



Tartini Monument, Tartini Square (Piran)

# **A STRATEGY FOR IMPROVING CROSS-BORDER CULTURAL TOURISM WITH AN EMPHASIS ON CLASSICAL MUSIC**

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# 1. INTRODUCTION

## 1.1. Background, purpose, structure and strategy preparation process

The joint tourism strategy is the result of cooperation between partners, key stakeholders (tourism and tourism-related providers) and residents. Its goal is **to create guidelines for further development, set common goals and strategic projects until 2030.**

A project group was established within the framework of the project partnership consisting of the Giuseppe Tartini Conservatory of Music in Trieste (the lead partner of the Tartini Bis project), RDA Green Karst, the Municipality of Piran – Pirano, the Association of Members of the Italian National Community in Slovenia – Italian Community, the Luigi Bon Foundation and the Benedetto Marcello Conservatory of Music in Venice. Each partner appointed at least one representative to the group, who was responsible for implementing, coordinating and adapting tasks in accordance with the pre-agreed division of work.

The document is structured into several key sections:

- **a summary of the joint analysis of the area**, which includes a presentation of the area with a SWOT analysis and the identification of key development challenges,
- **review of examples of good practice;**
- **the strategic part**, where the vision, mission and values of tourism in the region are defined,
- **a development model and actions** that form a central part of the strategy and include an action plan with four focus areas of action;
- **the action plan** defines **the way in which the strategy is implemented and evaluated.**

The process of creating a cross-border strategy for cultural tourism with an emphasis on classical music is designed in several phases and involves a wide range of stakeholders and methodological approaches. The preparatory phase includes an analysis of the current state of cultural tourism in the region, the identification of key challenges and opportunities, and the creation of a project plan. At this stage, the vision, objectives and key actors involved in the process were determined. These include representatives of tourism organizations, cultural institutions, local communities, academic institutions, musicians, tourism providers and other professionals. Their active role ensures an inclusive and sustainability-oriented approach.

An important part of the preparation of the strategy was also in-depth interviewing with experts who contributed their knowledge and experience to identify specific needs and develop new tourism products and experiences related to classical music.

Based on the collected data and analyses, a draft strategy was prepared, which includes development guidelines, measures and recommendations for the sustainable development of cultural tourism of classical music. The draft was presented to key stakeholders who provided feedback and contributed to its improvement.

The strategy laid the foundations for its implementation in practice, with the key being the close cooperation of all stakeholders. The process includes not only the implementation of measures, but

also regular monitoring of progress and adaptation of the strategy according to findings and needs on the ground.

## 1.2. Methods of work used

The supply and demand analysis in this strategy paper is based on the **collection of primary data**. For this purpose, we conducted **interviews** in various areas of cultural tourism.

Additional data were obtained from **secondary sources**, including theoretical starting points, information from the World Wide Web and statistical databases relevant to the field of tourism (e.g. SURS, ATLAS, EUROSTAT, etc.).

In addition, we analyzed key strategic documents and descriptive data on destinations known for offering cultural tourism with an emphasis on classical music. This enabled us to carry out international benchmarking.

## 1.3. Purpose and objectives of the strategy

The purpose of the strategy is to analyse the supply and demand in the field of classical music cultural tourism services in the cross-border area and to formulate concrete proposals for the substantive, organisational and promotional strengthening of this segment of the tourism offer.

We focus on four key objectives:

### 1. Development

To improve and expand the offer of cultural tourism with an emphasis on the quality, sustainability and digitization of cultural products and programmes. We pay special attention to the development of cultural content related to the Tartini Route, which we want to design in a sustainable, digital and inclusive way.

## 2. Promotion and marketing

To strengthen the promotion and marketing of the cultural offer of the region, with special emphasis on Tartini: the aim is to increase the visibility of cultural heritage in the cross-border area, develop effective strategies for digital marketing and establish joint promotional activities that will strengthen the international visibility of the destination.

## 3. Management

To strengthen cross-sectoral cooperation between tourism, culture and creative industries and to strengthen interregional cooperation in the field of education, development, promotion and marketing of cultural and tourism products.

## 4. Education

To improve the interpretation of the cultural heritage of classical music and to link the music and tourism sectors more closely. The aim is to:

- strengthen the communication skills of tourism workers,
- to encourage cooperation between music and tourism institutions,
- to develop educational programmes for a better understanding of musical heritage,
- to create modern, interactive experiences for the tourists that will present classical music in an innovative way and contribute to greater visibility of the region.

# 2. CULTURAL TOURISM

## 2.1. Definition of cultural tourism and classical music tourism

There are many definitions of cultural tourism. Some focus on **the offer of cultural attractions and events**, others on the **experiences that the cultural offer provides for the tourists**. All of them, however, highlight the crucial role of the local communities in passing on these experiences to tourists/visitors.

The European Travel Commission (ETC) in its Report on Urban Tourism and Culture (WTO, 2005) discriminates between the external and internal circles of cultural tourism:

- **The inner circle** includes the primary elements of cultural tourism. They can be divided into two parts, namely **heritage tourism**, which is related to the achievements of the past, **and art tourism**, which, in addition to artistic surpluses from different periods, is also related to contemporary cultural production, i.e. to performing and visual arts, contemporary literature, music, and the like.
- **The outer circle** consists of secondary elements of cultural tourism. They are divided into two parts, namely **the lifestyle**, which connects beliefs, customs, cuisine, folklore and other traditions of the destination, and the **creative industries**, such as fashion, design, film, media and entertainment.

Dettmer and co-authors (Dettmer et al, 2000) define cultural tourism as a genre of tourism in which the basic motive of travel is to consciously and actively get to know and experience the culture of the places visited or/and to acquire knowledge.

Emerging forms of cultural tourism include: a) urban tourism, b) study trips, c) educational (especially linguistic trips are popular) and d) thematic trips (religious tourism is the strongest sub-genre; gastronomic, literary, photographic, art-historical, etc. and thematic routes are popular also).

The Strategy for the Development of Cultural Tourism in Slovenia highlights the paradox of cultural tourism. Even though we define cultural heritage, traditions and art as part of the tourist offer (i.e. as part of economic activities), they are managed according to the principles of cultural management (i.e. not in accordance with economic logic). It is here that the reason for such divergent opinions and interests between managers and owners lies; between operators and users (visitors, therefore also tourists); and even between individual groups of visitors (art and heritage objects attract several different target groups: from moody, loud school children to art connoisseurs who want to experience art in peace). To enjoy cultural elements, it is first necessary to include them in the cultural tourism service and adapt them to the target group for which the service is intended. An individual element of the cultural offer represents only one of the "raw materials" within the tourism offer.

Perhaps this is where the **biggest problem and paradox of a successful cultural tourism offer** lies: **it is necessary to connect two systems** that are used to thinking and acting in completely different ways: tourism opens, attracts visitors, markets, makes the offer attractive, playful... and in doing so, he often does not know (or has no interest in doing so, because he thinks short-sightedly only about the short-term maximum profit) to protect the places and objects to which he attracts tourists from destruction ("saws the branch on which he sits").

Culture has a diametrically opposed task: it wants to protect cultural heritage, to preserve it – and this means that it consciously makes it inaccessible in some way (it sets accessibility conditions that are necessary for its preservation): to lock it up (among other things) in a museum that has limited working hours, where an entrance fee has to be paid – thus preventing its constant accessibility, controlling it and thus making contact with it "official" (guards in museums and therefore the feeling of the visitor, that is monitored), which often makes cultural visits "(too) serious". (Multidisciplinary Research Institute Maribor 2009, p. 40).

Cultural tourism in the broadest sense (in addition to heritage and art tourism, also culinary and lifestyle tourism) is also the largest and fastest growing segment of tourism in the world, which has recently been associated with a sustainable component, at least on the theoretical level.

Classical music tourism is a form of cultural tourism whose main purpose is to experience and explore classical music and its cultural and historical connections. This includes attending concerts, operas, festivals, exhibitions, and other events related to musical heritage. Tourists also often visit historic concert halls, museums and other sites that are important for the development and preservation of classical music, thus promoting intercultural dialogue and local development.

Cultural tourism is a broader term that also includes the cultural tourism of classical music, and the two are intertwined in terms of content. This is also reflected in the strategy, where cultural tourism encompasses a broader context, within which classical music tourism is also placed.

## **2.2. Conditions for the development of cultural tourism of classical music in the cross-border area**

### **Common cultural and musical heritage**

The area that connects Slovenia and Italy has a rich tradition of classical music, ranging from the influences of the Venetian Republic to the work of composers such as Giuseppe Tartini, Antonio Vivaldi,

Miroslav Vilhar, Fran Gerbič, Alojz Srebotnjak and others. This heritage can be the basis for the development of thematic routes, festivals and concert experiences.

### **Important sites and historical sites**

The region offers several locations of cultural significance, such as opera houses, concert halls, castles, churches, and palaces, which can be venues for musical events. These include the Teatro La Fenice in Venice, the theatres and concert halls in Trieste and Udine, the Tartini House in Piran, the castles of Snežnik, Prem and Predjama Castle.

### **Music festivals and events**

Numerous well-established music festivals are already taking place in the region, such as the Tartini Festival in Piran/Pirano, the Mittelfest in Cividale/Čedad, the Floating Castle in the Loška Valley, the International Youth Festival in Postojna and numerous smaller chamber concerts in historic settings. Connecting these festivals into a common promotional network could increase their international visibility.

### **Tourist products related to classical music**

The existing musical heritage can be upgraded with innovative tourism products, such as:

- **Thematic music trails** – for example, the Tartini Route between Piran/Pirano, Koper/Capodistria, Trieste and Udine or the Vilhar Music Trail in the Primorsko-notranjska region.
- **Concert experiences at authentic locations** – boutique concerts in castle rooms, churches and villas.
- **Music tourism with a participatory experience** – master classes, workshops and interactive presentations of classical music for tourists.
- **Digitization and modern interpretations** – the use of virtual and augmented reality to show historical musical stories.

### **Synergies with other forms of tourism**

Classical music can be effectively linked to other segments of tourism:

- **Cuisine and wine** – dinners with classical music in prestigious wine cellars.
- **Nature tourism** – concerts at unique locations such as Škocjan Caves, Postojna Cave or coastal ambiances.
- **Historical tourism** – connecting musical heritage with the wider cultural history of the area.

### **Options for the implementation of the offer**

The following counts for the successful offer of classical music cultural tourism:

- **Cross-border cooperation** – connecting tourism and cultural institutions in joint actions.
- **Funding and support** – involvement in European projects (Interreg, Creative Europe) for the development and promotion of the offer.
- **Strengthening promotion** – joint marketing strategy, digital promotion and cooperation with specialized tourism operators.
- **Education and involvement of local communities** – encouraging the local population to actively participate in the preservation and promotion of musical heritage.

With a comprehensive approach and the integration of the above-mentioned elements, the cross-border region can become a recognizable destination for cultural tourism, based on a rich musical heritage and innovative tourist experiences.

## 2.3. Motives for cultural tourism and key elements of tourism services

Seaton (2002, 135–168) provides a unique view of tourists' motivation. He argues that guest segmentation is often a pointless ploy, as people travel often so that they can live freely and live a **different role** from the one they are used to at home, so **he encourages the formation of specific identities during and after the journey** – identities that are consistent with that freedom.

Role-playing is a key topic that is particularly relevant to the field of cultural heritage tourism: Who are tourists entering an open-air museum? And who are the employees of the castle, where they serve a medieval feast? Are they contemporaries, or do they turn into inhabitants of the Middle Ages? Seaton proposes **that segmentation should arise from a single principle, namely cultural role-playing**, which is broad and flexible enough to cover a wide range of tourist behaviors and perhaps also integrate academic perspectives that before, often conflicted with each other.

The *Strategy for the Development of Cultural Tourism in Slovenia* emphasizes **that when planning (including cultural) tourism offer, it is necessary to start from the preliminary motives of the key target groups for such trips**. If we look at who are the typical travelers on these trips in terms of age, it turns out that the range is very diverse: culture is demanded by young people, middle-aged people and the elderly (Multidisciplinary Research Institute Maribor 2009, str. 59).

## 2.4. Definition of the cultural tourist

The Operational Plan for the Marketing of Cultural Tourism of Slovenia 2018–2020 defines a cultural tourist according to the motive of the visit. McKercher and Du Gros set out a typology of cultural tourism that divides cultural tourists according to the primary motivation of the visit and the intensity of the cultural and tourist experience.

The European Travel Commission (ETC) divides cultural tourists into two segments:

- **A tourist for whom culture is the primary motivation of visiting.**  
As a whole, this is a homogeneous segment that is prone to discovery. This type of tourist is looking for a deep and inclusive cultural experience, loves to explore, and spends more time and resources on travel compared to other tourists. He is aware of sustainability issues and expresses concern for the environment. He is motivated by specific cultural events and festivals. He arrives at his destination equipped with broader cultural knowledge and likes to communicate and react to his surroundings.
- **A tourist for whom culture is one of the motives for visiting.**  
The motivation of these tourists is to learn something new on the trip that enriches their lives. This segment of travelers enjoys cultural activities/events and/or cultural heritage. However, culture is not the only motivator for traveling, spending time with family, relaxing and having fun are also high on the list. Most prefer the educational type of vacation, but they like to combine it with leisure activities. When addressing the target groups of cultural tourists, it is necessary to take into account that part of this segment is homogeneous and with a pronounced cultural motivation, while the other part of these tourists is dispersed and culture represents one of the motives of travelling or part of the travel experience, i.e. an excellent counterbalance to other types of tourism. (Nea Culpa 2017, p. 9).

Global tourism statistics show a steady growth in tourism activity: on the one hand, new layers of tourists are always entering the market, and on the other hand, new destinations represent additional competitive pressure on all those that have been on the market so far. It is true for all destinations that they must offer some specificity that becomes decisive in weighing consumers' destination to choose on their next trip.

**Tourist destinations, therefore, must win the competitive battle.** Many destinations compete on the principle of mass tourism, where the decisive factor of choice is the price. Destinations that do not want to enter a price war must invest in quality and seek their competitiveness in the field of originality, great diversity of offer or supply some specialty – the more of the above that they can offer, the better their USP (Unique Selling Proposition) and thus the possibility of being successful on the market (Multidisciplinary Research Institute Maribor 2009, str. 57:58).

## 3. ANALYSIS OF THE SITUATION

### 3.1. Analysis of cultural tourism (classical music) in the cross-border area

#### 3.1.1. Primorsko-notranjska Region

The Primorsko-notranjska region boasts a distinct cultural identity, intertwined with a unique natural and cultural heritage and a rich musical history. Despite the many potentials and possibilities, cultural tourism with an emphasis on classical music is not very developed here.

*The tourism development strategy of the Green Karst destination (2022–2027)* is based on sustainability, nature protection and improving the quality of life. It emphasizes innovation and strengthening the attitude of the inhabitants towards nature. The development of the region is based on five key areas: tourism products and visitor support, cooperation and networking, support for providers, development of the Green Karst brand, and marketing and sales. Particular attention is paid to improving the culinary offer. Cultural tourism is not in the foreground, but it can complement green tourism.

Among the most important natural attractions are Postojna Cave, Predjama Castle, Snežnik Castle, Cerknica Lake and the Piva Intermittent Lakes. These locations offer unique opportunities for organizing concerts and other cultural events with added value. Postojna Cave even has an indoor concert hall, which would make sense promoting for better use of it.

In the field of music, there are important personalities in the region, such as: Miroslav Vilhar, Fran Gerbič and Alojz Srebotnjak. Their heritage could be further incorporated into tourism products. The region already organizes certain musical events, including the International Youth Music Festival, organized by the Postojna Tourism Board, which has the opportunity for further development.

Providers of cultural tourism in the region are mainly local museums, cultural and tourist institutions and associations. Major providers are the Notranjska Museum, the Park of Military History in Pivka and the Koper Regional Museum (Ilirska Bistrica unit at Prem Castle). In addition, there are many cultural and tourist associations in the region, which organize smaller events and festivals, especially in the summer months.

Despite the many opportunities, the region faces several challenges:

- poor connection to public transport,
- limited installation capacity,
- lack of infrastructure for the organization of major music events,
- insufficient engagement of some competent state institutions (e.g. the Institute for the Protection of Cultural Heritage of Slovenia, insufficient ambition of some municipalities to organise quality cultural programmes),
- lack of vision in the field of culture and cultural tourism,
- lack of translations of the tourism offers into foreign languages, and limited digitization of the offer,
- lack of employees, especially those skilled in product design, marketing and advertising,
- lack of regionally coordinated cultural and tourism products and packages.

Despite the above, many opportunities are promising in the future. The plan includes new investments in cultural infrastructure (Kutin's House in Postojna, Kravanje's House, Ravbar's Tower and Prem Castle), the possibility of obtaining European funds and the creation of educational and cultural-tourism products, which must have a clear regional vision in the background. All this would strengthen the integration of natural and cultural heritage with musical events and increase visits outside the main tourist season.

Tourism trends in the region are positive, especially in terms of tourists' arrival and overnight stays. The key foreign markets for the region are Germany, Italy, France and the countries of Central Europe (Poland, the Czech Republic, Hungary, Austria), but it is mostly seasonal tourism. Therefore, it would make sense to focus future strategies on the development of specialised cultural and tourism products that would enable visitors to stay longer throughout the year.

### **3.1.2. Coastal-Karst region**

The Coastal-Karst region, especially the Municipality of Piran/Pirano, has a distinct cultural identity based on Mediterranean architecture, rich cultural heritage and the musical legacy of Giuseppe Tartini. Cultural tourism with an emphasis on classical music is better developed here than in the Primorsko-notranjska region, but despite its visibility, there is still a lot of room for improvement.

Giuseppe Tartini's musical heritage is a central pillar of cultural tourism in Piran, which can be made even better use. Piran is the second most visited tourist town in Slovenia and bears the title of "Tartini's town". Tartini's birthplace houses a collection of artifacts that are regularly available to the public, including Tartini's violin.

The most important music event in the region is the Tartini Festival, which has been running for more than 20 years. In addition, the Sergej Mašera Maritime Museum, the Portorož Auditorium and the Piran Coastal Galleries are also actively involved in the design of the cultural offer.

Koper/Capodistria also stands out as a vibrant center of classical music, hosting numerous concerts every year organized by various local cultural institutions, especially the Society of Friends of Music, the Koper Music School and, in recent years, the Koper Parish. The Cathedral of the Assumption of the Blessed Virgin Mary has acquired a larger and significantly more powerful organ and offers five to seven organ concerts per year.

Despite a relatively well-developed offer, the region faces certain challenges, including:

- the lack of a specialized year-round cultural and musical offer,
- short-term project financing of events,
- limited digital marketing and selling offers,
- the lack of effective cross-sectoral cooperation that would allow for a more comprehensive management of cultural tourism,
- fragmented promotion, which makes it difficult to access information about concerts and events.

As a result, visitors have to look for information about concerts from various sources, which reduces the visibility of events and their overall impact on the city and music tourism.

At the same time, there are many opportunities for the future:

- design of premium tourism products for more demanding visitors,

- development of a common calendar of events as an integral part of destination management,
- improved digital marketing and more intensive use of social networks to increase the visibility of Piran as a cultural destination,
- further development of the "Tartini" brand (e.g. Tartini 330 years, Discover Tartini), which represents an opportunity to strengthen the identity of the region in the international arena.

Tourism trends in the Coastal-Karst region quickly recovered from the pandemic. The number of arrivals and overnight stays returned to 2019 levels by 2023, with the majority of guests being foreign visitors, mainly from Austria, Italy, Germany and Hungary. Nevertheless, domestic guests also remain an important segment, as they can fill the periods outside the main tourist season with an appropriate offer. Therefore, it would make sense to develop products that would extend the season and at the same time attract new, more demanding segments of visitors, especially those with a strong interest in cultural heritage and classical music.

### **3.1.3. Friuli - Venezia Giulia**

Due to its history and geographical position, Friuli Venezia Giulia has a special status as a meeting point of different cultures and identities, which gives it a rich cultural heritage and great potential for the further development of cultural tourism, especially with an emphasis on classical music.

The region offers a variety of forms of tourism: alpine, marine, historical and cultural tourism. Cultural heritage plays a central role in this environment, and among the key attractions are cities such as: Aquileia, Trieste, Gorizia, Udine and Miramare Castle. Cultural tourism in the region has proven to be crisis-resilient, with visits to cultural sites already surpassing 2019 levels by 2023.

The region boasts a developed cultural and musical environment – opera houses, concert halls and numerous classical music festivals. Trieste and Udine regularly host important music events that attract international visitors. A particularly important cultural subject is the Miramare Castle, which attracts more than a million visitors annually and offers an excellent opportunity to further connect with classical music.

Despite its strong cultural identity, the region does not have a comprehensive cultural offer integrated into a single destination strategy, which limits its promotion and competitiveness. Poor coordination between locations and providers reduces synergy effects. There is also a lack of systemic links of cultural events with other tourism services (e.g. cuisine, accommodation and transport). However, the region offers many opportunities for further development. It is possible to develop joint, regionally coordinated cultural and tourism products and packages that would connect different areas of the region into a comprehensive offer. In addition, there is scope for drawing on European funds for the development of infrastructure and for improving coordination between providers.

The trend of tourists' arrival and overnight stays in the region is positive and indicates a gradual recovery from the pandemic. In 2023, 3.5 million arrivals and more than 9 million overnight stays were recorded, with the share of foreign tourists returning to 2019 levels. The most important markets are Italy, Germany, Austria and Slovenia, with Italians accounting for the majority of visitors. For further developing cultural tourism, the keynote will be to attract more demanding international guests, to extend the average length of stay and to create sustainable tourism products that will enable visits throughout the year.

### **3.1.4. Venice Metropolitan Area**

Venice is one of the most globally recognized cultural and tourist destinations, famous for its exceptional historical and cultural heritage. Classical music also plays an important role in the city's cultural tourism, which is an integral part of Venice's cultural identity.

The city is famous for its opera and symphony concerts, but especially for the historic La Fenice Theater, which is a central cultural institution for classical music. In 2023, a total of 138,885 visitors attended the events at the La Fenice Theatre, with the highest number of visitors attending lyric concerts (70,420), followed by symphony concerts (40,090). In addition to concerts, guided tours of the theater are also popular, with 210,926 people visiting in 2023.

Venice has a well-developed cultural offer, which includes numerous museums and galleries. In 2023, the total number of visits to museums exceeded 2.2 million, even exceeding the 2019 level. The largest museums (with more than 100,000 visitors) record the bulk of these visits, but smaller museums also show steady growth and contribute to a diverse cultural offer.

However, despite its rich cultural offer, Venice faces key challenges, most notably the excessive concentration of tourism and the average very short stay of visitors, which in 2023 was only 2.23 nights. The city remains a destination for short-term visits, which limits the development of more in-depth cultural tourism. There are many opportunities for further development, especially in the design of specialized cultural and tourism products that would connect the concert offer with the history of music in the city. A great opportunity is the further promotion of the La Fenice Theatre, thanks to its strong global recognition, as well as the expansion of specialized cultural and musical packages intended for more demanding visitors. Digitalization and better targeted marketing of these products could further improve results and help increase the length of staying in the city.

Tourism trends show that the number of arrivals in 2023 has approached pre-pandemic levels (a total of 12.6 million arrivals, 86% of foreign guests). Most visitors come from the United States, France, Great Britain and Germany, but Italian guests remain an important segment. Strategies for the development of cultural tourism should focus primarily on longer stays and a more in-depth experience of Venice's cultural heritage, thereby relieving the city of massive, short-term visits and achieving a more sustainable development of cultural tourism.

## **3.2. Providers and offer of cultural tourism (classical music)**

### **3.2.1. Primorsko-notranjska Region**

In the Primorsko-notranjska region, the largest and most recognizable provider is the Postojna Cave, which attracts many visitors due to its international recognition. Nevertheless, it has not yet systematically taken advantage of the possibility of including classical music in its offer. Predjama Castle, the Park of Military History in Pivka, Snežnik Castle, Prem Castle and the Cerknica Lake Visitor Center also play an important role. In the cultural field, the Notranjska Museum Postojna is active, as local associations and cultural and tourist institutions, which mostly organise smaller events and concerts, as well as festivals, which are often of a seasonal nature. It is also worth mentioning the local cultural and tourist associations, whose offer of events often depends on local initiatives and volunteering.

### **3.2.2. Coastal-Karst region**

In the Coastal-Karst region, the main providers of cultural content are mainly related to the musical heritage of Tartini and the cultural heritage of Piran/Pirano. Important players are the Portorož Auditorium, which organizes the renowned Tartini Festival, and the Sergej Mašera Maritime Museum, whereas the Tartini House is managed by the Community of Italians.

The main cultural institutions in the region include the Piran Coastal Galleries, the Izola Cultural Center, the Protocol Hall of St. Francis in Koper/Capodistria and the Koper Regional Museum, where concerts are organized by the Society of Friends of Music. Cultural societies and tourist associations in the region contribute mainly through smaller events, which are mostly organized in the summer and provide visitors with an authentic experience of local culture.

### **3.2.3. Friuli - Venezia Giulia Region**

Friuli - Venezia Giulia has a wide range of cultural and musical content providers. The most important providers are the Teatro Verdi in Trieste, the Cultural Center and concert halls in Udine, Miramare Castle and numerous cultural institutions in the cities of Sacile, Aquileia, Gorizia, Cividale del Friuli and Palmanova. The music offer includes mainly operas, symphony and chamber concerts and various music festivals. Local associations also play an important role, organizing smaller musical events throughout the year and contributing to a varied and diverse cultural offer. Special attention should be paid to the summer open-air concerts held in Trieste and many other locations in the region.

### **3.2.4. Venice Metropolitan Area**

Classical music providers in the Venice metropolitan area are mostly concentrated in the city of Venice itself, with the famous La Fenice Theater standing out, attracting international audiences for lyrical and symphonic concerts. Apart from it, the Venice Cultural Centre, various concert halls and many smaller museums and institutions that organise chamber concerts and musical events play an important role.

In addition to prestigious concerts in La Fenice, an important part of the musical offer is made by events organized by smaller institutions and societies, often in historic palaces or churches. The offer is extremely diverse and adapted to different groups of visitors, from mass tourism to more demanding tourists looking for exclusive music events.

One of the greatest advantages of the Venice metropolitan area is its international recognition and rich musical heritage, which enables the development of specialized tourist products in the field of classical music. The exceptional density of cultural institutions and events enables the creation of various tourist packages, adapted for both short-term and long-term visits, depending on the target segment of guests.

## **3.3. Tourism and music offer**

### **3.3.1. Tourism and music offer in the Primorsko-notranjska region**

The Primorsko-notranjska region is recognizable for its varied tourist offer, which is also enriched by musical events, currently mostly of a seasonal nature. The biggest tourist attractions that can include musical events include Postojna Cave, Predjama Castle, Snežnik Castle, Prem Castle and Cerknica

Lake. These locations already serve as venues for smaller concerts and have great potential to expand into more systematically organized classical music events.

The International Youth Music Festival in Postojna is successfully operating in the region, which represents a good basis for further development and promotion. The International Youth Music Festival in Postojna began in 1994 and is organized by the Postojna Tourist Board. The festival is designed as a cultural cooperation between nations, where young musicians from different cultures and countries exchange experiences and perform together. Performances take place at various locations in Postojna (e.g. the hall of the Postojna Music School, St. Stephen's Church, on the platform in front of the entrance to Postojna Cave, Predjama Castle).

In addition, three more traditional festivals are held:

- The Floating Castle in the Loška Valley is a unique festival that brings together musicians from almost all continents every year in the middle of summer at Snežnik Castle. The Ethno Histeria World Orchestra rehearses intensively during the workshops and co-creates the programme, which is then presented to the audience. The Floating Castle includes more than 200 concerts, performances and other artistic events at various visual venues in the heart of Snežnik Park. The action usually lasts four days and three nights. The main organizer is the Association of Lovers of Snežnik Castle, the programme is taken care of by KD Matita, MCLU Koper and associated volunteers, the festival is created with the support of the Municipality of Loška Dolina.
- The International Guitar Festival in Postojna, which has been organized by the Kitarza Association since 1993, was created with the aim of promoting guitar music and providing opportunities for education and exchange of experience between young musicians and renowned masters. Over the years, it has become one of the most important guitar festivals in Slovenia and beyond. The festival includes concerts, workshops and lectures, as well as intensive courses to deepen knowledge and skills of playing the guitar, which end with a performance by the participants.
- The Rijeka Festival in the municipality of Ilirka Bistrica connects the towns along the Rijeka River with classical music. Nevertheless, there is a lack of larger, regularly organised music events in the region that would be included in tourist packages and would be complemented by other tourism services such as culinary experiences, accommodation and tours of natural attractions.

The development of musical tourism products offers great opportunities, especially with concerts in exceptional locations such as caves, castles or lakes. Such events would significantly increase the attractiveness of the region and prolong visits. It would also make sense to include boutique, specialised music events, which would be closely linked to the wider tourism offer, including culinary experiences, accommodation and education. For long-term attractiveness, it would be crucial to design systematic cultural and tourist packages that would include the stories of local musicians (e.g. Miroslav Vilhar, Fran Gerbič, Alojz Srebotnjak) and local cultural heritage, which would further place the region on the tourist map as a destination for cultural tourism of classical music.

### **3.3.2. Tourism and music in the Coastal-Karst region**

The Coastal-Karst region has a rich cultural and musical offer, based on the historical heritage of Giuseppe Tartini and numerous musical events that take place mainly in Piran and Portorož. The central event in the field of classical music is the Tartini Festival, which has been attracting prominent

domestic and foreign musicians for more than two decades. The festival regularly collaborates with internationally renowned performers and makes an important contribution to the tourist visibility of the region.

In addition to the Tartini Festival, the region also offers a series of smaller events organized by various cultural societies and institutions. Providers of musical and cultural events include the Portorož Auditorium, the Sergej Mašera Maritime Museum (Tartini House), the Piran Coastal Galleries and individual cultural associations and tourist organizations. Music events take place mostly during the summer months, which means that the offer is seasonal, while there is a lack of specialized music events during the rest of the year.

In Koper/Capodistria too, the range of music performances is wide, but poorly organized. The city hosts a number of annual events organized by local cultural institutions, music schools and societies. These events have a loyal audience, but they lack a unified brand that would make them internationally recognizable.

According to the latest data, one of the most popular events is the organ concerts in the Koper Cathedral, which attract an average of 300 visitors. The Protocol Hall of St. Francis hosts a diverse program, with individual concerts attracting between 50 and 200 visitors. Many events take place in the Koper Regional Museum, which offers niche concerts with an average of 60-120 visitors. Among the best-attended events (up to 300 spectators) are the "Grande" cycle for wind instruments and the children's concert "Vivace".

Due to the high tourist attractiveness of Piran/Pirano and the wider Istrian area, there are good opportunities for the development of premium tourism products, which could include exclusive concerts, guided tours and other value-added cultural events. The region is also suitable for the creation of cultural and musical packages, which would also include culinary and wellness facilities, which would further enrich the tourism offer and extend the average length of stay of tourists.

One of the key development tasks of the region is the creation of a stable year-round offer that would exceed the existing seasonality. Emphasis should be placed on the creation of a comprehensive cultural programme strategically linked to existing natural and cultural attractions, such as Tartini Square, Tartini House, castles and churches in the surrounding area. Digitization, coordinated communication and more active marketing on international markets could significantly strengthen the region's visibility as a cultural destination that successfully combines classical music with a tourism offer.

### **3.3.3. Tourism and music in the Friuli - Venezia Giulia region**

Friuli - Venezia Giulia offers an extremely diverse tourism offer, covering Alpine and coastal areas and a rich cultural and historical heritage, in which musical tourism plays an important role. Classical music is an important part of the region's cultural identity, as evidenced by numerous institutions and events that attract both domestic and foreign visitors.

Among the key providers of cultural and musical content in the region are the Trieste Opera Theatre, the concert halls of Udine, as well as historical sites such as Miramare Castle, where classical music concerts are often held. The region regularly organizes numerous music festivals and concerts, which are internationally recognizable and attract many visitors, especially in the summer season.

The region also boasts a rich cultural and historical heritage, which attracts crowds of tourists. The most visited locations are Miramare Castle and the city of Trieste, which together attract more than

a million visitors annually. These represent great potential for connecting cultural tourism with the offer of classical music.

In addition to the central cultural centers, the region is also characterized by a decentralized offer of music events, among which summer outdoor events stand out. The region has a well-developed infrastructure and an organisational network that ensures high quality music events, but cooperation between individual places and institutions is still insufficiently systemic.

In order to further develop this offer, it would make sense to strengthen coordination between cultural and tourism institutions and to create integrated tourist packages that would include accommodation, cuisine and other activities in addition to music events. A special opportunity is the creation of specialized musical and cultural itineraries that would enable visitors to the region to have even more holistic experience.

### **3.3.4. Tourism and music offer in the Metropolitan Area of Venice**

The Venice metropolitan area is one of the most important cultural and tourism centres in the world, where cultural tourism, especially classical music, plays an important role.

The music offer in the city is extremely diverse, as it includes both mass and exclusive premium events. The main carrier of the musical offer is the world-famous La Fenice Theater, which attracts many domestic and international visitors every year. An important part of the musical offer is also made by guided tours of the theatre.

The offer of classical music is further enriched by numerous concerts that take place in historic palaces, churches and other historic locations in Venice. These events mainly attract more discerning visitors looking for exclusive cultural and musical experiences.

In the future, it would be useful to increase the integration of music events with other tourist services and to prepare targeted cultural and music packages that would encourage longer stays in the city.

## **4. Intentions and opportunities for the future in cross-border area**

The cross-border area, which includes **the Primorsko-notranjska region, the Coastal-Karst region, Friuli - Venezia Giulia and the Venice Metropolitan Area**, has a rich cultural heritage and the potential for the development of a comprehensive cultural and tourism offer with an emphasis on classical music. The main objective of the development is to improve and expand cultural tourism and to strengthen the quality, sustainability and digitization of cultural products. The key to this is the connection of cultural and natural sights with concert events and the use **of the Tartini Route** as a central concept for the valorization of musical heritage.

**The Primorsko-notranjska region** is already developing investments in cultural infrastructure (Kutin's House in Postojna, Kravanje's House, Ravbar's Tower, Prem Castle), which open opportunities for the creation of new cultural and tourism programmes. The further development **of the International Youth Music Festival** and the organisation of music events in unique locations such as Postojna Cave, Cerknica Lake and Snežnik Castle can strengthen the region as a sustainable cultural destination.

**The Coastal-Karst region**, especially Piran/Pirano, has a unique opportunity to upgrade cultural tourism with an emphasis on **Tartini's heritage**. The development of a premium offer that includes

**a combination of music events, cultural experiences, cuisine and wellness tourism** can attract more demanding visitors. A more systematic integration of music events with tourist services and the digitization of the offer can position the region as the leading destination of cultural tourism in the wider region.

**Friuli - Venezia Giulia already** has a number of important cultural institutions (Teatro Verdi, Miramare Castle, Udine Concert Halls), but it remains a need for a stronger integration of cultural heritage in the development of sustainable tourism products. The creation of joint **cultural and tourist packages** and greater visibility of music festivals could significantly contribute to increasing the attractiveness of the region throughout the year.

**Due to its global visibility, the Venice metropolitan area** offers ideal conditions for the development of premium cultural tourism with an emphasis on classical music. Further promoting **La Fenice Theatre**, linking music events with tourism services, and developing innovative digital solutions to improve the user experience are key steps for the future.

## 4.1. Promotion and marketing of cultural heritage

One of the key objectives is to **increase the visibility of the cultural offer** in the cross-border area, with an emphasis on **Tartini as a common element of promotion**. To achieve this goal, it is necessary to improve promotional strategies, strengthen the digital presence in international markets and develop innovative approaches to the marketing of cultural tourism.

Key promotional strategies:

- **Tartini's journey as the central red thread of promotional campaigns**
  - Tartini's heritage can connect all four cross-border areas through music events, museums, themed walks and interactive digital content.
  - Creation of a joint brand "Tartini Route" and a visual image that will be used in all promotional campaigns.
  - Development of cultural and tourism products, which include visits to places related to Tartini, concerts and classical music workshops.
- **Establishment of a single cross-border calendar of events**
  - Joint marketing of cultural products will contribute to greater visibility of individual events and destinations.
  - A web platform or mobile application should be set up with an overview of all cultural events in the cross-border area.
  - Promoting cross-border advertising between regions to increase the number of visitors and increase the length of stay of tourists.
- **Digital promotion and targeted advertising**
  - Strengthening the presence on social networks (Facebook, Instagram, TikTok, YouTube) with modern promotional approaches, such as video content, virtual tours and interactive stories.
  - Development of a mobile application with tourist guides, digital experiences (AR/VR) and access to exclusive content.
  - Use of targeted online advertising (Google Ads, Facebook Ads) to address specific segments of tourists (younger travelers, classical music lovers, cultural tourists).
- **Collaborate with influencers and media**

- Collaborate with cultural bloggers, music critics, and digital ambassadors who can promote the region as a cultural destination.
- Organization of press trips for foreign journalists and influencers to visit cultural events and destinations and share their experience with a global audience.
- Preparation of multilingual promotional content (articles, videos, interviews) for international cultural and tourism media.

Better promotion would contribute to increasing the average length of stay of visitors and increasing the number of visits outside the main tourist season, as well as to a more balanced development of cultural tourism throughout the cross-border area. Of course, it would also improve the visibility of the identity of the area in question, strengthen the common points and the visibility of different providers, and reach a wider circle of potential tourists, especially younger ones, who are more skilled and leaning to use digital technologies.

## 4.2. Governance and cooperation between sectors

Strengthening cooperation between the cultural, tourism and education sectors **is crucial for the sustainable development of cultural tourism**, as only coordinated strategies can ensure long-term success.

- **Cross-sectoral cooperation:** connecting cultural institutions, festivals, tourism providers and local communities in the development of new programmes and products.
- **Cross-border cooperation:** the creation of a **common destination management** that would take care of the marketing and development of cultural tourism throughout the cross-border area.
- **Financing and obtaining European funds:** more efficient use of available resources for the development of infrastructure and promotional activities.

Through systematic management and integration of different sectors and regions, cross-border cultural destinations could achieve greater competitiveness in the European cultural tourism market.

## 4.3. Education and interpretation of musical heritage

For the long-term success of cultural tourism, it is necessary to strengthen **the interpretation of the cultural heritage of classical music** and to develop programmes that allow visitors **to gain an in-depth understanding of the region's musical traditions**. The focus should be on connecting art, music and contemporary approaches, creating a dynamic and inclusive experience. Here are the key actions to achieve this goal:

- **Educating tourism workers:** Improving the communication skills of guides and service providers could qualitatively present the musical heritage to visitors.
- **Systematic education of domestic audiences:** the preparation of cultural modules and various (continuous) programmes for young people, the elderly or entrepreneurs will enable further educational expansion of this field.
- **Cooperation between cultural (music) and tourism institutions:** development of interactive educational content combining history, music and modern technologies.

- **Digital experiences for visitors:** interactive multimedia guides, virtual tours, apps to explore the region's musical history.
- **Organization of educational concerts and workshops:** programmes that would enable visitors to actively engage in musical creation and learn about tradition in a modern way.

An inclusive approach could increase **the attractiveness of the region for younger generations of visitors** looking for interactive and innovative cultural content.

#### 4.4. Joint

With proper development, promotion, management and education, the cross-border area can **become a leading destination for cultural tourism with an emphasis on classical music**. Linking the **Tartini Route** with innovative tourism products, digitising cultural content, promoting the educational component and strengthening cooperation between regions are key steps for the future. If the regions manage to make effective use of their cultural potential, they will be able to create a sustainable and competitive offer that will attract a wider range of domestic and foreign visitors.

## 5. INTERNATIONAL BENCHMARKING

Cultural tourism with an emphasis on classical music is an important part of the identity of many European cities, which successfully include their musical heritage in their tourism offer. As part of the comparative analysis, we selected destinations that are strongly linked to the history of classical music and have effectively integrated this heritage into the development of tourism.

Vienna, Salzburg, Leipzig, Bonn and Bergen are examples of cities that use classical music as one of the key components of tourism identity. These cities are associated with the great composers who lived and worked there, and their cultural policy is aimed at preserving and promoting this heritage. In addition to their rich history, they also offer contemporary approaches to interpreting musical traditions, from multimedia museums to interactive music tracks and innovative festivals.

By comparing good practices from these cities, we can identify which strategies could be transferred to the cross-border programme area in order to make classical music an even more recognisable and attractive element of cultural tourism.

### 5.1. Vienna – the capital of music

Vienna is one of the world's most important centers of classical music and a city with a rich cultural heritage. With its opera houses, concert halls and museums related to music history, Vienna positions itself as the "World Capital of Music". His tourism slogan "NOW. FOREVER." emphasizes the timelessness of his cultural identity.

The city has a long history associated with great composers such as **Mozart, Beethoven, Strauss, and Mahler**, and their heritage is a key element of tourism offer. The Vienna Philharmonic Orchestra is considered one of the best orchestras in the world, and its **New Year's concert** is a global symbol of classical music. Other important music institutions are **the Vienna Boys' Choir** and **the University of Music and Performing Arts**, which is considered one of the leading music academies in the world.

### 5.1.1. Classical music tourism offer in Vienna

Vienna offers a wide range of facilities that incorporate classical music into the tourist experience. **Museums and multimedia experiences** such as the House of Music, the Mozart House, the Strauss House, and the Mythos Mozart offer visitors interactive displays of the history of music and the composers who have marked the city.

Visitors can explore the musical heritage through **guided tours and interactive trails**, such as:

- **City guide to Vienna**, which also includes an audio walk [in the footsteps of famous musicians](#)<sup>1</sup>
- [Mozart's Walk](#)<sup>2</sup> -
- [Mahler's Walk](#)<sup>3</sup> -
- Beethoven's Ivy Tour, an interactive experience made possible by the Ivy digital app.

The city also hosts several **concerts at world-famous venues** such as the Musikverein, the Wiener Konzerthaus and the Vienna State Opera, as well as offering smaller events in concert cafes and churches.

### 5.1.2. Good practices that could be transferred to the programme area

Vienna offers a number of good practices that would also be useful in the development of cultural tourism in the cross-border region:

**Integration of musical heritage into urban identity** – a clear positioning of the city as the "capital of music".

- **Connecting classical music with digital tools and e-promotion** – interactive paths, audio guides and multimedia experiences, online calendars; [a calendar of active events](#)<sup>4</sup> and [a selection of diverse music events according to the seasons](#)<sup>5</sup>. In addition to the online calendar, they also maintain a printed and online version of the brochure (Spot - Culture and Events in Vienna).
- **Systemic inclusion of musical events in the tourist offer** – regular concerts throughout the year. They also try to bring classical music closer to newcomers ([Concerts for Newcomers to Classical Music](#)<sup>6</sup>).
- **Tourist cards with discounts for concerts and museums** – Vienna City Card model. Visitors receive discounts on selected concerts and performances that are regularly scheduled.
- **Guided tours of venues** – visitors are also offered guided tours of venues where they can experience the backstage, architecture and sometimes even a short rehearsal visit (Wiener Konzerthaus, Musikverein, Vienna State Opera, etc.).
- **Content marketing** – a lot of content is presented in the form of engaging stories, photos and short films. They use the **concept of storytellers** – people who share stories about the city with us, such as world-famous musicians who talk about Vienna.

<sup>1</sup> Dostopno prek: <https://www.wien.info/en/recommendations/in-the-footsteps-of-famous-musicians#>

<sup>2</sup> Dostopno prek: <https://www.wien.info/en/recommendations/mozart-walk#>

<sup>3</sup> Dostopno prek: <https://www.wien.info/en/recommendations/mahler-walk#>

<sup>4</sup> Accessed via: <https://www.wien.info/en/art-culture/music-stage-shows>

<sup>5</sup> Accessed via: <https://www.wien.info/en/now-on/spring-in-vienna>

<sup>6</sup> Accessed via: <https://www.wien.info/en/art-culture/music-stage-shows/classic/classic-for-beginners-343370>

- In [the stories](#)<sup>7</sup>, they represent heritage (museums and the legacy of composers and other artists), art (contemporary artists and performers), and cutting-edge craftsmanship (making instruments). All of this is shown through the narratives of the people who are at the heart of musical creation – performers, composers – or work as producers, sound designers and instrument makers.
- Content for visitors to the city includes, for example, posts such as *"5 things every music lover in Vienna should experience."* This content is actively included in **editorial calendars for communication on social networks** and supported by live streams of selected events or views. In this way, they promote the visibility of the city among different segments of visitors.

## 5.2. Salzburg – the city of Mozart

Salzburg is one of Europe's most important centres of classical music, successfully combining its heritage with modern tourist approaches. As the birthplace of **Wolfgang Amadeus Mozart**, the city uses the slogans **"City of Mozart"** and **"Stage of the World"** to emphasize its role in international musical heritage.

### 5.2.1. Classical music tourism offer in Salzburg

A key asset of Salzburg is **the Salzburg Festival**, which every summer turns the city into one of Europe's largest venues of performing arts. The festival combines opera, concerts and theater performances and every year attracts world-famous artists and many visitors.

The city offers a wide selection of Mozart-related museums, the most important of which are **Mozart's birthplace** and **Mozart's residence**, where historical instruments and documents are exhibited. **DomQuartier Salzburg** gives visitors a glimpse into the city's cultural history through architecture, art, and music.

Very popular are **themed walks** such as **the Mozart Walk** and **The Sound of Music Tour**, which include important locations related to the city's musical history. Salzburg is also strongly associated with the iconic film festival **"The Sound of Music"**, which attracts more than 300,000 visitors to the city every year.

### 5.2.2. Good practices that could be transferred to the programme area

Salzburg offers several practices that could enrich the cultural and musical offer in the cross-border region:

- [Regular concerts throughout the year](#)<sup>8</sup> – concerts at the Mirabell Palace and other historic halls. The operatic classic *The Magic Flute* is on the schedule all year round.
- **A regularly available daily line-up of concerts** and powerful festivals support the city's **Stage of the World** motto. The destination has clearly defined strategic advantages, which are also the most common reasons to visit: 1. Salzburg Festival, 2. UNESCO World Heritage Site, 3. Sounds of Music, 4. Mozart, 5. Salzburg in Advent, with an emphasis on Salzburg

<sup>7</sup> Accessed via: <https://www.wien.info/en/art-culture/music-stage-shows/classic/great-sounds-347246>

<sup>8</sup> Available via: <https://www.salzburg.info/en/events/classical-music/concert-series>

Advent singing. These traditional themes are complemented by contemporary highlights such as creativity, contemporary art, and nature and recreation.

- **The connection of cultural tourism with film and popular culture** – the inclusion of film heritage in the tourism offer. **The Sound of Music Tour** is a tour of the original recording locations in a variety of ways: by bus, on foot, or by bike; **The "Sound of Salzburg Dinner Show"** is accompanied by live music and a selection of the film's most famous hits.
- **Mozart Week** – a specialized festival that combines traditional and contemporary interpretations of classical music. The world's leading Mozart Festival, organized by the Mozarteum Foundation Salzburg, takes place around his birthday. The programme also includes contemporary creativity and new approaches, such as the *Klassik meets Hip-Hop section*.
- **City Walk: Mozart.** Walking in the footsteps of Mozart, which includes visiting the locations that Mozart is said to have visited. Among them are cafes where he is said to enjoy coffee with almond milk. The entire trail with all the attractions is also marked on Google Maps, which allows visitors to take independent tours.
- **Modernization of classical museums with contemporary art projects.** This approach can attract new target groups of visitors. An example is the art project *"Flying Notes. K.265."* Transparent, shimmering red notes create accents on the famous Mozart's birthplace. The work of the Salzburg artist Andreas Feldinger is based on Mozart's work *"Ah, vous dirai-je Maman KV 265"*.
- **Salzburg in a modern image.** Quaint architecture, contemporary art, and versatile galleries provide a fresh take on the Baroque city. Internationally renowned artists such as Marina Abramović, James Turrell and Anselm Kiefer created publicly accessible installations throughout the city that are accessible to visitors as part of the Walk of Modern Art (WoMA) project.
- **Content marketing and storytelling.** Stories about Mozart and Salzburg, which also include contemporary themes, artists and lifestyle in Salzburg.

### 5.3. Leipzig – the city of music

Leipzig is establishing itself as one of Europe's leading cities of musical heritage, highlighting its rich historical connection with **Johann Sebastian Bach, Felix Mendelssohn Bartholdy, Robert and Clara Schumann, Richard Wagner** and other important composers.

The motto **"Leipzig – City of Music"** reflects this identity, while the city also strategically emphasises the areas of theatre, cultural heritage and contemporary creativity.

#### 5.3.1. Classical music tourism offer in Leipzig

Leipzig offers an extremely wide range of music and tourism experiences. Central attractions include the **Bach Museum, the Mendelssohn-Haus Leipzig** and the **Leipzig Music Route**, which connects more than 20 historical sites where famous composers lived and worked. Tourists can also explore the city's history through digital guides, such as the **Leipziger Notenspuren app**, which provides audio walks around the city.

The city is famous for its prestigious venues, among which the **Church of St. Thomas**, where Bach worked and is also his tomb, and the **Leipzig Gewandhaus**, a concert hall that hosts the Gewandhaus Orchestra, known for its rich tradition and superb performances of symphonic music.

Festivals such as the Leipzig Bachfest, the Mendelssohn Festival, **the Shostakovich Festival and the Johann Sebastian Bach Competition, which is considered one of the leading music events for young musicians**, also play an important role in preserving and promoting musical heritage.

### 5.3.2. Good practices that could be transferred to the programme area

Leipzig offers several innovative approaches to integrating classical music in the tourism offer:

- **Digitization of musical-historical heritage** – interactive routes, mobile applications and audio walks, and **marketing of the music offer through modern media** – the use of podcasts, promotional films and content marketing.
- **Promotional film:** presentation of the musical heritage and contemporary music scene in Leipzig ([Experience Leipzig in 3D audio<sup>9</sup>](#)).
- **Leipziger Notenspuren app:** this app offers a variety of audio walks around the city (Claro audio walk, Notenspur Leipzig, BACH walk, Telemann, Mendelssohn walk).
- [A website<sup>10</sup>](#) with a selected offer on the theme of music: **Leipzig Travel - Music**.
- Confirmed dates and programmes for festivals this year and next.
- **Printed material: Leipzig, City of Music.**
- **Premium music packages** that combine concert tickets and accommodation in selected hotels ([Leipzig Travel Offers<sup>11</sup>](#)).

## 5.4. Bonn – the city of Beethoven

Bonn, the birthplace of **Ludwig van Beethoven**, builds its tourist identity in connection to the life and work of this great composer. The city is strengthening its visibility with the brand "**Freude. Joy. Joie. Bonn.**", which refers to the famous **Ode to Joy**, which Beethoven set to music in his 9th Symphony.

The strategy for the development of cultural tourism in Bonn is strongly based on musical heritage, with **Beethoven's Bonn, political Bonn** and the general concept of a cultural and authentic city being the key pillars of the tourism offer.

### 5.4.1. Classical music tourism offer in Bonn

The central cultural institution in the city is the Beethoven House, which functions as a museum and research center and houses the largest collection of documents and objects related to Beethoven's life. The museum offers an innovative, interactive visitor experience and organizes guided tours and educational programmes.

The most important event in the city is **the Beethovenfest**, which takes place every year from September to October and hosts top international orchestras, important ensembles, soloists and

<sup>9</sup> Accessed via: <https://www.youtube.com/watch?v=LapRiuntutM>

<sup>10</sup> Accessed via: <https://www.leipzig.travel/en/discover/city-of-music>

<sup>11</sup> Accessed via: <https://www.leipzig.travel/en/travel>

young promising musicians. Concerts are held in a variety of venues, including historic buildings and churches, allowing for a unique musical experience.

#### 5.4.2. Good practices that could be transferred to the programme area

Bonn is an example of the successful integration of musical heritage into modern tourism trends:

- **Beethovenfest<sup>12</sup> as a central pillar of cultural identity** – a festival that combines tradition and contemporary musical experiments, intended for different target groups, with rich content marketing.
- **Innovative approaches to the interpretation of classical music** – connecting Beethoven with contemporary music genres such as rap, techno and electronic music.
- **Rich content marketing** – the use of digital campaigns, magazines, articles, videos and podcasts.
- **Integration of Beethoven's heritage into the city's infrastructure** – guided tours, information points and museum exhibitions. **Beethoven's Tour | The BTHVN story** invites visitors to meet Beethoven in authentic locations in Bonn. The tour is divided into two parts. The first eleven stations focus on the young Beethoven in the city, the next eleven stations lead to the sights and nature of the region.

### 5.5. Bergen – the city of Edvard Grieg

Bergen, Norway's second-largest city, builds its cultural identity on its association with **Edvard Grieg**, who is considered Norway's most important composer. The city emphasizes its dual identity – as a **World Heritage Site** and a **city of fjords**, connecting music with natural landscapes and authentic cultural experiences.

#### 5.5.1. Classical music tourism offer in Bergen

The most important location in Bergen is **Troldhaugen**, the home of Edvard Grieg, which today functions as a museum complex with a concert hall. Every summer, midday concerts take place in Troldhaugen, where visitors can listen to Grieg's music in the ambience that inspired him in his creation.

The Bergen Philharmonic Orchestra, one of the oldest orchestras in the world, also operates in the city, giving regular concerts from August to June. A central event related to the city's musical heritage is **the Grieg Festival in Bergen**, which focuses on Scandinavian composers and contemporary interpretations of classical music.

#### 5.5.2. Good practices that could be transferred to the programme area

Bergen is an interesting example of the connection between music, nature and cultural heritage:

- **A combination of nature and music** – concerts at historic sites associated with Grieg's legacy. In Troldhaugen, the home of composer Edvard Grieg, visitors can enjoy the music of his work while enjoying the scenery that once inspired his work.

<sup>12</sup> Accessed via: <https://www.beethovenfest.de/en>

- **Regular concert activity throughout the year** – weekly concerts of the Philharmonic Orchestra and festival events.
- **Innovative marketing of music content** – online platforms that connect music events with natural and cultural heritage; content marketing on [the Visit Bergen](#)<sup>13</sup> website, where the life, works and events associated with Edvard Grieg are presented.
- In summer, lunchtime concerts are held daily in his hometown, and throughout the year there are small and large concerts performed by the [Bergen Philharmonic Orchestra](#)<sup>14</sup> or individual artists and ensembles.

## 5.6. Conclusion of the comparative analysis: Cross-border area in the context of international practices

The comparative analysis of successful music and tourism destinations in Europe shows that **the Italy – Slovenia crossborder region** has an extremely rich cultural and musical heritage, but compared to cities such as Vienna, Salzburg, Leipzig, Bonn and Bergen, these regions do not yet exploit their musical heritage systematically and strategically enough for the development of tourism.

While these European destinations promote their music history as one of the key pillars of their tourist identity, this connecting moment is not yet sufficiently present here. Although individual cities and institutions organise **music festivals, concerts and educational programmes**, there is a lack of comprehensive strategies that would connect cultural heritage, music events, tourism services and modern digital approaches into a single a musical tourism product.

### 5.6.1. The position of the Primorsko-notranjska region in comparison with international practices

**Compared to the analysed music destinations, the Primorsko-notranjska region** has specific challenges and limitations. Although the region has **a distinctly preserved natural heritage** (Postojna Cave, Cerknica Lake, Snežnik Castle) that could be effectively linked to music events, there is currently no comprehensive strategy to exploit this potential.

Compared to Salzburg or Bergen, where natural sights are intertwined with musical experiences (concerts at historical locations, multimedia interpretations of musical heritage), there are practically no such products in the Primorsko-notranjska region. Although there are festivals such as the International Youth Music Festival, they do not yet have sufficient international visibility and sustainable financial support. There is also a lack of connection between musical events and tourist offers, which would enable longer stays of visitors and dispersion of tourism outside the summer season.

### 5.6.2. Position of the Coastal-Karst Region in Comparison with International Practices

**The Coastal-Karst region**, especially Piran/Pirano, has an important advantage in its connection with **Giuseppe Tartini**, a world-famous composer and violinist. In this respect, it is comparable to destinations such as Salzburg (Mozart), Bonn (Beethoven) or Leipzig (Bach), where cultural policy

<sup>13</sup> Accessed via: <https://en.visitbergen.com/ideas-and-inspiration/the-composer-edvard-grieg>

<sup>14</sup> Accessed via: <https://en.visitbergen.com/whats-on/bergen-philharmonic-orchestra-p7148123>

is aimed at preserving and promoting musical heritage. However, in Piran, Tartini's heritage is not yet exploited to the same extent as in the aforementioned examples.

In Salzburg, Mozart's image is strongly integrated into all aspects of tourism, from museums to commercial products, while in Piran/Pirano, Tartini's history is not yet equally part of the overall destination strategy. **While the Tartini Festival** is a well-established event, its international visibility could be further enhanced by greater promotion and inclusion of innovative tourism services such as **guided tours, multimedia experiences and interactive exhibitions**.

It would also make sense to integrate classical music with local cuisine, wellness and luxury tourism **in the Coastal-Karst region**, which is successfully practiced by destinations such as Vienna and Bergen. In addition, the region could develop **musical trails** that would take visitors through selected locations along the history of Tartini and of other musicians associated with the region.

#### 5.6.3. Situation of Friuli - Venezia Giulia in comparison with international practices

**Friuli - Venezia Giulia** is a natural crossroads of Slavic, Germanic and Romance cultures due to its geographical location, which is also reflected in its musical heritage. Trieste, Udine and Gorizia have a rich musical history, but the region still focuses mainly on other segments of tourism (cuisine, historical heritage, natural attractions) in tourism promotion, while musical tourism is not yet considered as a regional stronghold.

Compared to Vienna, Leipzig or Bonn, where concert halls and opera houses are a key part of the tourism offer, in Friuli - Venezia Giulia these contents are mostly **aimed at the local audience** and are not enough recognised internationally. Although the Trieste Opera Theatre hosts top operas and concerts, it does not have the same global recognition as, for example, La Fenice in Venice or the Vienna State Opera.

An additional problem is the lack of **coordinated promotion** of music events and the integration of different destinations into a common story. While Salzburg and Leipzig are systematically developing museums, thematic trails and interactive digital content that bring visitors closer to their musical history, there are no such integrated products in Friuli Venezia Giulia.

#### 5.6.4. Position of the Metropolitan Area of Venice in comparison with International Practices in the field of Cultural Tourism

Venice is one of the world's most important centres of cultural tourism, where classical music plays a prominent role, especially in the La Fenice Opera Theater and in concerts at historic sites. Nevertheless, compared to Vienna, Salzburg, Leipzig and Bonn, it is less prominently established as a music destination.

Venice has a remarkable musical heritage, but its promotion, especially Vivaldi's legacy, is not sufficiently exposed. Linked to the good practices of the above-mentioned cities, they could certainly develop more concert events dedicated to Vivaldi, Tartini and other composers, thus strengthening their identity in the field of musical tourism. Options for upgrades include the development **of musical routes of Baroque composers**, linking concert experiences, museum exhibits and historical narratives, as well as the organisation **of exclusive evening concerts of Baroque music** in famous palaces and churches.

Venice already allows online bookings and virtual tours of La Fenice, but it could make even better use of digitalization to connect music events with a wider spectrum of cultural tourism.

## 5.7. Conclusion: Potential for the development of music tourism in the cross-border area

Although **Friuli Venezia Giulia, the Primorsko-notranjska region, the Coastal-Karst region and the metropolitan area of Venice** have not yet fully exploited their potential in the field of music tourism, a comparison with international practices shows that there is **a lot of potential for improvement and development**. Key steps include:

- **Creation of an integrated destination strategy** for connecting classical music with tourism.
- **Increasing the international promotion** of local music festivals and venues.
- **Development of thematic routes** (Tartini Route, Friuli Composers' Route, etc.).
- **Introduction of innovative digital content** (mobile applications, interactive museums, virtual tours).
- **Closer cooperation between regions** to create joint music tourism products.

Such an approach could make the cross-border area a recognisable destination for classical music lovers, combining a rich cultural heritage, unique venues and innovative tourism products.

## 6. SWOT ANALYSIS

### 6.1. Advantages, disadvantages, opportunities and dangers related to the development and promotion of cultural tourism of classical music in the cross-border region

#### 6.1.1. Primorsko-notranjska Region

##### KEY CONCLUSION

The Primorsko-notranjska region has great potential for the development of cultural tourism, thanks to its unique natural and cultural sights and good transport accessibility. Nevertheless, it faces challenges such as poor public connectivity, the seasonality of tourism and the lack of culinary offerings. Opportunities include improving infrastructure, drawing on EU funds and enriching the cultural offer. However, there are also risks, such as global crises, environmental factors and competition from other cultural centres, which require stable funding and effective heritage protection.

#### ADVANTAGES

- **Unique venues:** Natural sights, ambiances suitable for cultural events such as Postojna Cave, Prem Castle, Snežnik Castle, Predjama Castle, Cerknica Lake, Piva Intermittent Lakes, etc.
- **Transport accessibility and tourism potential:**  
The convenient transport location provides easy access for tourists from different European countries, which increases tourist visits and cultural participation.

A large proportion of guests in transit represents an opportunity to keep visitors in the region longer, which encourages the development of cultural tourism.

The developed educational infrastructure, including music schools, gymnasiums, other secondary school programmes and a large young population, further contributes to the attractiveness of the region.

- **Famous personalities in the field of music tourism:** Miroslav Vilhar, Fran Gerbič and Alojz Srebotnjak.
- **Festivals:** The region hosts various festivals and concerts, such as the International Youth Music Festival, which has the potential to upgrade and expand, attracting both domestic and international visitors.
- **The active operation of museums in the region:** the Notranjska Museum, the Pivka Military History Park and the Koper Regional Museum - Ilirska Bistrica unit, enables the preservation and promotion of cultural heritage. Museums in the region have trained professional staff who participate in the interpretation of heritage and support cultural and artistic projects.
- **Rich cultural heritage:** The National Register of Intangible Cultural Heritage includes wood, dry pyrh, carnival in Cerknica, škoromat and willow schemes. A rich set of ethnographic and historical collections in the area. Active role of cultural and tourist associations.

## DISADVANTAGES

- **Poor accessibility with public transport:** Poor public transport connections between places in the region and limited access options by public transport. For example, the train ride from Ljubljana takes one hour and 40 minutes, which can be discouraging for visitors.
- **Lack of culinary offer and some shortcomings of the tourism offer:**  
A deficient culinary offer that does not complement the overall cultural and tourist experience.  
Insufficient translations of tourist content into foreign languages, which limits accessibility for foreign guests.  
Lack of specialized tour packages that include cultural events such as concerts and festivals.
- **Cultural infrastructure and events:**  
Lack of events with top artists in the cultural offer and limited variety of events.  
Insufficient investment in the development of human resources in the field of culture and limited human resources for the organization of major festivals.  
Lack of infrastructure to hold major music events.
- **Fragile funding and lack of vision:**  
Unstable funding of cultural programmes based on short-term projects by municipalities and the state, which makes difficult planning the implementation of larger projects in the long term.  
Limited investment in cultural and tourism projects, which inhibits the development of new content and the improvement of the existing offer.
- **Seasonality of tourism and poor information, digital accessibility:**  
The seasonality of tourism is strongly expressed, as the region records a low number of visitors in the winter months. Lack of information and digital content, which reduces the visibility of cultural and tourism programmes.
- **Lack of active advice on the protection of immovable cultural heritage:**

The lack of an active role of the Institute for the Protection of Cultural Heritage (ZVKD) in finding optimal solutions for the preservation and inclusion of cultural heritage in tourism programmes.

- **The lack of accessible cultural programmes** throughout the year, especially in the field of classical music and jazz, poses a challenge to the further development of cultural tourism in the region.
- **A lack of initiative and creativity** in the region, but at the same time a high degree of passivity and a lack of ambition on the part of the local population in the field of culture.

## OPPORTUNITIES

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- **Development of cultural and tourism infrastructure:** New investments in cultural and tourism infrastructure, such as the Kutina House in Postojna, the Kravanjev House, the Ravbar Tower and the Prem Castle, are planned, which will improve the conditions for cultural events and tourism programmes.
- **Funding and project development opportunities and the creation of a common vision of cultural tourism in the region:** Opportunities to apply for projects and draw EU funds, which enables the development of new cultural and tourism content and the improvement of existing infrastructure. Previously, due to the fragmentation and disconnection of the cultural offer, it would make sense to set priorities in the development of cultural tourism.
- **Education and interpretation of cultural heritage:** Preparation of educational packages in the field of classical music tourism, which could attract new target groups such as young musicians, students and cultural enthusiasts.
- **Enrichment of the tourism offer:** The possibility of upgrading the tourist experience with additional cultural offers, such as concerts, exhibitions and interpretation programmes, which would offer visitors an in-depth experience of the region; the development of boutique tourism, for example at Prem Castle, which with its uniqueness could attract more demanding visitors in search of authentic experiences.
- **Development of cross-sectoral cooperation and sustainability:** Strengthening cross-sectoral integration for the development of tourism with the aim of creating innovative and sustainable solutions in the development of products, support services and effective promotion of the region.
- **Possibilities for expanding the offer:** Many visitors to the destination allow for the expansion of the cultural offer and a longer stay of guests in the region. The preservation and authenticity of this area is an important factor in the development of sustainable and cultural tourism.

## DANGER

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- **Global risks:** the possible emergence of an unstable geopolitical situation that could affect tourism flows and economic stability; pandemics and other global crises that may reduce the number of visitors and limit cultural and tourist activities.
- **Environmental risks:** the presence of the Central Slovenian Military Training Ground, which represents an environmental risk and a potential danger to the natural heritage and quality of life of the inhabitants.

- **Financial constraints:** limited financial resources and lack of funding for the development of cultural programmes and infrastructure; insufficient investment in cultural education, which can affect the long-term sustainability and quality of cultural offer.
- **Organisational and communication risks:** lack of experience in crisis management, which can lead to communication difficulties in the event of unexpected events or crisis situations.
- **Competition from other cultural centres:** strong competition from nearby cultural centres, such as Trieste and Ljubljana, which offer more extensive and better-funded cultural programmes and events.
- **Weather risks:** high dependence on outdoor events and weather conditions, which can affect the implementation of cultural events and tourist visits.

#### 6.1.2. Coastal-Karst Region with an emphasis on the Municipality of Piran/Pirano

<b>KEY CONCLUSION</b>	The Coastal-Karst region has a strong cultural and tourism potential, based on its historical heritage, Tartini's legacy and developed cultural institutions. Despite the high number of visitors to the region, there is a lack of year-round cultural programmes, stable funding and effective cross-sectoral cooperation, which limits the development of cultural tourism. Key opportunities include the development of premium tourism products, better promotion and digitization. The main dangers are reduced funding, lack of focus on cultural tourism and seasonal pressure from mass tourism.
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#### ADVANTAGES

- **Historic city:** The internationally renowned medieval town of Piran/Pirano with a strong Venetian influence, which is considered one of the most beautiful and authentic Mediterranean cities.
- **Tartini's birthplace:** The birthplace of the internationally renowned virtuoso Giuseppe Tartini, with a monument in the main square. Tartini's house offers a regularly accessible collection, including a Tartini violin on display. Positioning Piran as "Tartini's City".
- **Developed tourism sector:** The municipality of Piran/Pirano is the second most visited in Slovenia after the capital Ljubljana.
- **Tartini Festival:** An internationally renowned boutique chamber music festival with more than 20 years of continuous operation.
- **Galleries, museums and producers:** Established partnerships with cultural institutions such as the Piran Coastal Galleries, the Portorož Auditorium and the Sergej Mašera Piran Maritime Museum.
- **Cross-border cooperation:** Established cross-border cooperation that brings together partners from different fields, including education, arts and culture, and tourism.

#### DISADVANTAGES

- **Accessibility of programming:** Lack of accessible cultural programmes throughout the year, especially in classical music and other specialized concerts (e.g., jazz, world music).

- **Unstable programme funding:** Short-term project funding by the municipality and the state that hinders the medium-term development of arts and cultural programmes for residents and visitors.
- **Digitisation:** Under-exploited opportunities offered by digitization to improve the experience, as well as for promotion and direct marketing (e.g. online ticketing).
- **Lack of cross-sectoral cooperation:** Cultural tourism, which focuses on classical music, is a complex product that requires strong cross-sectoral cooperation at municipal, regional and national levels.
- **International recognition of Piran as a cultural destination:** Insufficient international recognition of Piran as a cultural and tourist destination compared to other well-known destinations focused on classical music.

## OPPORTUNITIES

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- **Development of the premium offer:** Creation of cultural and tourist products for more demanding segments of visitors in cooperation with the tourism industry.
- **Destination Event Calendar:** Expanding cooperation between event organizers. Development of a destination calendar of events on the theme of Tartini.
- **New visitor segments:** The positive impact of classical music tourism on increasing the value of the destination and attracting new segments of guests (e.g. cultural tourists, premium visitors).
- **Cross-sectoral cooperation:** Strategic development of cultural tourism that benefits both the cultural and tourism sectors.
- **Tartini Brand Improvement:** Further development of Tartini-related brands (e.g. Tartini 330 Years, Discover Tartini, Tartini Route) to increase visibility.
- **Experience Development:** Enhancing self-guided tours focused on culture and Tartini, incorporating different experiential elements into existing Tartini-themed tours.
- **Digital Marketing:** Focusing on the marketing of digital content for cultural tourism, with a focus on classical music and Tartini.

## DANGER

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- **Insufficient cooperation:** Limited cooperation between stakeholders in the tourism and cultural sectors and between local and national administrations.
- **Reduction in national and municipal funding:** Loss of funding for specialised programmes and festivals of national and international relevance, which are essential for the competitiveness of cultural tourism in the region.
- **Insufficient focus on the development of cultural tourism:** Investing funds in the development and promotion of traditional destination products (e.g. sea and sun) while neglecting the development and promotion of cultural tourism.
- **Insufficient development of art tourism:** Insufficient development and promotion of art tourism and contemporary creativity. These are two thematic areas that attract new generations of visitors, such as millennials and Generation Z.
- **Seasonality:** The seasonal pressure of mass tourism in the area.

### 6.1.3. Friuli - Venezia Giulia

<p><b>KEY CONCLUSION</b></p>	<p>Friuli - Venezia Giulia has a rich cultural heritage, unique historical venues and a variety of musical events that attract domestic and foreign visitors. Its favourable geographical location allows access to international markets. Nevertheless, the region faces limited promotion, seasonality and a fragmented cultural offer. Key opportunities include the development of digital marketing, cooperation with educational institutions and the creation of thematic tourism packages. The main threats are strong competition from other musical destinations, economic uncertainty and changing tourist preferences.</p>
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#### ADVANTAGES

- **Rich Cultural Heritage:** Friuli – Venezia Giulia boasts a deep-rooted artistic tradition and historical significance that enhances its appeal to classical music tourists.
- **Various Music Events:** The region hosts various classical music festivals and concerts, featuring renowned musicians and orchestras that attract local and international visitors.
- **Unique Venues:** Scenic and historic venues such as castles, palaces, and churches provide an enchanting atmosphere that elevates the concert experience.
- **Access to international markets:** The geographical location allows easy access for tourists from nearby European countries, as well as North America and Asia, expanding the potential audience.

#### DISADVANTAGES

- **Limited promotion:** There may not be enough marketing initiatives specifically targeting classical music tourism, leading to less visibility among potential visitors.
- **Seasonality:** Classical music events are often seasonal, which can lead to fluctuations in visitor numbers and challenges in maintaining year-round tourism.
- **Accessibility issues:** Some venues may not be fully accessible to people with disabilities, limiting accessibility for a wider audience.
- **High cost:** The premium experiences associated with classical music tourism can be prohibitively expensive, which can put some tourists off.
- **A fragmented and disconnected offer** in the field of cultural tourism and a lack of vision.

#### OPPORTUNITIES

- **Growing interest in cultural tourism:** Globally, there is a growing trend of immersive cultural experiences that can be used to promote classical music tourism.
- **Collaboration with educational institutions:** Partnerships with universities and conservatories can promote educational programmes, workshops, and masterclasses that attract students and enthusiasts.

- **Digital Marketing Strategies:** The use of social media and online platforms can increase exposure and engagement, reaching a wider audience and younger demographics.
- **Themed Tours and Packages:** The development of customized travel packages that combine classical music experiences with local cuisine, wine tours, and other cultural activities can attract a variety of tourism segments.

## DANGER

- **Competition from other destinations:** Other regions in Italy and Europe with established classical music tourism programmes can overshadow Friuli Venezia Giulia.
- **Economic factors:** Economic downturns or fluctuations can affect discretionary spending on travel and cultural experiences, affecting visitor numbers.
- **Changing tourism preferences:** As tourists become increasingly interested in contemporary and non-traditional music forms, classical music tourism may face challenges in maintaining its appeal.
- **Impact of global events:** Pandemics or geopolitical issues can disrupt travel patterns and have a significant impact on tourism sectors, including cultural events.

### 6.1.4. Venice Metropolitan Area

#### KEY

#### CONCLUSION

Venice is an important cultural center with famous venues, rich history (Vivaldi, Monteverdi) and numerous festivals. Strong music institutions contribute to a vibrant cultural scene. Challenges include mass tourism, seasonal fluctuations, and limited accessibility. There are opportunities in digitization, expanding music offerings, and collaborating with local artists, but the city also faces competition, economic impacts, and climate change.

## ADVANTAGES

- **Rich Cultural Heritage:** Venice's historical significance, architectural beauty, and artistic tradition offer a deep and immersive cultural experience for classical music enthusiasts.
- **Iconic venues:** The city boasts a number of world-famous concert venues, including the La Fenice Opera House, the Chiesa di San Giorgio Maggiore, and the Palazzo Ducale, which provide unique and atmospheric settings for performances.
- **Historical significance:** Venice's role in the development of Western classical music, with composers such as Vivaldi and Monteverdi associated with the city, contributes to the appeal of music lovers.
- **Strong Music Education and Institutions:** Venice has a scene of thriving music education with renowned conservatories and music schools that contribute to the city's musical vitality.
- **Festivals and Events:** The city hosts a variety of classical music festivals and events throughout the year, attracting local and international audiences.

## DISADVANTAGES

- **Crowds:** At the height of the tourist season, Venice can become overcrowded, affecting the visitor experience and creating challenges for enjoying classical music performances.
- **Limited accessibility:** Some historic venues in Venice may have limited accessibility for people with disabilities, which could hinder their ability to participate in cultural activities.
- **Seasonal fluctuations:** Tourism in Venice can experience significant seasonal fluctuations, with peak periods in the summer and quieter times in the off-season.

## OPPORTUNITIES

- **Diversification of cultural offerings:** Venice can expand its cultural tourism offerings beyond classical music to include other genres and artistic disciplines and attract a wider range of visitors.
- **Upgrading Classical Music Cultural Tourism:** Developing cultural tourism packages, exhibitions and events that would include activities related to these composers and their work.
- **Digital innovation:** The adoption of digital technologies can enhance the visitor experience through virtual tours, online tickets, and interactive exhibitions.
- **Engaging with local communities:** Partnering with local musicians, artists, and cultural organizations can create authentic and engaging experiences for visitors.
- **Sustainable tourism:** A focus on sustainable practices can help preserve Venice's cultural heritage and environment for future generations.

## DANGER

- **Competition from other destinations:** Other cities with a strong cultural heritage and musical tradition, such as Vienna, Salzburg and Florence, compete with Venice for classical music tourism.
- **Economic downturn:** An economic downturn or a global crisis can affect the demand for tourism, which would impact on the Venetian cultural tourism industry.
- **Climate change:** Rising sea levels and other environmental challenges threaten Venice cultural heritage and infrastructure.
- **Overtourism:** Continued uncontrolled growth of tourism can lead to overcrowding, erosion of cultural authenticity, and negative impacts on the local community.

### 6.1.5 Common advantages of cultural and music tourism in the four regions (Primorsko-notranjska, Obalno-kraška, Friuli-Venezia Giulia, Venice)

- **Richness of natural and cultural heritage:** The regions offer exceptional natural attractions (Postojna Cave, Snežnik, Cerknica Lake, Adriatic coast) and historical monuments (castles, palaces, churches) that are ideal for cultural events and musical performances.
- **Unique concert locations** – castles, churches, palaces and museums create a unique concert experience. Among the most prestigious venues are La Fenice in Venice, palaces in Friuli and castles in Slovenia.
- **Strong musical tradition:** Celebrities such as Giuseppe Tartini, Miroslav Vilhar, Fran Gerbič, Alojz Srebotnjak, Antonio Vivaldi and Claudio Monteverdi contribute to the rich musical legacy.

- **Variety of festivals and events:** From the International Youth Music Festival in Slovenia to renowned classical music festivals in Italy that attract domestic and foreign visitors.
- **Accessibility and Connections:** The excellent transport network allows visitors from Europe, North America and Asia to easily access the regions, thus increasing the potential tourism market.
- **Educational institutions and professionals:** Conservatories, music schools and museums contribute to the development and preservation of cultural heritage and the education of young musicians with expert teams.
- **Active cultural and tourism organizations:** A strong role of museums and other cultural and tourism institutions, associations and local communities in the preservation of heritage and in the development of cultural and music tourism.

These shared advantages enable the development of unique cultural and tourism products that combine history, music and natural beauty and appeal to a wide range of visitors.

## 7. GOALS AND VISION

### 7.1. Vision

The vision of the strategy is to create **a recognizable, sustainable and culturally rich tourist destination** based on the heritage of Giuseppe Tartini and other important cultural personalities and contents of the cross-border area. This destination will combine **music, history, space and community** into a comprehensive cultural and tourist experience that will appeal to different target groups of visitors throughout the year.

A central element of the vision is the **preservation and contemporary interpretation of Tartini's legacy** – through the research, documentation and publication of his musical and scientific works, as well as through the study of his international network of collaborators. It is important to promote **the performance of Tartini's music in a historically informed way** and to develop **innovative interpretations** that will bring his work closer to a wider audience and younger generations.

At the same time, the vision also includes **the recognition and valorisation of other key cultural figures and elements** from the area who, through their heritage, co-shape the identity of the region.

On this basis, a comprehensive cultural and tourism ecosystem is developing, which comprises:

- development and interpretation of content,
- innovative cultural and tourism products,
- events, education and training;
- active role of the community,
- digitisation and sustainable approaches;
- international cooperation and networking.

The goal is to create a destination that will be **an example of European excellence** in the field of cultural tourism, where **tradition is combined with innovation**, culture with nature, local with global. In doing so, we create the basis for **the economic and social vitality** of the region, strengthening **the cultural identity of the community** and providing **sustainable benefits to both visitors and residents**.

Our vision leads us to create **an authentic, comprehensive and year-round cultural and tourist experience** that will be based on respect for the past, creativity of the present and responsibility for the future.

## 7.2. Mission - Why are we developing tourism and what drives us to do so?

Our vision leads us to create **an authentic, comprehensive and year-round cultural and tourist experience** that will be based on respect for the past, creativity of the present and responsibility for the future.

**The main objective of the strategy is to effectively evaluate and promote Tartini's heritage and other relevant cultural contents of the area, and to establish a sustainable, attractive, comprehensive, year-round and vibrant cultural and tourist destination.**

The strategy builds on the life, work and legacy of Giuseppe Tartini and other cultural milestones to create a year-round, high-quality offer for music and cultural tourism. The emphasis is on connecting Tartini's musical and historical significance with the natural beauty and cultural richness of the region and creating unique experiences for a diverse audience.

By highlighting Tartini's importance to the region, this initiative will foster cooperation between visitors and the local community and feed a sense of belonging and pride. A key target group is music and cultural tourists interested in classical music and history, as well as young people, families, the elderly and educational groups looking for an immersive cultural experience. The emphasis on innovative forms of presentation will especially attract younger generations, who will thus become an active part of cultural tourism in the region.

An important role will also be played by the residents, who will be active co-creators of the cultural and tourism offer, which will have a positive impact on the economic and social development of the local environment. The strategy is not only based on attracting tourists, but on **creating a deeply immersive experience that connects visitors with cultural heritage and art, enriches local communities and ensures long-term environmental, economic and cultural sustainability.**

The values and goals that underpin this vision are carefully designed to guide all aspects of the strategy – from the initial planning phases to its continuous monitoring and evaluation. Their realization will not only contribute to the preservation and promotion of Tartini's legacy but will also enable the sustainable development of the region in a way that benefits both dwellers and visitors and ensures the long-term growth of the cultural and tourism sector.

## **7.3. Values**

### **1. Cultural enrichment and education**

Central to this strategy is a deep appreciation for the transformative power of culture and education. By promoting Tartini's life and work and other cultural content, this initiative aims to strengthen the cultural identity of the region. Offering a variety of learning opportunities – from exploring the Tartini Route and other cultural routes to participating in workshops and immersing themselves in the musical traditions of the area – allow visitors of all generations to experience and enjoy the artistic and cultural heritage of the place.

However, this commitment to education goes beyond the tourism aspect. By including educational programmes for schools, local musicians, artists and other interested stakeholders, the strategy encourages creative cooperation and creates an environment in which knowledge and culture are naturally intertwined and passed on between generations.

### **2. Sustainability and environmental management**

Sustainable tourism is key to the success and long-term realization of this vision. The strategy promotes friendly environmental practices at all levels of development – from event planning and transport infrastructure to careful management of natural landscapes. The aim is to ensure that the growth of tourism does not take place at the expense of the region's rich natural and cultural assets.

Sustainability is woven into the very design of the strategy – from promoting environment friendly transport such as electric buses and bike rental, to preserving historic sites and scenic areas. The principle of *"leave no trace"* goes beyond simply protecting nature; it also covers the social and cultural environment and encourages all stakeholders to engage in responsible tourism that supports the local communities and is focused on its long-term development, rather than the exploitation of its resources.

### **3. Community Engagement and Empowerment**

A successful cultural tourism strategy can only succeed if the local community plays an active role. This initiative aims to bridge the gap between visitors and residents and create an atmosphere of mutual respect and cooperation. Local residents are not just passive observers of tourism, but cultural ambassadors – individuals who enrich the visitor experience with their personal stories, local knowledge and content related to Tartini and the wider cultural heritage.

The strategy strengthens the sense of identity and belonging of the local population and encourages them to actively participate in the creation of the tourist offer. This includes developing cultural programmes, creating innovative content, and creating unique, authentic experiences that allow visitors to gain a deeper understanding of local culture and traditions.

#### **4. Inclusion and accessibility**

Inclusiveness is a fundamental principle of this strategy. The goal is to create a space where people from all walks of life feel welcome and equally included – regardless of age, background, or cultural interests. While the focus is on music, history and culture lovers, the strategy also appeals to younger generations, families, the elderly and vulnerable groups, providing diverse, accessible and flexible content.

The development of digital tools, such as mobile apps and virtual experiences, allows for wider access to Tartini's legacy and rich artistic and cultural heritage. In this way, cultural content can also be experienced by those who have limited mobility or fewer opportunities to physically visit venues.

#### **5. Innovation and creativity**

The strategy emphasizes that cultural tourism is not static – it must evolve in order to remain attractive in a rapidly changing world. Therefore, creativity and innovation are key to attracting new audiences and maintaining interest.

Combining classical music and other cultural content with modern digital technologies such as virtual reality and interactive performances allows Tartini's legacy to remain fresh and exciting, especially for younger audiences. By incorporating contemporary cultural formats, such as music remixes or pop-up performances in local cafes, the region can attract a new wave of visitors who don't usually visit traditional concert halls.

### **7.4. Objectives**

#### **1. Establishing the region as a year-round cultural destination**

One of the key goals of this strategy is to create a sustainable and year-round offer of cultural tourism that is not tied to seasonal peaks. This means developing a rich calendar of events and programmes that span all seasons – from the hustle and bustle of summer to the tranquility of winter.

The central place in this vision is occupied by the Tartini Festival, which represents the foundation of cultural events. Its offer is complemented by a number of events outside the main season, such as winter chamber music festivals, spring concerts and other artistic initiatives. In this way, the region maintains its cultural dynamics throughout the year.

The key to success is a careful balance between tradition and innovation – an intertwining of classic content with modern approaches that attract a wide range of visitors and ensure that the destination remains attractive in all seasons.

## **2. Strengthening the link between music, nature and culture**

The natural beauty of the cross-border area represents a priceless gift, which this strategy combines with music and cultural offer to create unique and immersive experiences. Open-air concerts in vineyards, parks and along the coast will allow visitors to experience Tartini's music in some of the most beautiful and charming corners of the region.

Musical hiking experiences will also bring a special charm, where the sounds of classical music are intertwined with the serenity of nature and accompany visitors on their exploration of picturesque trails. Thus, the emotional power of Tartini's music merges with the restorative energy of the natural environment.

The strategy also involves connecting local culture through partnerships with artists, chefs and artisans, allowing music to become a gateway to a deeper exploration of the traditions of the region.

## **3. Developing a digital and interactive cultural experience**

In the modern world, where technology is increasingly shaping our experiences, the region is looking to leverage digital tools to enrich the visitor experience, especially in conjunction with the Tartini Trail. Mobile apps and audio guides will allow visitors to explore the composer's history and music at their own pace, discovering key sites of his cultural heritage in an interactive and personalized way.

In addition, digital innovations such as virtual reality experiences and digital projections will add a modern touch to classical music, overcoming traditional barriers and attracting younger audiences who may not be used to classical forms of musical expression.

## **4. Boosting economic growth and job creation**

Cultural tourism has enormous potential to stimulate economic growth. The strategy envisages a model in which tourism development directly supports the local economy. The intensive promotion of the region's cultural heritage will benefit local businesses – from catering services to artisans and restaurants – as the increased visibility of the region will attract more visitors.

Job creation will be crucial, opening up opportunities in event planning, tourism services and cultural programming. Existing providers will be able to enrich their basic offer with cultural content, such as combining cuisine and music and integrating cultural programmes into accommodation services.

In addition, this initiative will ensure a fair distribution of economic benefits, so that the positive effects of tourism can also be felt by residents in their daily lives.

## **5. Ensuring the conservation and research of cultural and natural heritage**

While the strategy supports growth, it prioritizes the preservation of the region's unique cultural and natural resources. The protection and exploration of historical sites, landscapes and local traditions will be the foundation of tourism development. Whether it's sustainable architecture, responsible use of the cultural landscape, or the promotion of eco-friendly tourism practices, the goal is to preserve the integrity of the region while providing visitors with a rich experience.

Cultural preservation will be supported through partnerships with local institutions, artists and historians, ensuring that the legacy of Tartini and the region is passed on to future generations.

## **6. Design, improvement and promotion of cultural tourism products and services and networking between providers**

It is necessary to develop innovative and top-quality cultural and tourist products and services based on the unique musical, cultural and natural heritage of the cross-border area, and to effectively promote them both on the domestic and international markets.

## **7. Promoting education in cultural tourism**

Strengthening educational activities will improve the understanding of cultural heritage and music, allowing visitors to experience the space in a deeper and more meaningful way.

The values and objectives expressed in this strategy reflect the vision of cultural tourism that is sustainable, inclusive and progressive. By linking the life and legacy of Giuseppe Tartini with the other arts, culture and natural beauty of the region, the action offers a model of how tourism can both sustain and enrich the community.

Once these values and goals are realised, the region will become not only a vibrant cultural destination, but also an example of how cultural tourism can create lasting economic, social and environmental benefits – for locals and visitors alike.

# **8. STRATEGY FOR ACHIEVING THE OBJECTIVES OF CULTURAL TOURISM**

## **8.1. Strategy - Our way**

Cultural tourism is a powerful tool for the development of sustainable destinations, as it allows visitors to learn about the local heritage, art, history and way of life.

Our strategy is based on exploiting the rich cultural heritage of the region, with a special emphasis on the life and work of Giuseppe Tartini, one of the most important composers of European musical history, and does not exclude other important cultural content of the cross-border area. This is also our plan for the design of a comprehensive strategy that will put the region on the world map of cultural tourism. In the following, we will present the key elements of the strategy, which include the establishment of thematic cultural routes, the development of a year-round cultural offer, innovative approaches for younger generations, and connecting culture with nature and the local community.

### **1. Establishment of the "Tartini Cultural Route"**

The first pillar of the strategy is the formal establishment **of the "Tartini Cultural Route"** as a thematic route bringing together key locations related to Tartini's life and legacy. This itinerary will include places such as his birthplace in Piran, the house where he grew up, the venues where he performed, the iconic Tartini Theater, and the picturesque landscapes that may have inspired his music.

Along this route, smaller museums and exhibitions will be arranged in strategic locations, offering visitors an in-depth insight into Tartini's life and music. To complement the itinerary, an audio guide or mobile app should be designed to allow visitors to experience the route at their own pace. This digital tool will contain not only detailed information about each location, but also samples of Tartini's music, enriching the journey with an immersive listening experience. In a similar way, the development of other cultural routes in the cross-border region should be considered.

## **2. Development of a year-round cultural offer**

A key part of the strategy is **the development of a year-round cultural offer**. The Tartini Festival will be a central part of this initiative, attracting visitors every year with performances of Tartini's works and collaborations with international orchestras and musicians.

The festival will be designed to be accessible to a wider audience. It will include a wide range of musical genres – from traditional classical performances to contemporary interpretations of Tartini's music. In addition, the programme will be complemented by awareness-raising programmes such as master classes and workshops aimed at young musicians and educational groups, making the festival an inclusive event for visitors of all generations.

To ensure that tourism is not limited to the peak summer months, off-season programmes such as autumn and spring concerts or a winter chamber music festival will be developed. These events will be held indoors, ensuring that the region remains an attractive destination throughout the year. The offer will be complemented by smaller concerts and unique cultural gatherings, such as solstice performances or New Year's Eve concerts.

### 3. Focus on younger generations and modern approaches to promotion

A central part of the strategy will be aimed at **the younger generations**. **Combining contemporary elements with classical music** will enable events such as *Tartini and Technology*, where classical compositions will be intertwined with digital innovations, virtual reality, digital projections and interactive performances. Pop-up concerts in local cafes, parks and on the streets will introduce Tartini's music to new audiences in an informal, contemporary setting and recreate his works through remixes and contemporary interpretations. Such events will attract younger visitors who do not usually attend traditional classical music performances, but will also offer them the opportunity to connect with the region's rich musical heritage.

### 4. Partnerships and integration

**Connecting music with nature and local culture** is another key aspect of the strategy. Open-air concerts and music festivals in picturesque natural environments such as parks, vineyards and seaside locations will provide visitors with a unique experience.

Musical-hiking experiences could also be developed, where visitors would explore picturesque landscapes on guided tours while listening to Tartini's compositions, thus combining the natural beauty of the region with the emotional power of his music. **Partnerships with local artists, chefs and artisans** will further enrich these experiences by intertwining music with other aspects of regional culture.

Art exhibitions inspired by Tartini's life and music, culinary festivals with specialties from the composer's era and traditional craft workshops will offer visitors an in-depth insight into the cultural heritage of the region.

### 5. Community Engagement

Community engagement is a central theme of the strategy. Residents will be encouraged to act as cultural ambassadors who will enrich the visitor experience with personal stories and connections to Tartini and other cultural potentials. Local musicians and orchestras will be promoted alongside international performers, highlighting the region's talent and creating an authentic cultural atmosphere. Educational programmes for locals will strengthen the ties between the community and the tourism industry. Activities such as historical walks, musical testimonies and meetings with artists will enable the local population to interact directly with visitors and encourage a mutually beneficial exchange of knowledge and experience.

### 6. Marketing Efforts and Promotion

Marketing efforts will also be key to strengthening the region's identity as a cultural tourism destination. **Tartini will be positioned as the central player of the cultural brand**, which will connect his legacy with the natural beauty and artistic heritage of the region. Social media campaigns, partnerships with influencers, and collaborations with music bloggers and tourism vloggers will help reach a wider audience, especially younger tourists.

A special focus will be placed on storytelling, developing compelling narratives of Tartini's life, his connection to the region and his influence on classical music.

Stories related to the rich cultural offer and important people for the area will also be built in this area (e.g. Antonio Tarsia in Slovenian Istria and Miroslav Vilhar in the Primorsko-notranjska region). We

will present these stories through digital content, podcasts and videos, engaging visitors both before and after their arrival.

## **7. Infrastructure improvements and sustainable development**

Infrastructure improvements **will be made to support these efforts**. Transport links will be improved to make travel between key locations of the Tartini Route easier, with a particular **focus on sustainable options** such as electric buses and bike rental.

Visitor information centres will be strategically located throughout the region and will offer multilingual materials and tailored suggestions according to the interests of visitors. Local hotels and accommodation providers will be encouraged to create customized packages, with a focus on cultural tourism offerings and ensuring a quality experience from arrival to departure.

Ultimately, the strategy will prioritise sustainable development and long-term community benefits. The development of tourism will directly support the local economy by creating jobs, promoting sustainable practices and supporting local businesses. The preservation of cultural heritage will be crucial so that the growth of tourism does not take place at the expense of the architectural, historical or natural heritage of the region. To monitor the success of the strategy, a feedback system will be introduced, which will capture the opinions of tourists and the local community and allow for continuous upgrading of the offer.

## **Conclusions**

By developing a comprehensive and sustainable cultural tourism strategy based on the legacy of Giuseppe Tartini, the region can become a vibrant, year-round destination, attractive to a wide range of visitors. This approach will combine the power of music, art, history and local culture with the natural beauty of the cross-border region, offering unique experiences that will create a deep connection between visitors and the local community.

## **8.2. Strategic objectives and areas of action**

### **8.2.1. Strategic area of activity: Development**

<b>Objective</b>	To improve and expand the offer of cultural tourism. To connect, strengthen and improve the quality, sustainability and digitization of cultural products and programmes, with a focus on the Tartini path. Development of products in a connected, sustainable, digital and inclusive way.
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**Action 1:** Connect and upgrade infrastructure, programmes and marketing, and strengthen the management, experience, year-round accessibility and digitisation of cultural tourism products, with a focus on the Tartini Route.

### **Activities:**

1. Digitization of cultural sites and museums (virtual tours, interactive exhibitions).
2. Development of joint tourism programmes and itineraries. For example, the development of a boutique tourist experience focused on exploring the life and legacy of Giuseppe Tartini, such as an exceptional guided tour of the town of Piran, which highlights its historical significance.

3. Improving the accessibility of cultural sites for people with various disabilities.
4. Candidacy of the Tartini Route for labelling by the Council of Europe.

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**Action 2:** Development of new cross-sectoral packages for cultural tourism.**Activities:**

1. Designing packages that combine music, cuisine and culture.
2. Cooperation with local providers in the development of adventure tourism.
3. Promotion of cultural tourism through festivals and thematic events.
4. Establishing the European Cultural Route of Tartini and his friends: integrating and upgrading infrastructure, programmes and marketing, and strengthening the management, experience, year-round accessibility and digitisation of cultural tourism products, with a focus on the Tartini Route.
5. Connecting music and other cultural offerings with nature and local culture.
6. Establishing a regular cycle of classical music concerts, especially in the summer months, in cooperation with all cultural stakeholders who are already active in such initiatives.
7. Performance of the international festival "Le Notti di Tartini e Tarsia/ Tartini and Tarsia Nights".
8. Development of new cross-sectoral cultural tourism packages - preparation of cultural and tourism events on the topic of B2B (business-to-business) cooperation, i.e. on networking and cooperation between companies.
9. Organization of an exhibition showing Tartini's life, work and influence on Venetian musical culture.
10. Installation of a permanent exhibition on Giuseppe Tartini in the new Museo della Musica at the Conservatorio Benedetto Marcello in Venice.

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**Action 3:** Linking music and other cultural offerings with nature and local culture. Partnerships with local artists, chefs and artisans will enrich these experiences by interweaving music with other aspects of regional culture.

**Activities:**

1. Organization of concerts at open locations in nature.
2. Connecting culinary experiences with classical music.
3. Creating interactive cultural trails that include musical stops.

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**Action 4:** Improve the digital environment to increase the level of digitization of tourism.

**Activities:**

1. Development of a mobile application for guiding along the Tartini Route.
2. Implementation of advanced technologies (AR, VR) into cultural experience.
3. Creation of multilingual digital contents for the promotion of Tartini's cultural heritage.

**Action 5:** Infrastructure (improved transport links between cities on the Tartini Route, use of sustainable mobility) and direct services at entrepreneurial level (boutique approach, sustainability, quality, digitalisation).

**Activities:**

1. Establishment of cycle paths and footpaths among key attractions.
2. Development of sustainable transport solutions (e-vehicles, collective transport, improvement of public transport connections).
3. Supporting companies in digitization and sustainable business.

**Action 6:** Community participation – connecting the local population for inclusion in cultural tourism activities. Local musicians and cultural experts will connect with foreign performers to create an authentic cultural atmosphere.

**Activities:**

1. Involving local communities in the organization of events.
2. Encouraging collaboration between local and international artists.
3. Organization of workshops and educational programmes for locals on art and cultural heritage.

### 8.2.2. Strategic area of activity: Promotion and marketing

<b>Objective</b>	To improve the promotion and marketing of the cultural offer of the region, with a focus on Tartini. Increase the visibility of the cultural offer in the cross-border area, strengthen the marketing of digital content to improve the visibility of the cross-border area and Tartini, and ensure joint marketing.
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**Action 1:** Develop, strengthen and effectively manage the common destination brand Tartini.

**Activities:**

1. Creation of visual image and marketing guidelines for the Tartini brand.
2. Organization of promotional events in Slovenia and Italy.
3. Collaborate with influencers and media to spread visibility.
4. Establishing quality standards for the providers involved.
5. The establishment of a dedicated Tartini Information Point - a specialized tourist center entirely focused on Giuseppe Tartini could offer visitors a deep insight into his life, work and connection with Piran-Pirano.

**Action 2:** Create a clear communication strategy and develop high-quality, modern and regularly updated marketing infrastructure to support content-based digital marketing.

**Activities:**

1. Preparation of an yearly communication strategy.

2. Implementation of the promotion of classical music tourism and increasing funds for this purpose. Moving away from the regional context.
3. Preparation of marketing for individual packages and for organizations in the field of cultural tourism.
4. Establish multilingual online platforms for cultural tourism.
5. Development of a series of promotional video content and digital campaigns.
6. Social media optimization and advertising in target markets.
7. Preparation of a study on the topic of identification of potential tourists from foreign countries interested in the field of cultural tourism of classical music in the cross-border area.

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### **Action 3: Promoting sustainable business models**

#### **Activities:**

1. Establishment of a single system for direct reservations of cultural experiences.
2. Connecting cultural tourism providers with booking platforms.
3. Promotion of the sale of cultural packages through local tourism organizations.

#### **8.2.3. Strategic Area of Action: Governance**

<b>Objective</b>	Strengthen cross-sectoral cooperation between tourism, culture and creative industries and interregional cooperation in the development, promotion, marketing and education of cultural tourism products.
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**Action 1:** Establishment of a cross-sectoral working group for the development of cultural tourism, including educational workshops (digitization, product development, hospitality).

#### **Activities:**

1. Organization of regular meetings and workshops for the training actors in cultural tourism.
2. Connecting tourism and cultural institutions with the aim of exchanging good practices.
3. Defining and implementing joint projects, activities (e.g. organization of joint projects, where local artists, musicians and craftsmen contribute to the creation of unique cultural experiences for tourists).

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**Measure 2:** Establishment of regular communication between project partners and organization of annual trainings.

#### **Activities:**

1. Regular virtual meetings: organising monthly or quarterly virtual meetings to monitor progress, share information and address potential challenges.
2. Annual training meetings: planned annual meetings that include workshops and trainings on project management, intercultural communication and specific skills in the field of cultural tourism and classical music.
3. Exchange of good practices: encouraging partners to exchange experiences and good practices in the management of similar projects, which can improve overall efficiency.

4. Measurement and evaluation: setting up mechanisms to monitor and evaluate communication activities and training so that we can adapt approaches in real time to achieve better results.
5. Effective communication and constructive cooperation between project partners.

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**Action 3:** Prepare an annual calendar of key events and keep informed the network of the partners.

**Activities:**

1. Collection of data on key events: identification of important festivals, concerts, seminars and other cultural events related to classical music and cultural tourism in the cross-border area.
2. Cooperation with local event organizers, municipalities, tourist associations and cultural institutions.
3. Creation and publication of the annual calendar: preparation of an online interactive calendar on the website Discover Tartini or use of the existing platforms (Google Calendar, Eventbrite), regular updating. The calendar will also include partnership meetings and activities.

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**Action 4:** Ensuring innovation and human resources potential in the area.

**Activities:**

1. To develop a boutique tourism experience focused on exploring Tartini's life and legacy, including guidance that highlights his historical significance.
2. Organization of courses and workshops for the development of skills in the field of cultural tourism and classical music (marketing, event organization, digital tools).
3. Liaising with universities and schools to promote research and practice in the field of culture and tourism.
4. Supporting young entrepreneurs in the development of new cultural and tourism products.

Specialized trainings for local staff and the involvement of various experts for consulting and workshops.

**Action 5:** Monitoring and evaluation, regular monitoring of the effectiveness of the implementation of the strategy, based on specific indicators.

**Activities:**

1. Setting key indicators (KPIs) such as the number of visitors, attendance at events, increasing international visibility, attendee satisfaction and the number of newly formed partnerships.
2. Collect the views of project partners on cooperation, progress and challenges and include this information in the performance evaluation.

**8.2.4. Strategic area of activity: education**

<b>Objective</b>	Improve the interpretation of cultural heritage with an emphasis on classical music and more closely link the cultural and tourism sectors. With this, we want to strengthen the communication skills of tourism workers, encourage cooperation between cultural, musical and tourist institutions, and develop educational programs that will enable visitors to better understand cultural heritage. At the same time, we want to create attractive tourist experiences that will present classical music and other cultural assets in a modern and interactive way, thus increasing the visibility of the region.
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**Action 1:** Training and inspiring tourism workers and guides on the heritage, art and culture of Giuseppe Tartini

**Activities:**

1. Webinars and workshops on the history and impact of Giuseppe Tartini on the world's musical heritage.
2. Visits to Tartini's house and museum in Slovenia (Piran/Pirano) and Italy (e.g. Trieste, Venice, Padua), with explanations and presentations of his musical and cultural influence.
3. Interactive seminars with music experts and artistic researchers to gain an in-depth understanding of Tartini's life and work and his leverage for local tourism.
4. Storytelling training and the inclusion of Tartini's influence in tourist guides for an insight into the history of classical music in the region.

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**Action 2:** Improving the communication skills of tourism workers**Activities:**

1. Training to improve the communication skills of tourism workers, which includes active listening techniques and a personal approach to the needs and interests of the visitors.
2. Training on the approach to cultural communication with an emphasis on understanding the cultural and historical differences between visitors from Italy and Slovenia.
3. Developing specific communication strategies to present classical music and cultural heritage in an attractive way.
4. Simulations and interactive games to develop personal contact with tourists, including examples of the experience of attending concerts and music events.

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**Action 3:** To promote cooperation between music schools, conservatories and tourism organisations in the preparation of educational programmes on the cultural heritage of classical music in the cross-border region.

**Activities:**

1. Joint projects between music schools and tourism organisations to create thematic educational programmes that would include visits to cultural sites, concert events and museums.
2. Visits and concerts with local musicians in cooperation with conservatories, which would give visitors direct contact with the living musical heritage.
3. Establishment of international educational platforms for the exchange of knowledge and experience related to the preservation and interpretation of the cultural heritage of classical music in the cross-border area.

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**Measure 4:** Development of educational content on cultural heritage**Activities:**

1. Development of learning units for tourist guides, visitors and schoolchildren, including the study of musical and artistic content and its impact on cultural tourism.
2. Educating young people about Tartini's music and its role in the shaping of the cultural heritage of the region.
3. Digitization of music catalogues.
4. Systematic education of the domestic audience: the preparation of cultural modules and various permanent programmes for young people, the elderly and entrepreneurs will enable further educational expansion of this public.

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**Measure 5:** Organisation of workshops for tourism guides and staff of cultural institutions on the inclusion of classical music in the tourism offer and the interpretation of musical attractions.

**Activities:**

1. Implementation of practical workshops for tourism guides, where they would learn about the interpretation of musical attractions, including Tartini's works and their importance for wider cultural tourism.
2. Organization of thematic tours, which include visiting concert halls and learning about the history of music with interactive elements, such as live concerts or participation in art performances.

## 9. ACTION PLAN

The implementation of the strategy to improve cross-border cultural tourism with a focus on classical music requires a structured and pragmatic approach that ensures the effective achievement of the set objectives. An action plan serves as a detailed plan to translate strategic objectives into concrete actions that describe specific steps, needed resources, and the responsibilities to achieve them. This chapter will set out the key objectives of the Action Plan and highlight its role in implementing the broader strategy while maintaining flexibility and sustainability.

The Action Plan sets out the priorities that the partners are expected to implement within their respective capacities, covering not all planned activities of the Strategy, but only those for which resources, expert support and operational feasibility are ensured.

### 9.1. Development

<b>ACTIVITY</b>	Establishing the European Cultural Route of Tartini and his friends: connecting and upgrading infrastructure, programmes and marketing, and strengthening the management, year-round accessibility and digitisation of cultural and tourism products, with an emphasis on the Tartini Route.
<b>Focus area/pillar</b>	Development
<b>Objective</b>	To improve and expand the range of cultural tourism. To connect, strengthen and improve the quality, sustainability and digitization of cultural products and programmes, with a focus on the path of Tartinian locations. Develop products in a sustainable, digital and inclusive way.
<b>What problem are you targeting?</b>	Establishing the conditions for the candidacy of the Tartini Route for obtaining the label of European Cultural Route of the Council of Europe.
<b>Brief description of the measures</b>	<ul style="list-style-type: none"> <li>Forming an appropriate partnership that brings together the key locations of Tartini's life and of the diaspora of his students from the School of Nations.</li> <li>Integration and upgrade of the infrastructure, programmes and marketing of the Tartini Route.</li> <li>Ensuring the conditions for the candidacy of the Tartini Route to the designation of an European Cultural Route of the Council of Europe.</li> </ul>
<b>Responsibility</b>	Trieste Conservatory of Music, lead partner of the Tartini Bis project
<b>Who will provide support and assistance?</b>	The partners of the tARTini and Tartini Bis projects are coordinated by the Centre for Tartini Studies, which operates within the Trieste Conservatory.
<b>How will the goal be pursued?</b>	Identification of potential members of the Tartini Route network in the locations of Tartini's life or where his students from the School of Nations worked.
<b>Timeframe</b>	Preparatory activities related to the candidacy for the 2026 call of the programme for European Cultural Routes of the Council of Europe.

<b>ACTIVITY</b>	Connecting music and other cultural offerings with nature and local culture. Partnerships with local artists, chefs and artisans will enrich cultural events where music will be intertwined with other aspects of regional culture. Organization of concerts and other cultural events in the open air, in natural and cultural environments, such as parks, castles, nature reserves, etc.
<b>Focus area/pillar</b>	Development
<b>Objective</b>	Promoting cultural life by increasing the accessibility of music events to the public at large. Preservation and promotion of cultural heritage – the use of historical and natural sites to highlight their value.
<b>What problem are you targeting?</b>	By organizing concerts and cultural events in attractive locations, we want to: <ul style="list-style-type: none"> <li>• to increase the tourist potential of the region,</li> <li>• to promote cultural and artistic activities,</li> <li>• to increase the visibility of local attractions,</li> <li>• to contribute to the preservation of cultural heritage,</li> <li>• to stimulate interest in nature and sustainable tourism.</li> </ul>
<b>Brief description of the measures</b>	<p>Event planning:</p> <ul style="list-style-type: none"> <li>• Selection of suitable locations: selection of locations that are suitable for outdoor events, such as parks, castles, nature reserves or other cultural and natural facilities.</li> <li>• Community involvement and networking with local performers - the implementation of concerts and cultural events involving local musicians, artists or cultural groups.</li> <li>• Type of events (concerts of classical, folk or contemporary music, theatrical performances, dance performances or workshops) - definition of the content of the events.</li> <li>• Preservation of cultural heritage - incorporating local musical traditions and cultural elements that will contribute to greater authenticity.</li> </ul> <p>Preparation and logistics:</p> <ul style="list-style-type: none"> <li>• Obtaining permits - checking permits for events in public or protected areas, such as nature reserves or cultural monuments.</li> <li>• Technical implementation - search for technical solutions (sound equipment, lighting, stage, etc.) in harmony with the natural and cultural characteristics of the sites.</li> <li>• Logistics - planning the accessibility of the site for visitors, transport, parking and appropriate toilets.</li> </ul> <p>Promotion:</p> <ul style="list-style-type: none"> <li>• Advertising - using various channels such as websites, social media, leaflets and posters, connecting with local tourism organizations, travel agencies and cultural associations.</li> </ul> <p>Ecological and sustainable principles:</p> <ul style="list-style-type: none"> <li>• Sustainable tourism – promote sustainable practices such as the use of recycled materials, reduce the carbon footprint and promote environmental-friendly transport.</li> </ul>

	Rating and feedback: <ul style="list-style-type: none"> <li>Collecting feedback with a view to improving future events.</li> </ul>
<b>Responsibility</b>	PP5 RDA Zelenj Kras
<b>Who will provide support and assistance</b>	Tourism organizations, project partners, RDOs, cultural actors in the region, e.g. cultural centres, municipal staff in the field of culture, cultural associations, established local artists.
<b>How the goal will be tracked</b>	Preparation of annual reports for the analysis of results achieved (number of organized events and number of participants) and planning future activities.
<b>Timeframe</b>	Three years (2025-2028)

<b>ACTIVITY</b>	Establishing a regular cycle of classical music concerts, especially in the summer months, in cooperation with all cultural stakeholders who are already active in such initiatives. This would enhance Piran-Pirano reputation as an outstanding destination for classical music lovers, while also offering tourists the opportunity to enjoy top-notch music events during their visit.
<b>Focus area/pillar</b>	Development
<b>Objective</b>	Improving cultural tourism offerings and engaging audiences by providing high-quality classical music experiences for residents and visitors.
<b>What problem are you targeting?</b>	The action addresses the lack of a structured and regular offer of classical music concerts in Piran-Pirano. While different cultural players organize events, there is no uniform approach to ensure compliance. The aim of this measure is to consolidate efforts, create a recognizable concert cycle and strengthen the identity of Piran-Pirano as a leading destination for classical music.
<b>Brief description of the measures</b>	The initiative includes the establishment of a series of classical music concerts focused primarily on the summer season. In cooperation with cultural institutions, local musicians and international performers, the programme will ensure high artistic quality, effective promotion and sustainable development of musical events. The concerts will take place at selected historical and cultural venues of Piran-Pirano, which will further increase the cultural attractiveness of the city.
<b>Responsibility</b>	PP2 Municipality of Piran
<b>Who will provide support and assistance</b>	Local cultural institutions, music academies, event organisers, tourism associations and private sponsors who will contribute to the planning, promotion and implementation of the concert series.
<b>How the goal will be tracked</b>	Number of annual concerts Audience attendance and engagement rate Feedback from visitors, musicians and stakeholders Media coverage and reach of promotion Economic impact on local businesses and the tourism sector
<b>Timeframe</b>	Three years

<b>ACTIVITY</b>	Performance of the international festival "Le Note di Tartini e Tarsia"
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<b>Focus area/pillar</b>	Development
<b>Objective</b>	To improve the offer of classical music tourism as a tourism product in Slovenian Istria.
<b>What problem are you targeting?</b>	Strengthening the identity of the region and enriching and raising the quality of the offer of classical music tourism.
<b>Brief description of the measures</b>	<ul style="list-style-type: none"> <li>• Organization of a music festival dedicated to Giuseppe Tartini and Antonio Tarsia, with a special focus on the creation of a winter edition to promote the deseasonalization of tourism.</li> <li>• Priority will be the selection of locations, the involvement of artists of international prominence, the creation of a rich and diverse festival calendar, and the establishment of strategic cooperation with local and international cultural institutions.</li> </ul>
<b>Responsibility</b>	PP3 Italian Union
<b>Who will provide support and assistance?</b>	Local cultural institutions, music academies, event organisers, tourist associations and private sponsors who will contribute to the planning, promotion and implementation of the concert series.
<b>How will the goal be pursued?</b>	<ul style="list-style-type: none"> <li>• Number of annual concerts</li> <li>• Audience attendance and engagement rate</li> <li>• Feedback from visitors, musicians and stakeholders</li> <li>• Media coverage and promotion reach</li> <li>• Economic impact on local businesses and the tourism sector</li> </ul>
<b>Timeframe</b>	Three years.

<b>ACTIVITY</b>	Development of new cross-sectoral cultural tourism packages - preparation of cultural and tourism events on the topic of B2B (business-to-business)
<b>Focus area/pillar</b>	Development
<b>Objective</b>	To improve and expand the range of cultural tourism.
<b>What problem are you targeting?</b>	We want to introduce quality cultural and tourism products with the aim of promoting quality art and cultural heritage with tourism relevance providing an important added value.
<b>Brief description of the measures</b>	<p>Establishment of B2B cultural and tourism packages of events that include concerts and interpretation of stories. Successful implementation requires good planning, cooperation with various partners and clear communication between providers and business entities.</p> <p>Defining the goal and theme of the event</p> <ul style="list-style-type: none"> <li>• Clear story and theme: Choosing a central theme, such as an important artist, historical figure, heritage of a place or cultural phenomenon. This will be the focal point around which concerts and interpretations will be built. For example: a concert that includes music related to the local cultural heritage, or a concert at a monument that tells the story of an important historical person.</li> <li>• Connecting the story with the music: when designing the programme, include a reflection on how the music to be performed</li> </ul>

(classical, folk, contemporary) will relate to the story being interpreted. The reverse direction is also possible – adapting the story to the musical repertoire.

#### Find partners and work with partners

- Tour operators: working with travel agencies that organise special programmes for groups to integrate events into their offer.
- Cultural institutions: liaising with museums, galleries, cultural centres and other institutions that will help understanding the story and provide access to relevant information and materials. In this context, it is also important to arrange the presentation of the event outside the region.
- Local artists and performers: involving local musicians, artists and cultural groups who contribute their knowledge.
- Other tourism providers: cooperation with e.g. travel agencies to design packages that include events, accommodation and culinary experiences.

#### Event format:

The events combine cultural and tourism elements, such as:

- Introductory interpretation of the story: introducing an important artist or historical event that is associated with the location. It can be a visit to a museum, gallery or monument with a guide.
- Concert or performance: the organisation of a musical event based on an interesting story in relation to music created by an artist or music that was popular during a particular period of history.
- Interactive workshop or walking conversation: collaboration with experts or local guides who can take participants on a themed walk around a city or place that includes important points for understanding cultural heritage.
- Connecting with the natural environment: if events take place in the nature, they can include an interpretation of natural heritage and historical links to natural landscape (e.g. stories about how the creators of this space incorporated nature into their artistic or craft works).

#### Promotion

- Joint promotion with B2B partners: the event is promoted through various channels (travel agencies, accommodation providers, cultural institutions, media, local communities and online platforms).
- Target audience focus: Addressing target audiences such as business visitors, journalists, cultural tourism professionals, VIP guests or organisations looking for innovative cultural experiences for their customers.
- Content for business partners: promotional materials such as brochures, presentations and promotional packages are ready to be exchanged with other business entities to explain how to include a particular event in their tourism offer.

#### Care for sustainability and the environment

	<ul style="list-style-type: none"> <li>Green management: ecologically aware organization of events (waste reduction, use of sustainable materials, awareness of environmental responsibility).</li> </ul> <p>Evaluation and feedback</p> <ul style="list-style-type: none"> <li>Performance monitoring: The event should be followed by the collection of information by business partners, attendees and the local community.</li> </ul>
<b>Responsibility</b>	PP5 – RRA Zeleni kras
<b>Who will provide support and assistance?</b>	Tourism organisations and destination management: regional destination organisations, tourist information centres, tourist and cultural associations, museums and galleries, cultural centres, music schools, music conservatories, colleges and universities, local artists, creative agencies and producers, municipalities and ministries (culture, economy, education) tourism operators and agencies, sponsors, hoteliers, caterers, service providers, media.
<b>How will the goal be pursued?</b>	Reporting and monitoring the number of participants -Rate of re-engagement: how many partners have expressed interest in re-participating; revenue from ticket sales; total sponsorship revenues: increase in revenue for local businesses (e.g. increase in overnight stays, restaurant and shop visits); return on investment - calculation of the ratio of invested funds to income in order to assess the financial effectiveness of the event; the number of press releases and publications in the media; collecting feedback (surveys, interviews) from participants on their satisfaction with the event, including the content, organization, quality of performances and interpretations; waste reduction and sustainable approaches – monitoring of the amount of waste generated during the event and measures for sustainable management (recycling, use of ecological materials, reduction of energy consumption).
<b>Timeframe</b>	Three years (2025 - 2028)

<b>ACTIVITY</b>	Organization of an exhibition showing Tartini's life, work and influence on Venetian musical culture.
<b>Focus area/pillar</b>	Development
<b>Objective</b>	Preservation and promotion of Tartini's heritage and the creation of an offer for cultural tourists.
<b>What problem are you targeting?</b>	The lack of Tartini-related experiences in Venice, a prestigious cultural destination on the Tartini Route.
<b>Brief description of the measures</b>	<ul style="list-style-type: none"> <li>Research and collection of historical documents, musical scores and personal belongings related to Tartini's period in Venice.</li> <li>Presentation of the collection in a prestigious location, such as the Sala d'Oro, and inclusion in the existing tourism offer of Palazzo Pisani.</li> </ul>

	<ul style="list-style-type: none"> <li>Setting up and promoting an exhibition on Tartini and Venice with original works, compelling design and multimedia content.</li> </ul>
<b>Responsibility</b>	PP6 Benedetto Marcello Conservatory of Music of Venice
<b>Who will provide support and assistance</b>	The contents will be cured by the Conservatory's Director of Library. The project will be supported by a graphic designer, and a video producer will also participate in multimedia content.
<b>How the goal will be tracked</b>	The success of the exhibition will be measured by the number of visitors to the opening event and the number of visits to the exhibition during the entire period of its duration (from the opening to the final transfer of the material to the museum space of the Conservatory).
<b>Timeframe</b>	December 2024–March 2025

<b>ACTIVITY</b>	The installation of a permanent exhibition in the new Museo della Musica in 2025 would ensure the long-term preservation and public availability of Tartini's exhibition material, move it to the renovated Museo della Musica at the Conservatorio Benedetto Marcello, and include the material in the museum's permanent collection.
<b>Focus area/pillar</b>	Development
<b>Objective</b>	Preservation and promotion of Tartini's heritage and creation of an offer for cultural tourists at the Conservatory.
<b>What problem are you targeting?</b>	The problem is the complete absence of Tartini-themed experiences in Venice, which remain the most important tourist destination on Tartini's itinerary.
<b>A brief description of the measures?</b>	Transfer of material from the Tartini exhibition in Venice to the Music Museum of the Benedetto Marcello Conservatory in permanent form. In this way, the figure of Tartini and his contribution to world music will remain included in the tourist-cultural circle of Venice.
<b>Responsibility</b>	PP6 Benedetto Marcello Conservatory of Music of Venice
<b>Who will provide support and assistance?</b>	The curator of the Tartini exhibition in Venice and the graphic designer of the project will work together to adapt the materials to the new spaces in the museum.
<b>How will the goal be pursued?</b>	The effectiveness of this activity will be measured by the number of visitors to the Conservatory who will get to know Tartini as part of the visit.
<b>Timeframe</b>	From March 2025

## 9.2. Promotion and marketing

<b>ACTIVITY</b>	The development of a boutique tourism experience focused on exploring Tartini's life and legacy, including an exceptional guided tour of the city that highlights its historical significance.
<b>Focus area/pillar</b>	Promotion and marketing

<b>Objective</b>	Increasing the attractiveness of Piran-Pirano for new segments of visitors with a strong interest in art, culture and urban experiences.
<b>What problem are you targeting?</b>	The primary tourist products of the Portorož-Piran destination focus on the "sea and sun" and the congress industry. Cultural tourism has not yet been recognised as a product of strategic importance. In the preparation of new strategic documents, it is crucial to provide funds for the development and promotion of cultural tourism, as it has great potential to reduce seasonality and attract more demanding visitors. This product adds value and prestige to the destination and can have a positive impact on the pricing strategy of local tourism providers.
<b>Brief description of the measures</b>	Strengthening the Tartini brand in the municipality of Piran-Pirano through the development of a comprehensive brand identity guide (CGP Manual) and guidelines for the use of the brand in connection with other municipal and partner brands. Incorporating the identity of Piran-Pirano as "Tartini's city" into the overall communication and brand strategy of the municipality. Expanding the range of gifts and souvenirs on the theme of Tartini and classical music and improving their distribution and marketing. Developing innovative promotional events, such as boat concerts during the Tartini Festival, to create unique and memorable cultural experiences. Involvement of the local community in the preparation and implementation of the guided tour to strengthen community cohesion and increase the authenticity of the experience.
<b>Responsibility</b>	PP2 Municipality of Piran - Pirano
<b>Who will provide support and assistance?</b>	Local and National Tourism Board Local, national and international travel agencies Cultural institutions, associations, performers Local artists and performers Music institutions Hotels and other places to stay
<b>How will the goal be pursued?</b>	Regular research on visitors' motivation and spending behavior Monitoring the number of visitors at the intersection of art and culture, with an emphasis on classical music Ticket revenues Number of press releases and reports Collect visitor feedback
<b>Timeframe</b>	Five years

<b>ACTIVITY</b>	Establishment of the Tartini Information Point - a specialized tourism center focused on Giuseppe Tartini, which offers visitors an in-depth insight into his life, work and connection to Piran-Pirano.
<b>Focus area/pillar</b>	Promotion and marketing

<b>Objective</b>	Promotion of Tartini and cultural tourism and provision of comprehensive and accessible information support to tourists, visitors, the local community and partners in the field of tourism.
<b>What problem are you targeting?</b>	The aim is to address the fragmentation of information on Tartini, which is currently managed by various institutions and organisations without a coordinated approach. This dispersion makes it difficult for residents, visitors, and researchers to access comprehensive and consistent information. By integrating and organizing these resources, the initiative provides better accessibility, better visibility and a more cohesive presentation of Tartini's legacy across different platforms.
<b>Brief description of the measures</b>	<ul style="list-style-type: none"> <li>Collecting, connecting and sharing information about Tartini.</li> <li>Creating promotional material about Tartini and incorporating the content into digital and print publications (e.g. destination catalogues).</li> <li>Organization of two key events: the celebration of Tartini's birthday (April 8) and the commemoration of the unveiling of his monument.</li> <li>Establishment of satellite information points "Tartini Point" in visitor centres and other key locations to increase the accessibility of information.</li> </ul>
<b>Responsibility</b>	PP2 Municipality of Piran - Pirano
<b>Who will provide support and assistance?</b>	<p>All relevant stakeholders will be involved, but the curation and management of the focal point should be overseen by a single institution. This centralized approach will ensure consistency, accuracy, and efficiency in collecting, maintaining, and disseminating information.</p> <p>The designated institution will be responsible for providing support and assistance, coordinating with partners, and ensuring that all materials remain up-to-date and relevant to residents, visitors, and researchers.</p>
<b>How the goal will be tracked</b>	<ul style="list-style-type: none"> <li>Monitoring the number of visitors at the intersection of art and culture, with an emphasis on classical music.</li> <li>Collect visitor feedback.</li> </ul>
<b>Timeframe</b>	Not defined.

<b>ACTIVITY</b>	Preparation of the study: Identification of potential tourists from foreign countries interested in cultural tourism of classical music in the cross-border area.
<b>Focus area/pillar</b>	Promotion and marketing
<b>Objective</b>	The aim of the study is to identify potential tourists from foreign countries who have an interest in visiting the region but do not currently have a direct connection to it. This includes descendants of emigrants from Carnia and other areas that are culturally or historically connected to the region.
<b>What problem are you targeting?</b>	<ul style="list-style-type: none"> <li>Lack of data on potential tourists that the region might attract, especially those with cultural preferences and ancestral ties.</li> <li>The decline in the number of expatriate tourists in Carnia, which is affecting the local tourism dynamics.</li> </ul>

	<ul style="list-style-type: none"> <li>Insufficient knowledge about how many tourists with a potential interest in these products stay in regional hotels.</li> <li>Limited targeted promotional strategies due to the absence of specific market research in this segment.</li> </ul>
<b>Brief description of the measures</b>	<ul style="list-style-type: none"> <li>Conducting a comprehensive market study to analyze potential tourism segments in selected countries.</li> <li>Identification of key motives and obstacles to visiting the region.</li> <li>An assessment of tourism-related trends relating to ancestral roots and cultural tourism.</li> <li>Collection of data from hotels, travel agencies and tour operators to assess tourists who are already visiting the region but are not actively involved in the cultural and heritage offer in the region.</li> <li>Based on the findings, prepare recommendations for targeted marketing and tourism development strategy.</li> </ul>
<b>Responsibility</b>	PP4 Lugj Bon Foundation
<b>Who will provide support and assistance?</b>	<ul style="list-style-type: none"> <li>Regional and national tourist boards</li> <li>Local travel agencies and hotel associations</li> <li>Market research companies specializing in travel and tourism</li> <li>Universities and academic institutions with expertise in migration and tourism</li> <li>International Cultural Associations and Expatriate Communities</li> </ul>
<b>How will the goal be pursued?</b>	<ul style="list-style-type: none"> <li>Analysis of tourism statistics before and after targeted promotional efforts.</li> <li>Surveys and interviews with tourists in hotels and key tourist locations.</li> <li>Track online engagement and queries from identified target countries.</li> <li>Monitoring participation in cultural and tourism programmes that include ancestral heritage.</li> <li>Evaluation reports measuring the effectiveness of tailored tourism strategies.</li> </ul>
<b>Timeframe</b>	<ul style="list-style-type: none"> <li>Phase 1 (0-3 months): Definition of the scope of the study, selection of target countries and identification of partners.</li> <li>Phase 2 (4-9 months): Data collection through surveys, interviews, and market analysis.</li> <li>Phase 3 (10-12 months): Data analysis, summary of conclusions and preparation of strategic recommendations.</li> <li>Phase 4 (12+ months): Implement marketing strategies based on the results of the study and monitor progress.</li> </ul>

<b>ACTIVITY</b>	Targeted promotion and increased funding for this purpose. Moving away from the regional context.
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<b>Focus area/pillar</b>	Promotion and marketing
<b>Objective</b>	The aim is to strengthen the visibility of the cultural and tourism offer of the region by expanding promotional efforts beyond the regional market. The aim is to attract a wider and more diverse audience, including national and international tourists, cultural travellers and niche segments of tourism (e.g. classical music enthusiasts, heritage tourists and advocates of sustainable tourism).
<b>What problem are you targeting?</b>	<ul style="list-style-type: none"> <li>• Limited reach of the current tourism promotion: marketing efforts have been focused mainly on the regional level, as we have missed opportunities to attract visitors from national and international markets.</li> <li>• Inefficient allocation of promotional resources: current budgets and promotional strategies may not be optimized to reach high-value audiences.</li> <li>• Lack of awareness in the wider tourism networks: the region is not yet widely recognized among cultural and musical tourism circles, which limits its ability to attract visitors.</li> <li>• Dependence on local visitors: the current tourism model relies heavily on local and regional visitors, making it vulnerable to fluctuations in domestic travel trends.</li> </ul>
<b>Brief description of the measures</b>	<ul style="list-style-type: none"> <li>• Market research and segmentation: conducting an in-depth analysis to identify key international markets and potential tourism segments of interest in cultural and music tourism.</li> <li>• Expanding digital marketing campaigns: developing an enhanced online presence through the use of social media, content marketing, influencer collaborations, and targeted ads to reach the general public.</li> <li>• Participation in international tourism fairs and events: representing the region at key events in the tourism and cultural industries to establish strategic partnerships and attract foreign visitors.</li> <li>• Creation of multilingual promotional materials: development of brochures, websites and videos in several languages thus ensuring accessibility for international tourists.</li> <li>• Cooperation with international tour operators and travel agencies: establishing partnerships to integrate the region into existing tourism packages catering to cultural and music tourists.</li> <li>• Leveraging media and PR campaigns: involving international tourism journalists, bloggers and content creators to raise awareness of the region's offerings.</li> <li>• Strategic use of additional resources: allocating more resources to high-impact promotional activities, ensuring a measurable return on investment.</li> </ul>
<b>Responsibility</b>	PP4 Luigi Bon Foundation

<b>Who will provide support and assistance</b>	<ul style="list-style-type: none"> <li>• Regional and national tourism boards (to support promotional funding and strategy development)</li> <li>• Marketing and PR agencies (to improve online presence and global reach)</li> <li>• International cultural and tourism organizations (to connect with wider tourism networks)</li> <li>• Local businesses and the hospitality sector (for the development of tourist packages tailored to international visitors)</li> <li>• Universities and research institutions (to carry out market research and impact assessments)</li> <li>• Digital influencers and travel content creators (to increase awareness with social media campaigns)</li> </ul>
<b>How the goal will be tracked</b>	<ul style="list-style-type: none"> <li>• Monitoring tourist arrivals: collecting and analysing data on the number of international visitors before and after the implementation of promotional measures.</li> <li>• Online engagement metrics: An overview of website visits, social media interactions and digital ad performance to check the effectiveness of your awareness campaigns.</li> <li>• Bookings: analysis of the number of hotels stay, guided tour bookings, and event attendance by non-regional visitors.</li> <li>• Feedback from international tourists: conducting visitor satisfaction surveys.</li> <li>• Marketing ROI analysis: assess the impact of increased promotional investment by tracking conversion rates from promotional activities to actual visits.</li> </ul>
<b>Timeframe</b>	<ul style="list-style-type: none"> <li>• Phase 1 (0-3 months): Conducting market research and identifying target groups.</li> <li>• Phase 2 (4-9 months): Launch of digital marketing campaigns, development of multilingual promotional content and start of cooperation with international tourism partners.</li> <li>• Phase 3 (10-12 months): Monitor campaign performance, strategy-based feedback, and evaluation of the impact on visitors.</li> <li>• Phase 4 (12+ months): Expand efforts based on successful strategies, continue to involve international partners and, where necessary, increase promotional investments.</li> </ul>

### 9.3. Management

<b>ACTIVITY</b>	Effective communication and constructive cooperation between project partners.
<b>Focus area/pillar</b>	Management

<b>Objective</b>	Strengthening cooperation between partners with the aim of developing, promoting, marketing cultural tourism with an emphasis on classical music.
<b>What problem are you targeting?</b>	The project partners will try to build on the existing joint work (e.g. in the field of joint product design, joint marketing, and education).
<b>Brief description of the measures</b>	<p>An overview of the results of past projects (outreach, hurdles, most successful activities, upgrading). Annual meetings with the aim of creating new joint activities. Planning joint cultural and tourism products:</p> <ul style="list-style-type: none"> <li>• preparation of a plan for developing and marketing the Tartini Route, e.g. Tartini's Route and Experiences: combining natural and cultural heritage into attractive products (e.g. musically coloured learning trails, multimedia experiences, historical outdoor games, shared paths).</li> </ul> <p>Co-marketing and promotion:</p> <ul style="list-style-type: none"> <li>• design of the cross-border region from the standpoint of classical music tourism;</li> <li>• participation in fairs and tourism events (e.g. through joint presentations, brochures);</li> <li>• digital marketing: a common strategy on social networks, a shared blog on musical tourism, videos about cultural experiences, a common calendar of events;</li> <li>• connecting with tour operators and integrating products into major tourism platforms.</li> </ul> <p>Education and competence building:</p> <ul style="list-style-type: none"> <li>• training for guides, tourism workers and providers on the interpretation of the cultural heritage of the Tartini Route and other important cultural products along the Route;</li> <li>• workshops on the design of innovative experiences (e.g. the use of stories in interpretation);</li> <li>• cooperation with schools and local communities to involve young people in the promotion of the place-based cultural heritage.</li> </ul> <p>Financing and sustainable cooperation:</p> <ul style="list-style-type: none"> <li>• finding joint funding opportunities (EU calls, national programmes, local action groups, etc.);</li> <li>• setting up a formal partnership or consortium to further promote projects in the field of cultural tourism;</li> <li>• Developing sustainable business models to secure projects results continuation beyond EU financing.</li> </ul>
<b>Responsibility</b>	PP5 RDA Zelenj Kras
<b>Who will provide support and assistance?</b>	All partners of the Tartini Bis project and other interested stakeholders
<b>How will the goal be pursued?</b>	The number and quality of activities carried out (workshops, events, meetings, promotion); ratings and feedback from participants; the number of

	new partners or the strengthening of cooperation with existing ones; identification of key challenges and solutions.
<b>Timeframe</b>	Three years (2025- 2028)

## 9.4. Education

<b>ACTIVITY</b>	Educating young people on the topic of Tartini's music
<b>Focus area/pillar</b>	Education
<b>Objective</b>	To improve the knowledge of Giuseppe Tartini among music teachers and students at music schools (primary and secondary).
<b>What problem are you targeting?</b>	To acquaint all those involved in the music education process with the legacy of Giuseppe Tartini, which transcends the technical challenges of performing his works.
<b>Brief description of the measures</b>	Publication of five volumes of simplified versions of Tartini's sonatas for youth string orchestra, as already performed in Koper-Capodistria on October 13, 2024.
<b>Responsibility</b>	Trieste Conservatory of Music
<b>Who will provide support and assistance?</b>	Trieste Conservatory of Music "Giuseppe Tartini", Luigi Bon Foundation Venice Conservatory of Music "Benedetto Marcello"
<b>How will the goal be pursued?</b>	Number of relevant music schools and teachers who expressed interest for this educational model,
<b>Timeframe</b>	School Year 2025-2026

<b>ACTIVITY</b>	Further digitization of music catalogues
<b>Focus area/pillar</b>	Education
<b>Objective</b>	Digitize and improve the accessibility of databases and catalogues of musical works.
<b>What problem are you targeting?</b>	Despite progress in the digitisation of databases and music catalogues, the technological framework is still incomplete, and further improvements are needed at global level.
<b>Brief description of the measures</b>	Organization of an international workshop on cooperation between music libraries and the possibilities of further developing the digital system MerMEId.
<b>Responsibility</b>	Trieste Conservatory of Music
<b>Who will provide support and assistance?</b>	Center for Tartini Studies, under the auspices of the Trieste Conservatory.
<b>How will the goal be pursued?</b>	By monitoring and analysing the research results and activities of music academies and libraries in Europe within the framework of existing professional networks.
<b>Timeframe</b>	The workshop is scheduled for autumn 2025.

<b>ACTIVITY</b>	<p>Development of educational modules on the cultural heritage of the region with an emphasis on musical, artistic and historical heritage and its importance for cultural tourism.</p> <p>This is an Interactive Module on Miroslav Vilhar for primary school students, the structure of which can be applied to other historical figures.</p>
<b>Focus area/pillar</b>	Education
<b>Objective</b>	To improve knowledge of art and cultural heritage in the cross-border area.
<b>What problem are you targeting?</b>	In the cross-border area, we want to promote the connection with culture among the youngest and develop their aesthetic sensitivity, critical thinking and understanding of cultural heritage. With this, we want to encourage them to become active, curious and demanding users and co-creators of cultural content as adults.
<b>Brief description of the measures</b>	
<b>Responsibility</b>	PP5 RDA Zelenj Kras
<b>Who will provide support and assistance?</b>	<p>To implement an interactive module about Miroslav Vilhar, we need:</p> <p>Professional staff: teachers (Slovene, music, history, visual arts), musicians (for singing and accompanying songs), actors or puppeteers (for dramatisation), writers (for creative writing workshops), technical support (recording, interactive content), museum workers or self-employed in culture.</p> <p>Organisations and institutions: schools and kindergartens (implementation as part of the curriculum); cultural societies, libraries, museums (content support and premises), tourist centres (connection with cultural tourism), music schools;</p> <p>Funding and support: municipalities, Ministry of Culture, EU funds, local businesses and foundations.</p>
<b>How will the goal be pursued?</b>	<p>1. Quantitative indicators: the number of participants (how many pupils participated), the number of workshops carried out (how many implementations of the module were organised), the number of participating mentors and experts, the reach of the activities (the number of schools, cultural institutions and associations that participated), the number of products created (poems, drawings, dramatisations, recordings), the number of publications in the media and online.</p> <p>2. Qualitative indicators: feedback from students and teachers (how they experienced the module); the level of student involvement (active participation in singing, writing, acting); improving knowledge about Vilhar (before and after the module)</p> <p>3. Long-term effects: possibility of inclusion in the school programme, if the module proves to be successful and useful.</p>
<b>Timeframe</b>	Three years (2025- 2028)

This Action Plan is the cornerstone for the implementation of the strategy to improve cross-border cultural tourism with a focus on classical music, ensuring that the vision outlined in the strategy is

implemented accurately and effectively. By providing a structured plan, clearly defined responsibilities, measurable performance indicators and a commitment to sustainability, the Action Plan will enable the region to successfully position itself as a leading destination for cultural tourism, focused on the legacy of Giuseppe Tartini.

Through careful planning and dynamic implementation, the initiatives identified in the strategy will be transformed into meaningful experiences that will benefit visitors and the local community and promote cultural enrichment and economic growth.

## 10. SOURCES

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