



# Deliverable 2.2: Summary Report on stakeholders' involvement

The City Municipality of Ljubljana, Slovenia, year 2021

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**SPOT (860744)** – Social and innovative Platform On cultural Tourism and its potential towards deepening Europeanisation

**Deliverable 2.2: Summary Report on stakeholder involvement – The City Municipality of Ljubljana, Slovenia, year 2021**

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## LIST OF ABBREVIATIONS

CT – Cultural tourism

CCI – cultural and creative industry

CzK – Centre for Creativity (*slo. Center za kreativnost*)

TL – Ljubljana Tourism (Ljubljana destination promoter and manager)

MOL – City Municipality of Ljubljana

MK – Ministry of Culture

MGRT – Ministry of Economic Development and Technology

P-B T – Place-based tourism

STB – Slovenian Tourism Board (national tourism promoter and manager)

## METHODOLOGY

Methodology for this activity was prepared by the work package lead partner in May 2021. Main idea was to engage the stakeholders via one or several workshops and discuss several topics as suggested by the work plan. However, due to the lack of interest (restart of the tourism activities after the coronavirus lock-down in 2021 and start of the summer holiday season), the workshop with stakeholders, which was planned for the June 23<sup>rd</sup> 2021 at the Biotechnical faculty - Department of Landscape Architecture, was cancelled. Instead, the University of Ljubljana, shorter UL, team organised 9 individual interviews with a variety of stakeholders involved in tourism/culture sector (see Appendix 1 for the list). Stakeholders (see Figure 1 and Figure 2) belong either to a private actor, such as commerce trade, or to a public institution, such as the Ljubljana Tourism, which is a delegated public institution of the Municipality of Ljubljana (MOL) for managing tourism development and promotion on local administrative level. Worth mentioning is also the fact that majority of the interviewees are residents of the City of Ljubljana as well. This gives the interviews' result another flavour and value since the situation in the cultural tourism sector was perceived also from the locals' point of view.

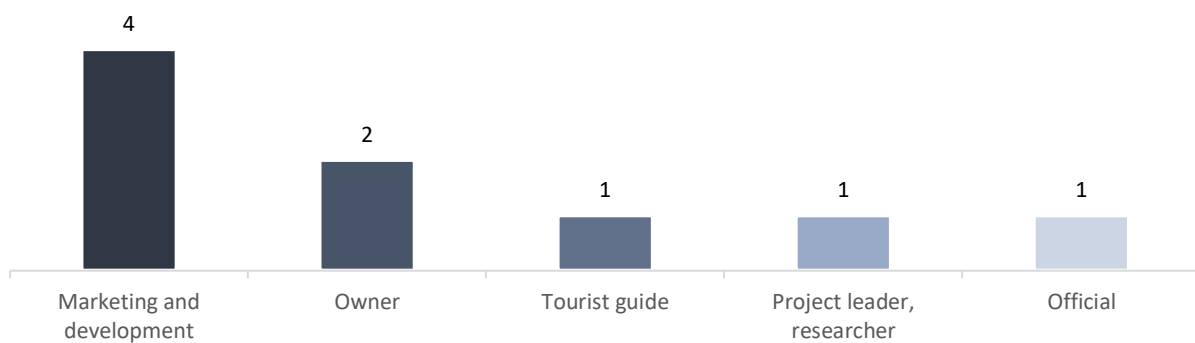


Figure 1: Number of interviewees based on their role in their organisations

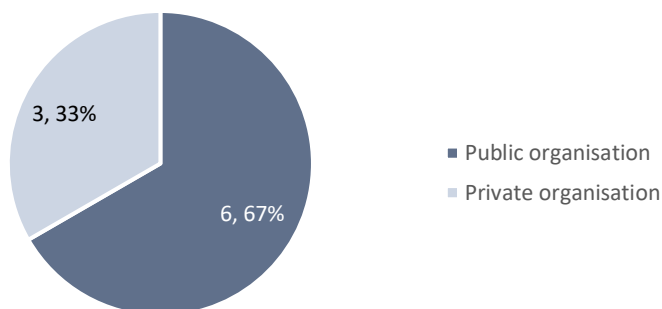


Figure 2: Number and share of interviewees based on the structure of their organisations

The semi-structured interview consisted of 12 questions on the topics of cultural policy, tourism governance, impact of pandemic onto the tourism in general and the stakeholders specifically, stakeholders' interaction and network, and place-based tourism as a research focus of UL team. The topics were depicted from the supplied list of general and case-study-specific questions according to the most relevant issues to be discussed for the City of Ljubljana. Questions (see Appendix 2 for Slovene version, and Appendix 3 for English version) were used as guidelines to discuss the themes according to the experience and knowledge of an interviewee. Two version were already formulated ahead: one for tourism suppliers and one for the tourism stores specifically. If some of the interviewees had deeper insights into development aspects of cultural tourism and its governance we posed sub-questions related to the subject, otherwise, we have refocused on areas more related to their expertise to continue discussion.

*Table 1: List of interviewed stakeholders*

<b>Interviewees</b>	<b>Organisation</b>	<b>Role</b>
SH 1	Public institution: museum or gallery in Ljubljana	Marketing and development
SH 2	Private business: local food and beverage store	Owner and head of sales
SH 3	Self-employed private business	Local "independent" tourist guide
SH 4	Public agency: Ljubljana Tourism (TL)	Marketing and development
SH 5	Programme of a public institution of the Museum of Architecture and Design, a supporting platform for CCIs – Centre for Creativity (The CzK Platform)	Project leader, researcher
SH 6	Public institution: museum or gallery in Ljubljana	Marketing and development
SH 7	Private business: shop with local products and souvenirs made by Slovenian artisans	Owner and head of sales
SH 8	Public agency: Slovenian Tourism Board (STB)	Marketing and development
SH 9	Public institution: Ministry of Culture	Official; expertise in cultural heritage

Five interviews were done in person, four took place on-line via the MS Teams application. Interviews were carried-out in the period from the 28<sup>th</sup> of June 2021 until the 20<sup>th</sup> of August 2021. They lasted from 30 min up to an hour and a half, depending on the interviewees' knowledge and expertise on the discussed subject. For example, tourist guides and other private individual actors working in the field of culture tourism were more involved in answering interview questions which often resulted in longer duration of the interview and more emotionally tainted discussions addressing variety of issues related to the sector. On the contrary, the representatives of the public institutions were not as directly or personally affected by the pandemic or any other current happenings from the culture/tourism sector and thus provided more objective picture of the situation. Analysis of the answers was done as ground text analysis. The answers are summarised according to the questions and guidelines provided for this project activity. For better illustration of the context, the exact quotes are provided, however, without personal affiliations of the interviewees. Instead, institutional affiliations are stated to indicate the institutional context instead.

## THEMES OF DISCUSSION

In this chapter we report the results of the stakeholders' engagements according to the main themes addressed by the interviewees. We also add occasional quotes to highlight the interviewees' opinions on the topic. A condensed version of the discussed themes is provided in the table of analytical matrix in the Appendix 4 of the report.

### 1. Pandemic (coronavirus)

The interviewees unanimously agreed that due to the corona pandemic crisis, there is a high uncertainty of the future ahead. During the lock-down most stakeholders needed to address similar impacts of the pandemic such as short-term closure of cultural institutions, limitation of visits, lack of foreign tourists and put more emphasis on the "safer" aspects of their offers, such as providing a no-contact service. On numerical scale, see Figure 3, four stakeholders perceived these impacts as positive, five as negative.

The measures they introduced included exploring new markets, focusing on domestic visitor, engaging visitors via social channels, developing digital cultural tourism offers and more (see Table 1). The representative of the Tourism Ljubljana even stated the pandemic was an immense opportunity for the development of the cultural tourism sector and investments in new innovative projects, as also observed by the representative of one of the museums or galleries in Ljubljana and the representative of Centre for Creativity, shorter CzK:

*"Many of our partners stated the pandemic opened their eyes in new ways of working. Many benefited as the lectures online (CT offer) meant less time was spent for the actual transport. Many of the partners said they will keep some forms of this hybrid system."*  
 – Representative of the Centre for Creativity

Table 2: List of impacts and measures by the stakeholders

<b>Impacts</b>	- Lack of live events
	- Weekly changing measures for safety regarding COVID-19 (changing numbers of max. visitors, opening hours, food and beverage safety, ventilation, indoor/outdoor events, etc.)
	- Preoccupation of visitors regarding the safety aspects of the offers
	- Financial debts due to always changing Covid-19 restrictions
	- Lower number of local buyers as local residents are leaving city centre
	- Decreased number of foreign (or domestic) tourists visiting the store, no foreign tourists
	- Cancelled guided tours
	- Short-term closure of cultural institutions and long-term closure of services such as restaurants, bars, etc.
	- Closure and limited access to cultural institutions, restaurants, bars, live events
	- Closure and limited access to offer due to lockdown
<b>Measures</b>	- Development of new products – virtual tours and apps
	- Refining existing products regarding safety aspects

<b>New products</b>	- Development of “tailor-made” tours, with emphasis safety and smaller numbers of tourists with specific interests (society and migration issues in Ljubljana, architecture from societal point of view etc.)
	Digitalization of cultural heritage (at the moment project of cultural heritage of Jože Plečnik) and designing virtual offer, especially for domestic visitors
	- Development of digital innovative cultural and more affordable offer, e.g. introducing a virtual tour with a 360-degrees view, option to call-in the local guide, quizzes and other gamification methods to increase interactivity aspect of the offer
	- New products for customers to return buying them (such as cosmetics)
<b>New marketing tools, targets</b>	- Focus on domestic tourists, local residents, B2B, visitors from schools and educational workers
	- Investment in marketing and digital engagement with tourists, omission of printed offers
	- Renovation of the on-line store
	- Exploring new online platforms to sell products (such as the Wolt service)
<b>Investments in infrastructure</b>	- Investments in development of tourist infrastructure, especially with the intention of expanding cultural offer from the city centre to less visited places of Ljubljana districts – concept of cultural districts (Moste, Šiška, Vič, Bežigrad)
	- Adapting online platforms to cater bigger audiences with the ability to watch a recording of a live event/course/training etc.
<b>Staying connected</b>	- Staying connected with other (cultural) tourism providers, also via the Tourism Ljubljana network of cultural institutions, ensuring information flow and more co-operation
	- Offering online courses and other professional education, such as organising and managing courses for individual entrepreneurs to become a Tourism Ljubljana licensed tourist guide of Ljubljana
	- Engaging more with local residents and artist in co-creation of a virtual exhibition

Furthermore, the representative of the Slovenian Tourist Board observed that not everybody took full advantage of this period in terms of digitalization, innovation and development. In her belief, this is due to the lack of courage and transparency to be bold and take risks.

The representative of one of the museums or galleries in Ljubljana also explained that the digitalisation of the CT offers to on-line platforms brought change of visitors’ structure, namely, a raise in younger generation of visitors as they are more inclined and skilled in using digital technologies. Moreover, he stated that the proactive and positive efforts in combining parallel online offer and a traditional exhibition engaged better with visitors and the local community. He recalled:

*“In the winter lockdown, as soon as the museum and galleries opened-up, while all the bigger shopping-malls were still closed, you could noticed a lot of young people coming to see exhibitions, not only for the exhibitions sake, but also as the galleries and museums’ indoors offered unique social spaces for young people to gather and socialise over some exhibit.”*  
 – Representative of one of the museums or galleries in Ljubljana

The stakeholders also agreed that during pandemic crisis period they have observed the increase of domestic visitors, local residents and increased interest in nature tourism. More negative perspectives were expressed by private organisations, such as local shop owners, which are dependent solely on the market income. Many of them even specialised in selling products to foreign tourists and thus suffered significant losses of the yearly income. Nonetheless, they have as well adapted to the newer circumstances by renewing their website shops, introducing new products for



which customers would be returning (cosmetics and food), engaged more visitors via social channels and carried out more B2B<sup>1</sup> selling.

In one case a negative opinion was expressed regarding the branding image of Ljubljana, which during the lockdown epitomize the tragedy of a touristic city destination, normally full of people (tourists), now empty as no one actually lives or creates in the city centre anymore:

*“Ljubljana is doing a lot in terms of its presentation and branding. It leaves little room for the local culture scene to thrive in this image tourism-wise. In return they lack the audience and non-institutional production spaces. The pandemic also showed that.”*

– Local tourist guide

Quite clear was also the statement from the representative of the Ministry of Culture, which stated that the pandemic highlighted the vulnerability of our strategic documents as they rigorously focus on increasing the profits from the tourism sector, increasing the number of tourists and days of visits, but lack the flexibility to adapt to current situations and happenings, and consequently, the downsizing.

To conclude this section, some memorable quotes about the coronavirus pandemic:

*“The pandemic chewed its way in every area of our lives. Everything nowadays is connected to the pandemic. Stop, amen, the end.”*

– Representative of one of the museums or galleries in Ljubljana (SH 1)

*“There is an anxious atmosphere and unrest, especially the uncertainty regarding a possibility of another closure of the country and sector. The perception of the situation, however, is much more tragic than it really is. People are overly affected and frightful.”*

– Representative of a local shop (SH 2)

*“Despite the Covid-19 pandemic, we have managed to preserve and upgrade some of the CT offer in Ljubljana to the digital networks. I do not think the development aspect of the CT was affected by the pandemic, moreover, it gave us time to focus even more on the investments and development of the sector.”*

– Representative of the Tourism Ljubljana (SH 4)

*“When the corona crisis struck we were faced with new challenges – to digitalise and implement offers such as lectures, counselling and courses on-line. In the process we learned that some forms of live and digital hybrids are much better, yielding great results as they are more time-efficient and affordable. The same was reported by many of our CCI partners from our partnership network.”*

– Representative of the Centre for Creativity (SH 5)

*“At one point we feared that if we move all of the content and offer of our museums and galleries to digital and on-line space, we and our visitors will start questioning if we then still need the actual exhibition spaces of the museums and galleries; if everything works so well on digital platforms. Then my co-workers reassured me by saying that even if you have really nice photographs of the Mediterranean Sea and beaches, you would still want to visit the seaside for yourself as you want to experience the atmosphere, the smell and feel of the sea and the authenticity of this environment, which digital platforms and photographs do not give.”*

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<sup>1</sup> B2B marketing is the process of one business marketing its products/services to another business. Business to business marketing is needed when one company's output is required for another company to maintain or improve its operations. (www.marion.com)

– Representative of one of the museums or galleries in Ljubljana (SH 6)

*“I think the corona pandemic made us stronger in the sense that before we were limited to foreign tourists, but now we are forced to specialise our offer more for a domestic customer. From now on our income will not depend solely on tourists’ expenditure anymore.”*

– Representative of a local shop (SH 7)

*“The pandemic era represents the biggest crisis for tourism sector in the history of tourism. No one was prepared for it. Congress tourism, as a part of the cultural tourism, will suffer the most consequences of the pandemic and it will be the last to regain its strength.”*

– Representative of the Slovenian Tourism Board (SH 8)

## 2. Policy formulation

In this section we present the results relevant for the governance of the cultural sector via the policies. More precisely, we were interested how and how well each of the governance levels (national, regional, local) steers the sector. The interviewees in general believe the local level of steering the development of cultural tourism in Ljubljana is noticeable the most. On frequent occasions the interviewees mentioned two institutions. Firstly, the Municipality of Ljubljana (MOL) as the main actor in developing CT, namely its Department for culture, and, secondly, the Ljubljana Tourism (TL), a public institution established by the municipality with the purpose of destination management, development and promotion. This activity does not cover only the municipality, but extend to the Ljubljana Urban Region as well. The third most frequently mentioned institution is the Slovenian Tourist Board (STB), an umbrella institution for promotion of Slovenian as European and global destination. STB is also an institution that manages and promotes Slovenian macro destinations and via different call distributes the funds, available for management and promotion of destinations in Slovenia.

Moreover, a dichotomy was evident between actors from a public sphere and private actors. On one hand, public institutions reported to work well in the local governance framework, such as participating in workshops for strategy development of the cultural tourism. On the other, actors from the private sector stated they were not included in any such activities. Furthermore, they believe the polices on the local level support centralisation and inclusion of only few of the elite institutions in the cultural (tourism) governance:

*“On the local level everything is centralised – The City Municipality of Ljubljana, Tourism Ljubljana – are financed by the same institution and this results in representation of Ljubljana with a very one-sided image of a brand identity and a capitalist idea of tourism as only profitable activity. On the long-term, this cannot be sustainable for the local people.”*  
– Local tourist guide

Many of the interviewees stated the national institutions are not communicating well top-down nor in between the sectors. Only few of the local institutions are thus eligible to apply for funds. This leads to poor transferability of the know-how, lack of digitalized cultural heritage and under-educated tourists guides which in return results in boring cultural offer that does not resonate well with the local residents nor visitors. The representative of the Centre of Creativity thus highlights the need for policies to support better the local initiatives in their endeavours:

*“CT is well managed in terms of strategic planning and envisioning a sustainable tourism – Slovenian Tourism Board and Tourism Ljubljana are doing a really great job regarding this – they are giving good guidance on the development of CT and connecting various tourism businesses; however, they could also support better local initiatives with their own ideas.”*  
– Representative of the Centre of Creativity

The representative of the Slovenian Tourism Board explained Ljubljana is known as a good example of an urban tourism in the context of Slovenia. True, she says, the offer could be digitalized more, there could be more interactivity for the visitor etc., however, the pivotal problems that should be addressed are to be sought elsewhere. She recalls:

*“The problem persists in the fact that the workers in culture sector should be the one who create and develop CT content and the marketing department should promote it. Currently, the marketers not only promote the CT offer but develops it as well. This leads to the promoters to be quite overloaded with work. There is not enough communication between the two sectors, a big gap of miscommunication. Moreover, sometimes it feels as if creating a CT content to be packaged into CT offer is beneath the workers in the culture sector.”*

Additional reflection of the national level of administration for steering the development of the CT was provided by the representative of the Ministry of Culture. He has named similar problems with the governance as the other interviewees. He stated the policy making and strategic documents lack the comprehensiveness to support better long-term decisions and to take better advantage of the market and investments into infrastructure etc. He pointed out Slovenian strategies on various governance levels in general are usually too rigid and outdated when it comes to implementation phase as by then they are based on 2-3 years old data and analyses. Thus, we should aim to be more flexible and responsive when it comes to tourism sector, since the market for it is developing really fast. Only in this way, the strategies will reflect the current state of the sector. He also stated:

*“Cultural tourism offer in Ljubljana starts when a tourist lands in Slovenia, flown by a non-Slovenian airline provider, since we do not have it anymore, and continues its journey by train to the capital and UNESCO City of Ljubljana. There he/she gets off at the main railway station, which is in a catastrophic state, and goes by foot to the city centre through Miklošičeva and Resljeva street. The whole journey should make a good impression on tourists, they notice these infrastructure gaps, mind you.”*

None of the interviewees mentioned any specific relevance of the regional level for steering the development of CT. All in all, we can conclude the local level to be the most relevant for governing the cultural tourism sector, followed by the national level and its policies on the topic.

### 3. Local engagement and local benefit

Although in this section we address the question “how the local residents will benefit from future developments”, we rely here on the answer, provided by the local tourism suppliers who provided different opinions. Many responded that there is no special focus on local community nor local residents as visitors, they are treated as any other visitor or customer:

*“We are creators. We specialise in designing products according to the aimed profile of visitors (nest-less pair, families etc), regardless if they are local residents.”*  
– Representative of one of the museums or galleries in Ljubljana

However, most of the interviewees stated this has changed due to the pandemic impacts where there was not inflow of foreign tourists and the CT providers were forced to focus more on marketing CT offer to domestic audience to compensate the loss of income.

The representative of the Tourism Ljubljana stated that the organisation includes local residents in tourism sector by conducting a survey with the local residents every two years to measure their satisfaction with the tourism development in Ljubljana. They also carry-out a project to raise awareness about the infrastructural investments that are financed by the profits from the tourism sector, e.g. collection of the local tourist tax.

Another example of engagement was provided by the representative of the museums of galleries in Ljubljana. He explained the organisation engages with local residents on a frequent basis even though their primary target is a foreign tourist which on average spends more. They pursue the following activities: they include the residents in the running projects by making them exhibition co-creators, they engage with elderly people to gather relevant stories for future thematic exhibitions, or invite local primary schools in thematic workshops under a larger ongoing exhibition (such as at the occasion of the 30<sup>th</sup> anniversary of the country's independency). They also announce frequent exhibition calls for local artists to participate in etc.

Some considerations were given also to the potentials of the CT offer outside Ljubljana city – Ljubljana region, and its promotion by including local communities. One interviewee believes the regional offer could be promoted better and more inclusively become part of the CT image of Ljubljana, as the current one seems to be one-sided:

*“There is no attention given to the local residents, we also have CT offer outside Ljubljana, in the Ljubljana region, however it is not promoted as is the Ljubljana centre. It does not belong in the main image of Ljubljana marketed the most. CT offer outside Ljubljana centre does not fit into this paradigm of existing and marketed brand of Ljubljana.”*

*– Local tourist guide*

An interviewee also highlighted the under-researched potentials of the cultural and creative industries (CCIs) in the context of CT. Besides being a micro-unit of the economic sector, it is estimated that the cultural and creative (CC) sector employs 7% of the Slovenian working population. To some extent many are also in fact local residents, which should be involved more in the development of CT tourism, according to the representative of the Centre for Creativity.

The representative of the Slovenian Tourist Board highlighted the current practice where the CT offer is predominantly developed on the basis of objective analytical measures and standpoints, rather than the participative process. In one such process, local residents could be included into every aspect of the cultural tourism development. However, she is of opinion the digitalisation will bridge the transparency of communication and make consensus about the policy more legitimate by considering all relevant stakeholders, visitors and residents in the process equally. Similarly, the representative of the Ministry of Culture expressed the need to have more diverse and interdisciplinary tourism sector which would lead to better CT offers.

To conclude, the local community does not benefit too much from the cultural tourism sector at the moment. Better and more inclusive approach is necessary to preparation and implementation of the cultural tourism strategies.

#### 4. Shared vision and co-operation

This section of report deals with a question if there is a common agreement about the objectives related to the promotion of cultural tourism. Thus, the interviewees were asked about their usual network of partners and project collaborators. Majority of the interviewees coming from a private sector explained they are not part of any larger stakeholders' networks, such as is the one led by Tourism Ljubljana. If there is any co-operation of these private organisations which income is solely market dependable, it is in line with their type of a CT offer, for example, a co-operation with product providers - artisans, business clients and fellow experts in the field. Although they have not so far participated in the large network, they have expressed a desire to be part of existing networks, such as the one led by the Tourism Ljubljana. Additionally, they would be interested to be more involved in future projects led by public institutions in tourism sector in order to develop and improve their knowledge and skills, exchange experiences, develop joint cultural tourism offer, network with others in the sector etc. (for more see Table 3).

On the contrary, the public organisations have more branched networks and established well-functioning co-operations. Many of them are recipients of financial resources and benefit from national incentives of the Ministry of Culture and/or the Ministry of Economic Development and Technology or are part of some on-going project, a co-financed programme (such are public agencies and some public cultural institutions) (see Table 3). Nonetheless, the majority of interviewees highlighted the importance of connecting relevant actors, communication, co-development and joining forces, especially in the upcoming projects of digitalization of the cultural heritage and its inclusion in the existing CT offer.

For future improvements, some of the interviewees suggested the existing network of Tourism Ljubljana should be expanded to incorporate as well the "smaller" actors in the private sector. Almost all of the interviewees unanimously agreed and commended the established network of partnership lead by the TL.

Considering the shared vision of the CT development, one of the interviewees stated that there is a general lack of communication between administrative bodies, responsible for tourism and culture, and also on the individual level between the actors. One interviewee observed an overall lack of courage and motivation to really be creative and to actually implement a vision stating:

*"We often marvel at what is foreign and do not appreciate ours. This also shows in our network." – Representative of one of the museums or galleries in Ljubljana*

One of the representatives of museums/galleries in Ljubljana provided us with the following success story of joining forces with fellow cultural institutions to attract domestic tourists in the new pandemic reality:

*"Last year we connected 10 museums and galleries under one ticket price of 10 EUR, which was never done in Ljubljana before. The aim of this action was to convince domestic tourists and local residents in a lockdown country to visit at least one of the institutions for this low price. By this we have given these institutions a chance to impress the local residents/domestic tourists with the offer and in return hope for them to come back some day and this time to be willing to pay a full price for a museum or gallery."*

Table 3: Quality and scope of co-operation of stakeholders

SH:	Co-operates with:	Aims of co-operation:	Quality of co-op.: *-lack of coop; 1-little coop; 2-coop is established; 3-coop is well functioning
<b>1; public organisation</b>	Municipality of Ljubljana	Founder, provider of resources	2
	Tourism Ljubljana	Strategic and local guidance, provider of resources	3
	Slovenian Tourist Board	Strategic management and promotion of cultural offer	2
	Ministry of Economic Development and Technology	MEDT as provider of resources	1
<b>2; private organisation</b>	Municipality of Ljubljana	No co-operation (no funding)	*
	Ministry of Economic Development and Technology	One-time co-operation (brochure – public tender; one-time public funding)	1
	Tourism Ljubljana	No co-operation	*
<b>3; private organisation</b>	Municipality of Ljubljana	No coop (lack of funding opportunities)	*
	Tourism Ljubljana	No coop (lack of supporting local cultural tourism offer in their promotion)	*
	ZRC SAZU (RC of the Slovenian Academy of Sciences and Arts: Institute of Culture and Memory Studies)	Lectures, guided tours	2
	FF (Faculty of Arts, UL)	Lectures, guided tours	2
	Pedagoški Inštitut (Educational Research Institute)	Lectures, guided tours	2
<b>4; public organisation</b>	Municipality of Ljubljana	Tourism Ljubljana is part of the Municipality of Ljubljana	3
	Ministry of Economic Development and Technology	Preservation of cultural heritage, co-funder of cultural institutions, development of new products and offer	3
	RDA of Ljubljana Urban Region	Promotion and development (including 25+ municipalities) in Ljubljana Urban Region	3
	Ministry of Economy	ME as provider of resources	2
	Cultural institutions	Development of new products, offer	3
	Affiliated entrepreneurs (Tourism Ljubljana)	Promotion and marketing of the SHs' work, offering courses and other support systems for guiding tourists in Ljubljana, SH as provider of resources	3

	licensed tourist guides)		
	Unaffiliated entrepreneurs, tourism companies (Urbana Vrana – tourism tours)	Promotion of their work by selling their products/ offers	1
	Professional public (ZVKDS: experts from the field of culture, tourism, cultural heritage)	Preparation of strategies on national or local level, projects (currently, digitalization of cultural heritage in Ljubljana)	3
<b>5; public organisation</b>	Museum of Architecture and Design	Umbrella institution, museum as provider of resources and production spaces	3
	Ministry of Economic Development and Technology	MEDT as provider of resources	2
	Cultural and Creative Industry's partnership network (26 institutions, from artisans, cultural workers to organisations such as ProstoRož, Odprte Hiše, Poligon)	Partners in research projects and participants at workshops, courses addressing creative and cultural sector in Slovenia, SH disseminating tenders for creative and cultural industry's project calls	3
	Tourism Ljubljana	Project partner in the upcoming project addressing cultural heritage – architecture of Jože Plečnik in Ljubljana	3
	Public institutions of cultural heritage and cultural tourism	Little coop. in connection to creative and culture (CC) sector and local communities	1
<b>6; public organisation</b>	Municipality of Ljubljana	MOL as provider of resources	3
	Tourism Ljubljana	TL as promoter and sometimes a project partner	2
	Ministry of Culture	MC as a project employer for the stakeholder	2
	Local residents and artists	Active co-creators of exhibitions	3
	Experts, such as the Institute for the Protection of Cultural Heritage of Slovenia (ZVKDS)	Project partner and consultant	2
	Other public and private C institutions	Little coop. – project partners during lockdown for united offer for an affordable ticket price	1
<b>7; private organisation</b>	Local artisans, companies and artists	Artisans as product providers for reselling	3
	Other private businesses in the tourism sector	No coop. – aim would be to develop a sustainable strategy and partnership for better and specialised offer	*

	Tourism Ljubljana	No coop. – aim would be to get better support and promotion	*
	Municipality of Ljubljana	Thematic path – “The path of bees” ( <a href="#">link</a> ) – wishes for more such partnerships	1
<b>8; public organisation</b>	Tourism Ljubljana	Project cooperation	3
	Product associations	SH as a product promoter	3
	Ministry of Culture	Communication, little co-operation	1
	Ministry of Economic Development and Technology	MEDT as provider of resources	2
<b>9; public organisation</b>	Ministry of Economic Development and Technology	SH involved in collaboration in discussions for strategies and other policy documents	2

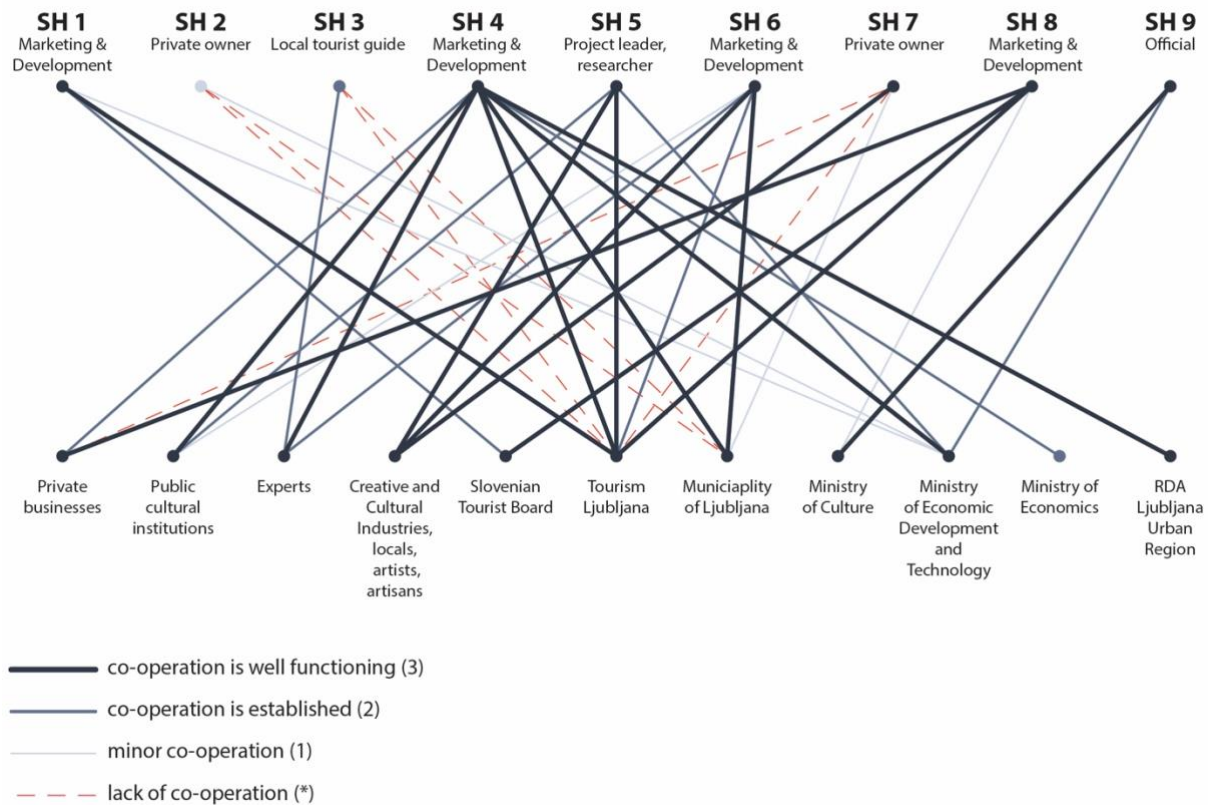


Figure 3: Diagram of co-operation links as stated by the stakeholders.

The most well-functioning co-operations was stated by the SH 4 (marketing and development), which also has unsurprisingly the most co-operations established (8), since the stakeholder does run a network of partnerships in the sector, similar as the following stakeholders: SH 6 (marketing and development; 5 connections), SH 5 (project leader, researcher; 4 connections) and SH 8 (marketing and development; 4 connections). All of the mentioned SHs are coming from a public sector. Least co-operations were reported by the SH 2 and SH 3 (each has only one connection), which also mentioned willingness to expand their network with other relevant actors in the tourism sector, especially the Tourism of Ljubljana and the City Municipality of Ljubljana (MOL) (Figure 4).



## 5. Infrastructure and policy mix

Under this theme the interviewees were asked to provide us with their opinions about the quality of (tourism) infrastructure and CT offer in Ljubljana. Regarding the infrastructure many of the interviewees observe Ljubljana as a destination with good proximity and accessibility to other renowned urban destinations such as Venice, Graz, Vienna and even the Croatian coastline. This gives Ljubljana a distinct advantage to have developed as a weekend city destination for cross-border tourists visiting the city predominantly by car. On the contrary, few of the interviewees pointed-out to the infrastructure gap for tourists visiting Ljubljana either by plane, train and even bus. On one occasion, the representative of the Ministry of Culture stated:

*“The main public infrastructure to travel to Ljubljana is really poor. It is a shame to not have any more our own domestic airline provider and to have both – the main central bus and train stations – in catastrophic conditions. It is quite disappointing for everyone, not just tourists.”*

Similarly, the representative of Slovenian Tourism Board pointed out that Asian tourists who contributed significantly to the increase of tourism inbound traffic in Ljubljana, had difficulties to directly land in Slovenia due to limited airline connections of the main Slovenian airport (Jože Pučnik airport).

Considering the transportation infrastructure within Ljubljana, the interviewees commented the quality and accessibility of public transportation, especially the “Kavalir”, a free-of-charge public transportation vehicle, which they found to be useful and frequently used not only by a variety of tourist but also by elderly residents as well since the city centre had been closed for motorised transportation.

Regarding the tourist flow Ljubljana started to struggle before the pandemic due to the high concentration of tourists in the city centre. Thus, the Tourism Ljubljana initiated the project of “cultural districts” outside the city centre with the intention of dispersing and expanding CT offer from the city centre to these newly established areas (districts such as Vič, Šiška, Bežigrad, Moste). The districts would be formulated around the already existing cultural offer in their core. She emphasized that with these measures the Tourism Ljubljana has not been interfering or implementing any new spatial interventions to the cultural districts, it is solely trying to revive and reveal local and place specific potential and offer with means of promotion and marketing (encouraging local character and its unique content). She emphasised this could be one of the ways of supporting local residents and the creative sector. In relation to this topic, one of the interviewees also pointed out to the loss of un-institutional production spaces for young workers and artists in creative sector as one of the over-tourism effects. He described Ljubljana as becoming more and more unfriendly and even hostile environment for many young people at the start of their career to work and afford living in Ljubljana.

Regarding the quality of CT offer in Ljubljana the interviewees highlighted increased focus on investments in digitalisation of the cultural heritage and CT offer on national and local levels. Although this has started before pandemic, the current situation according to some stakeholders, added even bigger pressure to speed-up the digitalisation of the cultural heritage and cultural tourism offer. Some of the interviewees were quite critical saying cultural institutions should have done more sooner, before the pandemic struck, which could have yielded less devastating results for the tourism sector. On one occasion it was also pointed-out the importance of the fact that the CT offer (supply) should be taken care of first and tourist demand will follow. This was addressed in terms of understanding the market circumstances, the innovation and work needed by the policy makers and local communities to work towards better quality CT offer. It was also emphasised that

local community should be the initiator and to call to a better presentation of their cultural heritage in the first place. The representative of the Centre for Creativity (CzK) provided an example:

*“The potentials of some destination or local area are usually not obvious. It takes time and many projects, such as one of the ProstoRož<sup>2</sup> in town Idrija example, where they are seeking local potentials with the residents and renewing infrastructure, services of public interest, not only for the local community to have better quality of living, but to address policy makers in developing a more sustainable and long-term strategies of development and thus to indirectly attract potential tourists in some distant future as well.”*

Altogether, the interviewees agreed that on one side the CT offer in Ljubljana is good and diverse, but on the other still has great room for the quality improvement. As the representative of the Ministry of Culture mentioned on many occasions, “everything is in a detail when presenting and being presentable to others” and provided the following example:

*“We are a UNESCO city, the Plečnik's works have just been listed on the UNESCO World Heritage List. So, we have a recognized elite heritage, including a beautiful kiosk by the same architect right next to the Tromostovje bridge – one of the most recognizable touristic landmarks in Ljubljana. Now walk around this kiosk. What do you notice? The kiosk is full of all kinds of advertisements, the garbage man leaves its equipment there at the back of the kiosk. He could, however, leave it elsewhere, but it is more practical behind the kiosk. In the immediate vicinity we can also notice several different sized bins - as large as possible, of course, so there is no need to empty them too often. Because of that everything around them smells horrible and sometimes they also leak profusely. And then we also have illuminated display boards, where any kind of promotional campaign is broadcasted 24 hours a day. And this is what I mean when I say we are failing at being presentable down to the last detail. I think we all are guilty and responsible for this, after all, it starts with the upbringing and education.”*

He continued with few remarks on the state of cultural heritage due to its relevance to the public. The following statement could not any better position the awareness of cultural heritage among public as it does:

*“We have 11 Michelin stars, of which we are very proud of. But do we know how many green stars we have for the culture? More than hundred, but no one knows this. We tried for 10 years for the selected works of the Plečnik's heritage in Ljubljana to be listed on the UNESCO World Heritage List, almost as long as Luka Dončić trained to become one of the best players in the basketball. We received this award, a gold medal so to speak, but there is very little talk in the media about this achievement.”*

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<sup>2</sup> ProstoRož is a non-governmental organisation and studio based in Ljubljana focusing on managing urban public space with an active participation of the local communities, and raising awareness on degraded and so-called »forgotten« urban areas.

## 6. Implementation of cultural tourism policies

National and regional policies can be completely relevant, but if the policies are not delivering effect on the ground, they are ineffective. We have investigated coordination of the public and private bodies involved and the existence of the necessary delivery mechanisms. The stakeholders in majority stated the key bodies for steering CT development in Ljubljana are public administrative bodies. On local level these are the City Municipality of Ljubljana and the Tourism Ljubljana and on national level the Slovenian Tourism Board. On many occasions most of the interviewees explained there was a lack of coordination, communication and cooperation between the administrations vertically and horizontally between the sectors, public agencies and private bodies. One of the interviewees also observes a strong centralisation of the public agencies and public sector on local level for which he believes is the reason for little heterogeneity, or less-known CT providers.

It was also mentioned by some of the interviewees that the national administration caters to the development of the CT with calls for only few of eligible candidates (such as grants from the European Regional Development Fund). The interviewees proposed to broaden the pool of eligibility to others by providing other/additional means of funding, concessions streamlining directly to private actors and individual workers in the CCI sector with more transparent and verifiable aims and measures in a call in order to diversify CT providers and offer in Ljubljana to various segments of tourists, their interests and budgets:

*“There is a variety of cultural heritage and culture in Ljubljana. However, the CT offer does not reflect that and does not take advantage of this well enough. Providers offer only things that are momentarily popular, and they do not segment the offer for a variety of different tourists.”*

*– Representative of the Ministry of Culture*

Those interviewees which are more aware of the implications of the administrative levels on the tourism sector, such as public institutions, stated that generally more efforts should be put into making a shift for better in the sector by the national governance. The representative of the Slovenian Tourism Boards observes current policy-making and its implementation as weak and not good enough compared to other European countries, especially in the context of cultural tourism. She addressed a handful of examples where the Strategy for the Sustainable Growth of Slovenian Tourism (2017-2021) had not been successfully implemented which had led to the current state of cultural heritage presentation and CT offer being under-developed. Moreover, she also pointed to the national strategy lacking fundamental national-wide efforts and aims. As an example of such a lacking objective she mentioned a pursue to increase the number of national intangible and tangible culture heritage objects to be listed on the UNESCO World Heritage List.

Regarding the regional governance of cultural tourism, it was mentioned some regional aspects have occurred, although Slovenia does not have an actual regional level of policy implementation. Meaning, the current tourism strategy identifies and segments Slovenia into 4 macro-destinations, each defined according to their specific geographical and cultural conditions for tourism development. Due to the identification of the four macro-destinations on the regional level the Ministry for Economic Growth and Technology was able to allocate considerable amounts of resources for digitalisation of the cultural heritage in 32 so-called subdestinations.

## 7. “Place-based tourism” as a new form of sustainable tourism

The last topic to report on is understanding of the place-based tourism. UL team is interested in identifying and evidencing new forms of urban sustainable tourism in Ljubljana. According to our research interests we have asked the interviewees to provide us with their opinions regarding “place-based tourism” and what they imagine this definition and type of tourism should/could be. A “place-based” development has been gaining attention in the past years as an approach in the field of regional territorial development. It entails a better integration and sustainable territorial development with the emphasis on community-led and bottom-up development approach that is evident in a wide array of policy documents put in place by the EU, such as the Cohesion policy and Territorial Agenda.

According to the opinions and descriptions from the interviewees, the term “place-based tourism” in majority of answers represents some sort of geographical, location specificity of a destination, which is not necessarily confined only to urban destinations and their prevailing urban and cultural type of tourism. True, the Slovenian translation of the term might have been translated more ambiguously or too literally – “lokacijsko-specifičen turizem”. However, the answers still show the interviewees’ image of the term to relate place-based to a sustainable type of tourism, one that has more relevance and connection to the local communities.

Answers/quotes to the question “What do you imagine under a term “place-based tourism?” were following:

*“I imagine different people with different interests. For example, for our offer a specific type of tourist would be interested in, not just everyone. I think for Slovenia this already shows in our strategic policies – macro-destination regions which are defined and dependent by specific conditions of the locality (wine, spa, mountains etc). This way also the CT providers have good knowledge basis of what their macro-destination region aims at and are provided with guidance for developing their own P-B offers. I think STB is doing really good job at this.”*

*– Representative of one of the museums or galleries in Ljubljana (SH 1)*

*“Slovenia has different geographical areas which have specific conditions for the growth and production of a quality local product and this could be considered as P-B T. However, I believe that Slovenia is too small of a country for such division and should be treated more comprehensively. For this to happen we need to communicate and connect more.”*

*– Representative of the local shop (SH 2)*

*“I think the term highlights tourist/visitor as an equal member of the society he/she is visiting, which implies that he/she bears the same responsibilities as does every members of the society, regardless of their cultural background, and he/she respects it. In terms of the CT offer – I believe it focuses on local specifics of Ljubljana and its true identity. The question however is still, what is the city’s true identity ... Nonetheless, I believe LJ has potential and conditions to develop P-B T. For example, as a P-B T offer I imagine bicycling from city centre along the river Sava to Savlje, spending an afternoon there on some local eco-farm, eating local food, having picnic by the river and discussing with tourists the proximity of Ljubljana urban city to rural areas and nature. The same with Ljubljana sailing from city centre to Ljubljana Marshes. Also a good example could be a bicycle ride to the Fužine neighbourhood one of the largest ones in Ljubljana or other Ljubljana district, such as Litostroj in Šiška. Do you know there is this local bar, that roasts a whole pig every weekend? The tourists would go mad for this kind of unique offer - bicycling from city centre to this district, having pork meat and continuing outskirts to visit some Fire Brigade’s Festivity. I think this is our advantage, this is what tourists want, also locals could be more involved in these activities. Maybe this is not so much urban tourism anymore, but it is more intertwined with the specifics of the locality. This is what makes the*

*touristic experience memorable, unique and unrepeatabe. Just imagine Tourism Ljubljana putting up on their website a list of every location of the Fire Brigade's Festivities in the Ljubljana region ..."*

*– Independent local tourist guide (SH 3)*

*"Place-based tourism could be perceived as what we are currently planning on doing more with the concept of cultural districts located in the districts of Šiška, Vič, Bežigrad, Moste and other existing alternative scenes (Metelkova), where the aim is to not interfere with any kind of spatial intervention or aspect of changing the functioning or the look of the district, in order to preserve its autonomy, authenticity and uniqueness. The aim is to encourage reviving and revealing a truly local and place specific offer by means of promoting, marketing and co-funding the culture districts, side by side with local residents and producers. To reveal its local character and the culture districts' own content."*

*– Representative of the TL (SH 4)*

*"I would say that P-B T is a type of tourism where you learn about a certain location and it is a direct opposite of a mass tourism and touristic consumption. A P-B tourist is interested in learning about local specifics, local community and seeks specific offers of that locations, such as architecture, sport, art, food, fashion etc. An example is open art studios for tourists to directly buy an art piece from the local artist at his studio. I think P-B tourism could benefit more if we tried to learn more about it, seek good practices, invest in pilot projects and thus promote it better via tourism agencies. I think P-B T is a fun and interesting type of tourism as it can offer so much diversity and cater to a variety of specific tourists' tastes.*

*– Representative of the CzK (SH 5)*

*"I think P-B T builds on specifics of the location, destination and it results in offers that benefit not only to tourists and tourism businesses but also to local community – there must be a harmony between the actors so that Venice as a bad example don't happen again. I believe we are on a path to a more sustainable tourism as a P-B T is. Currently, I think the prices are more expensive and are not suitable for local residents which was evident also in the corona lockdown during which the city was empty except for the local residents, however prices stayed the same. I think we should aim for a more sustainable tourism to attract more domestic tourists. For example, last year we connected 10 museums and galleries under one ticket for a price of 10 EUR. The aim was merely to convince domestic tourists and local residents to visit at least one of the institutions for this low price and by this to give the institutions a chance to impress them with the offer and in return in the future domestic tourists will come back and this time they will be willing to pay a full price for a certain museum or gallery."*

*– Representative of one of the museums or galleries in Ljubljana (SH 6)*

*"I think P-B T is a type of tourism where CT offer reflect the identity of a specific location and these can be located/experienced only at that specific location and nowhere else."*

*– Representative of the local shop (SH 7)*

*"A place-based type of tourism as a principle of a development we already have in Slovenia. In 2014 we defined this type of development as one where you valorise a cultural offer in order to assess its suitability for a certain place to have memorable, meaningful, once in a lifetime and authentic experiences. To include the "sense of place" and to develop the offer in a more contemporary way and intriguing way. We have developed this type of tourism under the signature brand "Slovenia Unique Experience" which offers 5-star luxury experiences for individuals or smaller groups. To develop this kind of offer, one must follow and meet 40 criteria that mark the quality of such offer, such as the example of the "Moustache Tour"."*

*– Representative of the Slovenian Tourism Board (SH 8)*

“Place-based tourism should entail every aspect of the place. I would say it should encompass the genius loci of the place and to have a harmonious balance and sustainability of all the uses of the area. I think the example of such tourism is the main market by the architect Jože Plečnik as it builds on the boutique aspect of the place and considers all the users and uses of the area from local residents and various segments of tourists, to the commerciality and environment etc. It is a type of a sustainable tourism.”

– Representative of the Ministry of Culture (SH 9)

## OPPORTUNITIES AND BARRIERS

In this chapter we list the main identified opportunities and barriers for the cultural tourism development according to the statements of the interviewees. The interviewees were not explicitly asked to elaborate on them, therefore the list covers only a general accumulation of all the statements.

### Opportunities

In the Table 3 we have listed 14 opportunities identified in the statements of the interviewees. All of the interviewees (9) have identified in one point or another that **Slovenia and Ljubljana have great legacy and cultural heritage which could be further explored in a more sophisticated and contemporary way**. Almost all interviewees (8) have recognised opportunities such as **innovation in developing and refining CT offer and products, focus on marketing, domestic visitors and local residents**. Majority of the interviewees (7) sees opportunity in the fact that **Ljubljana has good accessibility to other touristic destinations, such as Vienna, Trieste, Venice and Croatian coastal destinations** and a development opportunity, since they see **tourists visiting Ljubljana are motivated to experience more authentic cultural offer**.

Table 2: Identified opportunities

Opportunities	SH 1	SH 2	SH 3	SH 4	SH 5	SH 6	SH 7	SH 8	SH 9
_ Innovation in developing and refining CT offers and products	x	x	x	x	x	x	x	x	
_ Focus on marketing	x		x	x	x	x	x	x	x
_ Focus on domestic visitors, local residents	x	x	x	x	x	x	x	x	
_ Good accessibility and connections to other T destinations (Vienna, Trieste, Venice, Croatia sea destinations)	x	x	x	x	x	x	x		
_ Ljubljana is small and has a good mixture of nature, experiential <sup>3</sup> , architecture and other culture tourism offers	x		x		x	x	x		x
_ Connecting with local producers (culinary, culture)		x		x	x	x	x		
_ Potential for more promotion of Ljubljana districts and rural outskirts			x	x			x	x	x
_ Tourism demand for more meaningful experiences			x	x		x	x	x	x

<sup>3</sup> Experiential tourism entails experiencing destination in a more profound way. It is opposite to superficial activities, tourists are engaged in more memorable and authentic experiences.

_ Attracting young creative and motivated individuals- generations could be included more in the CT offer and its development	x		x	x	x	x			
_ Educating tourism providers, individual entrepreneurs							x	x	
_ Growing and establishing Creative and Culture sector - 7% of the working population in SI is employed in the Creative and Culture sector								x	
_ Tourism demand for more authentic offer				x	x	x	x	x	x
_ Slovenia and Ljubljana have great legacy of cultural heritage which could be explored more in a sophisticated and contemporary way	x	x	x	x	x	x	x	x	x
_ Ljubljana's strategic planning and envisioning a sustainable tourism can serve as a good example to other Slovenian city destinations	x						x		x

## Barriers

In the Table 4 we accumulated 30 barriers for cultural tourism development reported in the interviews. The barrier that was expressed by most of the stakeholders (6 interviewees) is **lack of co-operation between public and private sector**. Other barriers mentioned by many (5 interviewees) were **poor communication top-down, lack of courage/motivation in the cooperation network to succeed in joint efforts or making a change, lack of eligible calls for projects, lack of knowledge and education about local potentials, especially cultural heritage, underestimating tourists' interests, insufficient involvement of (public) cultural institutions in different levels of tourism development and a general lack of motivation and coordination on national level of governance**.

Table 4: Identified barriers

Barrier	SH 1	SH 2	SH 3	SH 4	SH 5	SH 6	SH 7	SH 8	SH 9
<b>1. State of cultural tourism offer</b>									
_ Uncertainty of the future due to the pandemic	x	x	x					x	
_ Lack of knowledge and education about quality local products and producers (food, culture) and cultural heritage			x	x		x	x		x
_ Lack of motivation in private sector for developing CT, making a change	x	x						x	x
_ Focus on consumption tourism – not sustainable on the long-term or for the local residents				x		x		x	
_ Identity crisis of Ljubljana as it is only a two-day destination, trapped between Trieste, Venice and Zagreb – accommodating to higher and elite tourism				x					
_ Underestimating tourists' interests and knowledge	x			x			x	x	x
_ Inaccessible or unknown CT offer due to the lack of digitalisation					x	x		x	
_ Lack of data and under-researched potentials on existing CCI providers and CC sector in context of CT						x			
_ The knowledge of our CH is lacking, we have under-educated tourist guides, receptionists and informants								x	x
<b>2. Tourism governance on different administrative levels</b>									
_ Poor communication from top-down in the administrative vertical	x	x				x		x	x

_ Lack of eligible calls for projects and resources	x	x	x	x	x	x
_ Strong centralisation of the institutions on the local level steering tourism in Ljubljana		x	x			x
_ Insufficient involvement of (public) cultural institutions in different levels of CT development	x		x	x	x	x
_ Longer decision processes with some of the public C institutions						x
_ No umbrella organisation to represent and market all the CT offer on national level						x
_ Lack of motivation on national level, lack of national coordination – Ministry of Culture and Ministry of Economic Development and Technology to make a change for the better in developing CT – example: there is no strategic plan on how to increase the number of cultural to be listed on the UNESCO list	x		x	x		x x
<b>3. Tourism strategies</b>						
_ Branding image of Ljubljana is one-sided and does not include a variety of other CT offers, which are not in-line with the promoted image of the destination		x	x		x	
_ Trivial narrative of some of the CT offers, maintenance of the consumption experience of the tourism sector			x		x	x
_ Strategies do not target well the main tourists – the one day or less tourists and domestic visitor						x x
_ We lack comprehensiveness in our strategic policy-making and decisions						x x
_ The strategies on various levels are usually too rigid and outdated when it comes to the implementation phase						x x
<b>4. Tourism infrastructure</b>						
_ Outmigration of the middle class from the city centre		x	x			
_ Lack of un-institutional production spaces for young creative force			x	x	x	
_ Lack of awareness of local residents about use of tourism funds (investments to infrastructure from the income of tourist taxes)				x	x	x x
_ Poor transportation infrastructure						x
<b>5. Co-operation of tourism providers</b>						
_ Lack of courage/motivation in the cooperation network to succeed in joint efforts	x	x			x	x x
_ Lack of co-operation between public and private sector		x		x	x	x x
_ Lack of cross-sectoral communication and public-private cooperation						x
_ A communication gap between workers in culture and tourism promoters in developing a CT offer, lack of common grounds - “inadmissible commercialization of the culture”						x
_ The CT providers lack interdisciplinarity and do not connect with each other						x



## CONCLUSION

The interviewees highlighted several issues regarding the state of art and the future development of cultural tourism on local and national level. Hereby, we are summarising their thoughts and concluding our cultural tourism governance study, based on the stakeholders' input.

In the period of the **pandemic crisis** many of the stakeholders adapted to the new realities and introduced measures by shifting their **focus onto domestic visitor, digitalising/redeveloping their offer online, exploring new markets and engaging visitors via the social channels**. Autonomously they agreed that due to the pandemic there is a high uncertainty of the future ahead for tourism sector.

In general, the interviewees pointed to the **local level of governance as one which predominantly steers the development of the cultural tourism in Ljubljana. Namely, the two public administration institutions: the City Municipality of Ljubljana and Ljubljana Tourism – destination management and promotion institutions**. The third most influential for development the stakeholders recognized the Slovenian Tourist Board as an umbrella and leading institution for tourism development and promotion on national scale. Noticeable was a division of cooperation amongst the interviewees coming from either a private or public sector. Interviewees coming from a public sector reported to work well with higher levels of administration while the interviewees from a private sector reported poor communication top-down and low availability of eligible calls for funding. The attention was also brought to local initiatives and the **need for policies to support local communities and their endeavours in the tourism sector**, especially the local cultural and creative industries which are often working at the intersections of various fields of economy. Few of the interviewees addressed the **need for a better cooperation and communication between the culture and tourism sector**. Currently there seems to persist scepticism, lack of confidence and unwillingness of the two sectors to join efforts in creating a cultural tourism offer and to promote it. Considerations were also given to **the strategies of the national levels and their lack of comprehensiveness to reflect actual state of conditions and for measures to successfully impact the addressed issues**.

Some of the interviewees believe there is **too much attention given to the promotion of the boutique tourism in the centre of Ljubljana** which leads to exclusion of other segments of tourism in the city and wider area and results in only a partial involvement of local communities in the sector. Nonetheless majority of the interviewees have an **optimistic view on the future of digitalising cultural heritage and cultural tourism offer**. Many believe digitalisation will bring new fresh perspectives on experiencing cultural heritage, facilitate new connections with tourists and overall provide for more transparency in communication with local communities to be better included in the tourism development processes.

Considering the interviewees' network of partners and project collaborators, **majority of the interviewees from a private sector explained they are not part of any bigger networks, such as the one which is led by the Ljubljana Tourism**. If there even is any co-operation of these private organisations they are very specific and in line with their type of a cultural offer (co-operations with product providers - artisans, business clients and fellow experts in the field). They did however emphasise the desire to be involved in such larger networks and activities supported by the TL. It was mentioned the sector lacks the flow of communication between administrative bodies and also in between the individual actors where there is as well lack of courage and motivation to be creative and to follow a vision of success. However, majority of the interviewees commented the network of actors led by the TL. **All of the interviewees highlighted the importance of connecting relevant**

**actors, having an open communication, co-development and joining forces**, especially in the upcoming projects of digitalization of the cultural heritage and its inclusion in the CT offer.

Regarding the quality of the infrastructure within and to Ljubljana **many of the interviewees observes Ljubljana as a destination with good proximity and accessibility to other urban destinations which gives Ljubljana a distinct advantage to have developed as a weekend city destination for cross-border tourists visiting Ljubljana by car. However, few of the interviewees pointed to a different perspective for tourists visiting Ljubljana either by plane, train or bus as the national airport has limited airline connections to other destinations and the current bus and train station in Ljubljana is in a poor state.** Considering the infrastructure within Ljubljana the interviewees have positive remarks, some have pointed to the upcoming **projects of investing in “cultural districts” outside the city centre with the intention of dispersing and expanding CT offer from the city centre to the city’s districts** (districts such as Vič, Šiška, Bežigrad, Moste) and thus to also support local creative field, artists and communities. Regarding the quality of CT offer in Ljubljana the interviewees on general highlighted again the increasing focus on investments in digitalisation of the cultural heritage and CT offer on national and local levels in recent years, especially considering the current situation of the corona pandemic which, according to some of the stakeholders, added an even bigger pressure to speed-up the digitalisation of the CH and CT offer.

On many occasions **many of the interviewees emphasized a lack of coordination, communication and cooperation vertically between the administrations and horizontally between the sectors, public agencies and private bodies.** It was also mentioned by some of the interviewees that the **national level of administration caters to the development of the CT with calls for only few of eligible candidates (such as grants from the European Regional Development Fund).** It was proposed to broaden the eligibility to other (smaller) actors in the sector by providing additional means of funding, concessions to be streamlining directly to private actors and individual workers with more transparent and verifiable aims and measures. Interviewees are more aware of the implications of the administrative levels on the tourism sector, which stated **there should be more effort put by the national governance to make a shift for better in the sector.**

The last theme of the interviews was given to the question of new forms of sustainable tourism, **thoughts on “place-based” tourism**, which has been gaining attention in the last years as a development approach in the field of regional territorial development. According to the opinions and descriptions from the interviewees, **the term in majority of answers represents some sort of geographical, locational specificity of a destination, which is not necessarily confined only to city destinations and their prevailing urban and cultural type of tourism. The answers also revealed the interviewees’ image of the term to support a more sustainable type of tourism, one which has more relevance and connections with local communities for local communities.**

According to the discussed themes of the interviews the UL team accumulated and identified 14 opportunities and 30 barriers the interviewees highlighted at one point or another. The opportunity recognised by all nine interviewees is that ***Slovenia and Ljubljana have great legacy and cultural heritage which could be explored in a more sophisticated and contemporary way***, while the barrier recognised by a majority of the interviewees (6) is ***the lack of co-operation between public and private sector.***

## Appendix 1: Guidance for the interviews (SI)



**SPOT: WP2 – kulturni turizem v Ljubljani**  
**Vprašanja za intervjuje z deležniki, junij-julij 2021**  
Manca Krošelj, Naja Marot, Univerza v Ljubljani

Pozdravljeni, hvala za vaš čas in pripravljenost za sodelovanje na tem intervjuju. Da orišem ozadje in motive za ta intervju, naj povem, da poteka v okviru projekta SPOT: *Inovativna družbena platforma za kulturni turizem in njen potencial za krepitev evropeizacije*, ki je financiran iz programa Horizon 2020. V projektu sodeluje 15 raziskovalnih inštitucij iz različnih evropskih držav, vsaka s svojim primerom *obravnave*, bodisi mesta ali regije. Mi, Biotehniška fakulteta pod okriljem UL, raziskujemo nove oblike kulturnega turizma na primeru Ljubljane, bolj natančneje – *lokacijsko specifičen turizem*, ki je zaenkrat še dokaj neraziskan pojem, a vendar menimo, da že nakazuje nove smernice v razvoju kulturnega turizma. Ker smo s projektom pričeli v letu 2019, v času pred COVID-19, je glavni namen intervjuja poglobiti in razširiti naša razumevanja trenutnih strateških usmeritev in delovanja kulturnega turizma (upravljanje, financiranje) ter novih oblik kulturnega turizma v Ljubljani z vašega gledišča, izkušenj in mnenj. Vseeno pa se projekt odziva tudi na trenutno situacijo, zato bi imeli nekaj vprašanj tudi v zvezi s trenutno koronavirusno krizo in njenim vplivom na kulturni turizem.

Ali se strinjate s snemanjem intervjuja?

Vaši odgovori bodo uporabljeni izključno v interne namene – torej, da se mi bolje seznanimo z vašimi pogledi in izkušnjami na temo kulturnega turizma v Ljubljani.

Material:

- SPOT in MESTUR zloženka
- SPOT newsletter I
- WP1 poročilo anket 2020 s slovenskim povzetkom
- Brezplačne vstopnice za MGML (uporabno do 31. 7. 2021)

### VODILA ZA TURISTIČNE PONUDNIKE

1. V zadnjem letu in pol se je na področju turizma veliko spremenilo. **Kako bi ocenili trenutno stanje kulturnega turizma v Ljubljani?** *Podvprašanja: je v zadnjem letu in pol prišlo do kakšnih sprememb (ponudbe, delovanja institucij, itd.)? Če da, katerih.*

2. **Kateri dejavniki poleg pandemije trenutno še vplivajo na razvoj kulturnega turizma v Ljubljani?**

3. Na upravljavskem področju se v zadnjem letu pojavljajo veliki pritiski na sektor kulture. **Kakšna je glede na vaše mnenje vloga posamezne upravljavske ravni (nacionalne, regionalne, lokalne) pri usmerjanju kulturnega turizma?** Kdo konkretno so tisti **deležniki** (politike, inštitucije, zasebniki, NVO), ki po vašem mnenju **predstavljajo vodilno – gonilno silo za razvoj kulturnega turizma na ravni celotne Slovenije in na lokalni ravni na primeru Ljubljane?** *Podvprašanje: Kako bi opisali razmerje med sektorjema kultura in turizem?*

4. Razvoj in delovanje kulturnega turizma usmerjajo različne politike, npr. Strategija trajnostne rasti slovenskega turizma, 2017-2021, Strategija razvoja turistične destinacije Ljubljana in Ljubljanska regija 2021-2027 ali/in Strategija razvoja kulture v mestni občini



SPOT



Ljubljana 2020-2023 z usmeritvami do leta 2027 (predlog za javno razpravo)? **V kolikšni meri in kako te politike vplivajo na vaše delovanje? Ste bili vključeni/se vključujete v njihovo pripravo?**

5. Ponudba na področju kulturnega turizma se v veliki večini financira iz javnih sredstev. **Ali ta trditev drži? Za katera sredstva konkretno gre? Podvprašanje: Ali Ljubljanski grad kot ponudnik koristi še kakšen drug vir financiranja?**

6. Predlagani Regionalni razvojni program za Ljubljano (RRA LUR), MOL in navsezadnje tudi državni Načrt za obnovo in okrepitev načrtujejo izboljšavo turistične infrastrukture, digitalizacijo in podporo kulturnemu in turističnemu sektorju. **Kako ocenjujete trenutno kakovost turistične infrastrukture v Ljubljani in kako turistične ponudbe? Katere izboljšave bi predlagali?**

7. V Ljubljani obstaja mreža deležnikov s področja kulturnega turizma, ki jo vodi Turizem Ljubljana. **Kako bi ocenili delovanje te mreže? Podvprašanja: S kom in kako dobro sicer sodelujete pri vašem delu? S kom bi po vašem mnenju še morali sodelovati?**

8. Pandemija je za dlje časa ohromila turistični sektor. **Z vašega stališča, kako ste/so ponudniki na področju kulturnega turizma prilagodili ponudbo glede na COVID-19 razmere? Podvprašanje: prilagoditve turistične ponudbe, prilagoditve delovanja zavoda, prilagoditve sodelovanja z drugimi ponudniki, inštitucijami, partnerstva?**

9. Je prilagojena ponudba prinesla tudi kakšne pozitivne izkušnje, npr. povečano povpraševanje, nove ciljne skupine obiskovalcev (domači/tuji turisti)? **Boste katero od teh prilagoditev obdržali tudi po koncu krize? D/N (katere: \_\_\_\_\_)**

10. Projekt SPOT se zanima za trajnostnejše oblike kulturnega turizma, ki ustrezajo potrebam lokalnega prebivalstva in izboljšujejo kvaliteto življenja tistim, ki živijo v neposredni bližini – centru – večjih turističnih znamenitosti in ponudb. **Kakšna je torej vloga lokalnega prebivalstva pri oblikovanju turistične ponudbe in razvojnih usmeritev kulturnega turizma v Ljubljani? Kako se jih vključuje in upošteva v procesih sooblikovanja strateških odločitev?**

11. V projektu SPOT bi radi raziskali novo vrsto turizma, ki ga z angleškim izrazom imenujemo »place-based tourism« oziroma v prevodu »lokacijsko specifičen turizem«. **Kaj si vi predstavljate pod tem izrazom?**

*Podvprašanja: Bi lahko izpostavili kakšen dober primer lokacijsko specifične ponudbe/ doživetja? Lahko je tudi primer iz drugod po Sloveniji ali iz tujine.*

Bi za konec radi še kaj dodali?

## SPOT



### VODILA ZA TURISTIČNE PONUDNIKE - trgovine

1. V zadnjem letu in pol se je na področju turizma veliko spremenilo. **Kako bi ocenili trenutno stanje kulturnega turizma v Ljubljani?** *Podvprašanja: je v zadnjem letu in pol prišlo do kakšnih sprememb (ponudbe, delovanja institucij, itd.)? Če da, katerih.*

2. **Kateri dejavniki poleg pandemije trenutno še vplivajo na razvoj kulturnega turizma v Ljubljani?**

3. Na upravljavskem področju se v zadnjem letu pojavljajo veliki pritiski na sektor kulture. **Kakšna je glede na vaše mnenje vloga posamezne upravljalvske ravni (nacionalne, regionalne, lokalne) pri usmerjanju kulturnega turizma?** Kdo konkretno so tisti **deležniki** (politike, inštitucije, zasebniki, NVO), ki po vašem mnenju **predstavljajo vodilno – gonilno silo za razvoj kulturnega turizma na ravni celotne Slovenije in na lokalni ravni na primeru Ljubljane?** *Podvprašanje: Kako bi opisali razmerje med sektorjema kultura in turizem?*

4. Razvoj in delovanje kulturnega turizma usmerjajo različne politike, npr. Strategija trajnostne rasti slovenskega turizma, 2017-2021, Strategija razvoja turistične destinacije Ljubljana in Ljubljanska regija 2021-2027 ali/in Strategija razvoja kulture v mestni občini Ljubljana 2020-2023 z usmeritvami do leta 2027 (predlog za javno razpravo)? **V kolikšni meri in kako te politike vplivajo na vaše delovanje? Ste bili vključeni/se vključujete v njihovo pripravo?**

5. Ponudba na področju kulturnega turizma se v veliki večini financira iz javnih sredstev. **Ali vi za svoje delovanje tudi koristite sredstva javnih razpisov, npr. EU? Če da, za katera sredstva konkretno gre?**

6. Predlagani Regionalni razvojni program za Ljubljano (RRA LUR), MOL in navsezadnje tudi državni Načrt za obnovo in okrepitev načrtujejo izboljšavo turistične infrastrukture, digitalizacijo in podporo kulturnemu in turističnemu sektorju. **Kako ocenjujete trenutno kakovost turistične infrastrukture v Ljubljani in kako turistične ponudbe? Katere izboljšave bi predlagali?**

7. V Ljubljani obstaja mreža deležnikov s področja kulturnega turizma, ki jo vodi Turizem Ljubljana. **Kako bi ocenili delovanje te mreže? Ste trgovine z umetniškimi, oblikovalskimi suvenirji vključene vanjo ali ste kako drugače stanovsko organizirane?** *Podvprašanja: S kom in kako dobro sicer sodelujete pri vašem delu? S kom bi po vašem mnenju še morali sodelovati?*

8. Pandemija je za dlje časa ohromila turistični sektor. **Z vašega stališča, kako ste/so ponudniki prilagodili ponudbo glede na COVID-19 razmere?** *Podvprašanje: prilagoditve turistične ponudbe, prilagoditve sodelovanja z drugimi ponudniki, partnerstva?*

10. Je prilagojena ponudba prinesla tudi kakšne pozitivne izkušnje, npr. povečano povpraševanje, nove ciljne skupine obiskovalcev (domači/tuji turisti)? **Boste katero od teh prilagoditev obdržali tudi po koncu krize?**



11. Projekt SPOT se zanima za trajnostnejše oblike kulturnega turizma, ki ustrezajo potrebam lokalnega prebivalstva in izboljšujejo kvaliteto življenja tistim, ki živijo v neposredni bližini – centru – večjih turističnih znamenitosti in ponudb. **Ali so med vašimi strankami tudi lokalni prebivalci oziroma kako sodelujete z lokalnim prebivalstvom?**  
*Podvprašanje: ste tudi vi mnenja, da turizem osiromašuje kakovost življenja lokalnih prebivalcev v starem mestnem jedru Ljubljane?*

12. V projektu SPOT bi radi raziskali novo vrsto turizma, ki ga z angleškim izrazom imenujemo »place-based tourism« oziroma v prevodu »lokacijsko specifičen turizem«. **Kaj si vi predstavljate pod tem izrazom?**  
*Podvprašanja: Bi lahko izpostavili kakšen dober primer lokacijsko specifične ponudbe/ doživetja? Lahko je tudi primer iz drugod po Sloveniji ali iz tujine.*

Bi za konec radi še kaj dodali?

## Appendix 2: Guidance for the interviews (ENG)



**SPOT: WP2 – Cultural Tourism in Ljubljana**  
**Guidelines for interviews, junij-julij 2021**  
Manca Krošelj, Naja Marot, University in Ljubljana

Hello, thank you for your time and willingness to participate in this interview. To outline the background and motives for this interview – it takes place within the project SPOT: Innovative social platform for cultural tourism and its potential for strengthening Europeanization, funded by Horizon 2020. The project involves 15 research institutions from different European countries, each with its own case, either a city or a region. We, the Biotechnical Faculty under the auspices of the UL, are researching new forms of cultural tourism in the case of Ljubljana, more precisely – “place-based tourism”, which is still a relatively unexplored concept, but we believe that it already shows new directions in the development of cultural tourism. Because we started the project in 2019, in the period before COVID-19, the main purpose of the interview is to deepen and expand our understanding of current strategic orientations in the operation of cultural tourism (management, financing) and new forms of cultural tourism in Ljubljana on your part. However, the project also responds to the current situation, so there would be some questions in connection with the current coronavirus crisis and its impact on cultural tourism.

Before we start do you agree to record the interview?

Your answers will be used exclusively for internal purposes - so that we can get better acquainted with your views and experiences on the topic of cultural tourism in Ljubljana.

Material:

- SPOT and MESTUR project leaflet
- SPOT newsletter I
- WP1 report on questionnaire 2020 with summary in Slovenian language
- Free tickets for the Museum and Galleries of Ljubljana (MGML)

### GUIDES FOR TOURIST PROVIDERS

1. In the last year and a half, a lot has changed in the field of tourism. How would you assess the current state of cultural tourism in Ljubljana? Sub-questions: have there been any changes in the last year and a half (supply, operation of institutions, etc.)? If so, which ones?

2. In addition to the pandemic, what other factors currently influence the development of cultural tourism in Ljubljana?

3. In the field of governance, there has been great pressure on the cultural sector over the last year. In your opinion, what is the role of each administrative level (national, regional, local) in steering development of cultural tourism? Who exactly are the stakeholders (politicians, institutions, private individuals, NGOs) who, in your opinion, represent the leading driving force for the development of cultural tourism at the national level and at the local level in the case of Ljubljana? Sub-question: How would you describe the relationship between the culture and tourism sectors?



4. The development and operation of cultural tourism is guided by various policies, e.g. Strategy for sustainable growth of Slovenian tourism, 2017-2021, Strategy for the development of the tourist destination Ljubljana and the Ljubljana region 2021-2027 and / or Strategy for the development of culture in the municipality of Ljubljana 2020-2023 with guidelines until 2027 (proposal for public discussion)? To what extent and how do these policies affect your performance? Were you involved in their preparation?
5. The offer in the field of cultural tourism is mostly financed from public funds. Is this statement true? What are the specifics? Sub-question: Are there any other sources of financing?
6. The proposed Regional Development Program for Ljubljana (RDA LUR), the City of Ljubljana and, finally, the National Recover and Resilience Plan plan to improve the tourist infrastructure, digitalisation and support the cultural and tourist sector. How do you assess the current quality of tourist infrastructure in Ljubljana and how do you assess the quality of cultural offer in Ljubljana? What improvements would you suggest?
7. In Ljubljana, there is a network of stakeholders in the field of cultural tourism, managed by the Ljubljana Tourism destination management and promoter. How would you rate the performance of this network? Sub-questions: With whom and how well do you cooperate in your work? Who else do you think you should work with?
8. The pandemic has paralyzed the tourism sector for some time. From your point of view, how did you / did the providers in the field of cultural tourism adjust the offer according to the COVID-19 situation? Sub-question: adjustments to the tourist offer, adjustments to the operation of the institution, adjustments to cooperation with other providers, institutions, partnerships, etc.?
9. Has the adapted offer also brought any positive experiences, e.g. increased demand, new target groups of visitors (domestic / foreign tourists)? Will you maintain any of these adjustments even after the end of the crisis? D / N (which: \_\_\_\_)
10. The SPOT project is interested in more sustainable forms of cultural tourism that meet the needs of the local population and improve the quality of life for those who live in the immediate vicinity - the centre - of major tourist attractions and cultural offer. What is the role of the local community/residents in shaping the tourist offer and development directions of cultural tourism in Ljubljana? How are they included and taken into account in the processes of co-shaping strategic decisions?
11. In the SPOT project, we would like to explore a new type of tourism - "place-based tourism". What do you imagine under that term? Sub-questions: Could you point out a good example of a place-based offer / experience? It can also be a case from elsewhere in Slovenia or from abroad.

Would you like to add something at the end, any final thoughts?





## GUIDES FOR TOURIST PROVIDERS - shops

1. In the last year and a half, a lot has changed in the field of tourism. How would you assess the current state of cultural tourism in Ljubljana? Sub-questions: have there been any changes in the last year and a half (supply, operation of institutions, etc.)? If so, which ones.
2. In addition to the pandemic, what other factors currently influence the development of cultural tourism in Ljubljana?
3. In the field of governance, there has been great pressure on the cultural sector over the last year. In your opinion, what is the role of each administrative level (national, regional, local) in steering development of cultural tourism? Who exactly are those stakeholders (politicians, institutions, private individuals, NGOs) who, in your opinion, represent the leading driving force for the development of cultural tourism at the national level and at the local level in the case of Ljubljana? Sub-question: How would you describe the relationship between the culture and tourism sectors?
4. The development and operation of cultural tourism is guided by various policies, e.g. Strategy for sustainable growth of Slovenian tourism, 2017-2021, Strategy for the development of the tourist destination Ljubljana and the Ljubljana region 2021-2027 and / or Strategy for the development of culture in the municipality of Ljubljana 2020-2023 with guidelines until 2027 (proposal for public discussion)? To what extent and how do these policies affect your performance? Were you involved in their preparation?
5. The offer in the field of cultural tourism is mostly financed from public funds. Do you also use public tender funds for your work, e.g. EU? If so, what are the specifics?
6. The proposed Regional Development Program for Ljubljana (RDA LUR), the City of Ljubljana and, finally, the National Recover and Resilience Plan plan to improve the tourist infrastructure, digitalisation and support the cultural and tourist sector. How do you assess the current quality of tourist infrastructure in Ljubljana and how do you assess the quality of cultural offer in Ljubljana? What improvements would you suggest?
7. In Ljubljana, there is a network of stakeholders in the field of cultural tourism, managed by the Ljubljana Tourism destination management and promoter. How would you rate the performance of this network? Are artisan and art souvenir shops included in it or does your network include other fellow businesses? Sub-questions: With whom and how well do you cooperate in your work? Who else do you think you should work with?



8. The pandemic has paralyzed the tourism sector for some time. From your point of view, how did / did the CT providers adapted the offer according to the COVID-19 situation? Sub-question: adaptation of the tourist offer, new cooperation with other providers, partnerships?

10. Has the customized offer also brought any positive experiences, e.g. increased demand, new target groups of visitors (domestic / foreign tourists)? Will you maintain any of these adaptations even after the end of the crisis?

11. The SPOT project is interested in more sustainable forms of cultural tourism that meet the needs of the local community/residents and improve the quality of life for those who live in the immediate vicinity - the centre - of major tourist attractions and offers. Are there local residents among your clients or how do you work with the local population? Sub-question: are you also of the opinion that tourism impoverishes the quality of life of local residents in the old city centre of Ljubljana?

12. In the SPOT project, we would like to explore a new type of tourism - "place-based tourism". What do you imagine under that term? Sub-questions: Could you point out a good example of a place-based offer / experience? It can also be a case from elsewhere in Slovenia or from abroad.

Would you like to add something at the end, any final thoughts?