and interdisciplinary approach.

Keywords: native composers in tourist offer, music in tourist offer, Istrian composers, authenticity and tourism

NACIONALNI SKLADATELJI U MUZIČKOJ PONUDI ISTRE – „TURISTIČKI ASPEKT“

Turistička destinacija mora kreirati „suprastrukturu“ svojeg turističkog proizvoda. Destinacija to mora učiniti zbog kvalitete brenda, ali i zbog mogućnosti da na taj način ponudi višeslojno iskustvo, kod kojega se jezgra turističkog proizvoda – smještaj i hrana, podrazumijevaju sami po sebi. U tom kontekstu kultura i umjetnost imaju značajnu ulogu. O kulturnom se turizmu ne govori više kao o posebnom proizvodu turizma, već, upravo suprotno, svako turističko putovanje uključuje i kulturne motive. Turistički proizvod uključuje – često kao dominantne elemente – nova iskustva, autentičnost i duhovno ispunjenje.

Opisana tvrdnja u radu je tretirana kao hipoteza. Ispitujući motive i interese turista vezano uz koncerte u turističkim destinacijama, autori su dokazali da su glazba i koncerti ne samo poželjan, već i nužan dio turističke ponude suvremenih turističkih destinacija. Autori istražuju autentične elemente glazbene ponude i ispituju zastupljenost istarskih skladatelja u glazbenoj ponudi u Istri. Ispitivan je i interes za glazbu domaćih skladatelja određenih destinacija, čime se sugerira, u širem kontekstu, postojanje interesa turista za autentičnu ponudu u svakom od segmenata ponude.

Drugi je cilj istraživanja bio naglasiti značenje „sekundarnih“ elemenata turističke ponude, kao što su glazba i koncerti, ali i potvrditi tezu da je pri istraživanju novih razvoja u turizmu – kako tržišnih, tako i socioloških – potrebno tražiti odgovore primjenom multidisciplinarnog i interdisciplinarnog pristupa.

Ključne riječi: domaći skladatelji u turističkoj ponudi, muzika u turističkoj ponudi, istarski skladatelji, autentičnost i turizam