

three key segments: the system of cultural activities, tourist boards (which bring together all the stakeholders, both public and private sector in tourism) and public sector at all levels - national, regional and local. For the management of cultural tourism the authors advocate a holistic approach because they believe that only an integrated approach to strategic management, horizontal and vertical connecting elements of all subsystems of a comprehensive management system, can achieve an optimum performance in the short and long term to bring the (direct or indirect) benefits to all subjects involved in the system.

This networking of stakeholders in the tourist destination is based on the EU Directives for strategic tourist destination management which states that the destination is managed by a model of strategic partnership and must organize annual workshops, where the whole tourist destination strategy is discussed and monitored, including the strategy of cultural tourism and its realization, on the principle of integrated quality management in the area.³

In the area of strategic planning of tourism destinations, standardization and quality management play an important role. In addition, it is necessary to create a network of all segments involved in tourism and culture to be able to create music tourist products for specific, music and cultural destinations.

The presented model clearly distinguishes four key management positions in cultural tourism:

- **Planning:** The main strategic plan is adopted at the level of an internal ministry body that is composed primarily of representatives of the Ministry of Culture and Ministry of Tourism. It provides only a rough guidebook for further "lowering" of strategic planning at lower levels, and is primarily responsible for facilitating the smooth functioning of cultural activities and cultural tourism (such as the adoption of adequate legislation and the like) and harmonization of their activities at the highest level. The key level in strategic planning is the regional level. In Croatia it is a county (*županija*), or a region that can be composed of several counties (such as the region brand model by Krajnović, Bosna and Jašić 2013). It brings a strategic plan of cultural activities / cultural tourism which should be agreed upon among stakeholders, and will be made by representatives of all stakeholders - primarily of three key sectors: tourism sector, public sector and sector of cultural activities. At the regional level it should be aligned with the level at which a tourist region as a brand is defined and brings the strategy of cultural tourism, which should be harmonized with a Master plan (the strategic plan) for the development of tourism of the region as a whole. In this way, the positioning of a region as a cultural tourist destination is made in accordance with the regional Master plan. The local level (cities, municipalities create "sub-strategies" for their area, which derive from the county (regional) strategy and take into account the specifics of each micro-area in which cultural events are performed. It should be aligned with other strategies of the areas (for example, the developmental plan of the city, the strategies of major hotel companies and so on).
- **Organizing:** Macro-level: is responsible for the creation of legislation - the legal framework to improve and promote cultural industries and cultural tourism, such as tax breaks for donations in culture and the like. Once a year it organizes a workshop – *The days of cultural tourism*, bringing together representatives of key stakeholders of the state and regional level. The aim of the workshop is monitoring activities of a defined strategy – re-evaluate the activities of the planned strategy, with its eventual upgrade and change of specific segments of the strategy.
Meso-level: Once a year it brings together and unites all the local leaders of cultural tourism, giving them basic guidelines, coordinating them in joint activities (eg. a common calendar of

³ Integrated Quality Management (IQM), more in: Avelini Holjevac 2005; Cetinski 2005; Krajnović and Babić 2008.

