

POSSIBILITIES FOR CREATIVE TOURISM DEVELOPMENT OF CITY / MUNICIPALITY (CASE: CETINJE, MONTENEGRO)

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Abstract

Purpose – This paper examines the phenomenon of creative tourism in general and evaluates the cultural capital of Cetinje city and its surroundings.

Design – Research has shown that Cetinje has extraordinary cultural and natural resources for the development of cultural tourism in the city and the entire municipality.

Methodology – For the purposes of this study secondary ("on desk") researches of the phenomenon of cultural tourism and creative tourism were conducted as its special part. In this context benchmark analysis were applied, respectively identification of international benchmarks in the field of cultural tourism. In the primary part the inventory of attractions was carried out on which creative tourism of Cetinje would be built and survey was executed regarding awareness of the main internal stakeholders with regard to creative tourism, and its development in the town and municipality of Cetinje.

Approach – Creative tourism is viewed as a derivative of cultural heritage, and only few know the character of active cultural tourism in fact cultural preferences of tourists towards experience of local culture and nature.

Findings – Managing of development of creative tourism requires proper institutional organization, in order to ensure coordination of all participants and ensure synergy effects of organized joint action.

Originality of the research – The paper identifies the main challenges and threats to the development of creative tourism in the municipality of Cetinje and the city of Cetinje.

Keywords cultural capital, cultural tourism, creative tourism, cultural and social sustainability, sustainability indicators

INTRODUCTION

The phenomenon of the creative industries is actualized by the custom of progress of numerous studies on the topic of creative industries and their relation to economic and social development. The creative spirit, which development is based on cultural and natural resources, in fact on natural and cultural capital, strongly leads to greater conversion of non-economic resources into economic.

The term "creative industries" was developed by evolution of understanding of the concept of "cultural industries". According to the definition of UNCTAD cultural industries are "industries that create, produce and commercialize intangible contents of cultural nature. Such facilities in form of products or services are usually copyrighted (Rašić Bakarić, Bačić, Božić, 2015).

In the basis of definition of the cultural industry lies its understanding in the narrow sense, which refers to classic definition of culture and art, where the culture is understood as totality of material and social succession of a group of people, and art as a creative aesthetic design of various phenomena and expression of the experience through sound, picture or in some other way.

According to DCMS interpretations, the creative industry is a group of the following creative areas: architecture, advertising, art and antiques, crafts, design, fashion design, film and video, interactive software for entertainment, music, applied arts, publishing, software and computer services, radio and television.

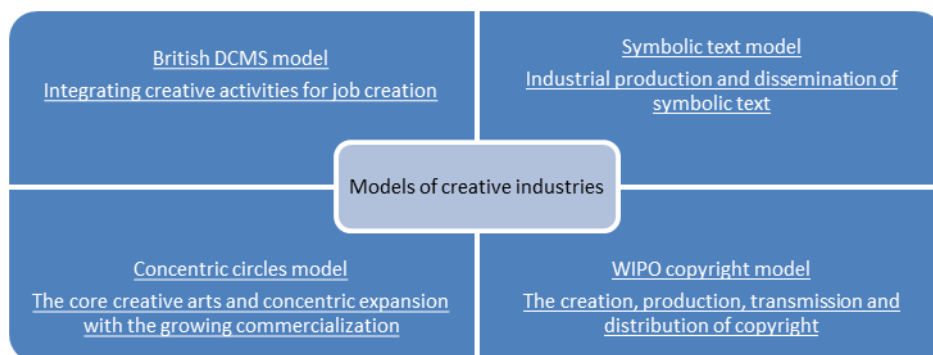
Finally, the European Commission, in a document Green Paper on unlocking the potential of cultural and creative industries (COM 2010) has made a clear distinction between the cultural and creative industries.

Cultural industries are defined "as those industries that manufacture and distribute goods or services that have a specific feature, content, purpose or use, and which consolidate and transmit cultural expression, irrespective of the commercial value of those goods or services. Besides the traditional art sectors (performing arts, visual arts and cultural heritage - including the public sector), cultural industries include film, DVD and video, TV and radio, video games, new media, music, books and magazines "(Rašić Bakarić, Bačić, Božić 2015).

Creative industries are "industries that use culture as input and comprise of a cultural dimension, although their products are marked with greater functionality. Creative industries include architecture and design, then graphic design, fashion design and advertising "(Rašić, Bakarić, Bačić, Božić, 2015).

Literature captures four models of creative industries, which are shown in diagram 1

Diagram 1: **Basic model of creative industries**



Source: Rašić, Bakarić, Bačić, Božić, 2015

Based on the previous considerations it is possible to conclude that in the creative industries, which arise from basis of cultural, natural and human capital of individual destinations lays the great economic potential. The development at the global level has started more intensively at the end of the past millennium and the beginning of XXI century. By the time, the dynamics of growth and development of creative industries obtain acceleration, primarily due to the creativity of entrepreneurs and government incentives in many countries, especially in developed once. Without fear of exaggeration, it can be said that the creative industry is one of the key industries in the future. It has its manifestations in various industries, but tourism as part of the creative industries system, has special potential and opportunities in the economic valorization of creative cultural and natural resources, to which this work is dedicated.

1. PHENOMENON OF CULTURAL TOURISM AND ITS DISPERSION

Thematic tourism or alternative tourism, or tourism of special interests is the phenomenon of a new orientation in relation to the classic, massive "main stream" tourism. It is based on the segmented touristic demand, where the segments are growing on the various demands of a particular market group, or market niches. In the basis of the definition of thematic tourism there is the recognition of leisure trips, activity and experience, depending on specific interests of individuals or groups. Usually, as parts of thematic tourism the following nine are mentioned: Health and wellness tourism, spa tourism, city tourism, rural tourism, cultural tourism, events, festivals, nautical tourism and cruises, sports tourism and educational tourism.

Cultural tourism is a relatively new form of tourism which evolution in the last 15 years has come relatively quickly, from a small niche market to a developed and constantly growing market segment in the contemporary international tourism. Today, cultural tourism is firmly positioned and extremely important way of tourist offer. World Tourism Organization (UNWTO) estimates that cultural tourism represents 37% of all trips with a growth of 15% per annum. The average annual increase of tourists is about 650 million arrivals per year, from which 240 million, or 37%, based on cultural tourism.

There are varieties of motives that drive cultural tourism in national and international scale. They can be aggregated into several groups, such as artistic, historical, religious, ethnic, and wine, food and other groups of cultural tourism.

Cultural tourists, what is natural to expect, are with specific demographic characteristics. They are characterized by high general education and higher education in the field of culture. Regarding the gender structure of cultural tourists, they are mostly women, and relatively young age. Geographically division applies to domestic and foreign cultural tourists and locals as consumers of cultural tourism.

The literature mentions four types of cultural tourists. These are the tourists to whom culture is their primary motivation for travel, second group of tourists who are partly motivated by culture, while the third group consists of tourists to whom the cultural offer is secondary, but something else is the primary motivation for travel. At the end,

there are tourists who do not travel because of cultural experiences and whose experience of culture is superficial.

Montenegro has not yet, despite the extraordinary potential for the development of cultural tourism, managed to animate significant international tourist niche of cultural tourism. NTO analysis from 2014 reveal the following motives for tourist arrivals in Montenegro: passive vacation, relaxation 72.4%, entertainment 4.0%, new experiences and events 31.9%, natural beauties 26.2%, enjoying the food and drink, gastronomy 18.1%, cultural attractions, shows and events 15.2% and visits to relatives and friends 10.3%. The culture as primary motive has determined only 15% of tourists, and most likely associated with some other touristic motifs.

According to the Master Plan, the focus of the cultural offer for tourists from the EU should be on the following market niches and motives of their arrivals:

Table 1: Travel motives and objects of cultural tourism in Montenegro

Monasteries, churches, mosques	Morača, Piva, Ostrog, Berane, Dobrilovina, Saint Trifun, The Lady of Rocks and mosque of Husein-pasha, Boljanića in Pljevlja.
Sacred landmarks	Perast, Prčanj and Kotor, Old towns Budva and Ulcinj, Habsburg fortress Goračda i Old Royal capital Cetinje
Looking back to ancient times	Roman Duklja and Illyrian Medun
World of Montenegrin peasants	Plav, Gusinje, Njeguši, Crnojevića river, village and fortress Žabljak on Skadar lake, katuns of Sinjajevina and Durmitor

Source: Master, 2007

The Habsburg ring of fortresses may become a special tourist attraction in Montenegro. The scope, status and integrity of the military installations from the 18th and 19th centuries could be unique in the whole world. Many of these fortresses have a fantastic location for visitors and could be extremely interesting. For the tourism industry, they represent a significant potential that needs to be preserved, even if for economic reasons they cannot currently be activated.

Old Town Bar has great potential for development of cultural tourism. It is located centrally on the coast and it is easy to get there. The ruins of the city create a divine backdrop. Landscape and its location are incredibly vivid. History of the town is fantastic. It is not possible to find a better representative of everything which is immemorial on the coast. In each building there are confirmations of the existence of diversity in Montenegro, and the narrow street that leads up kept the oriental character. Moreover, the Old Bar is gladly visited even today. A person gets the impression that here various scenarios come alive.

Ostrog Monastery is the most popular pilgrimage destination in Montenegro. Religious tourists visit other monasteries as well. It is certain that in Montenegro there is potential to develop this kind of tourism, but it is not known how many of these tourists come in visit, as there is a lack of research on this issue. Gastronomic and accommodation offer at the foot of Ostrog is very modest, but it should be noted that, when it comes to the pilgrims, they are mostly visitors who are not staying overnight. Requirement for the development of religious tourism in the area of the monastery is not possible without the intensive cooperation with the Orthodox Church, which has not been at the required level. Better tourist valorization of the monastery's treasures assumes the networking of all monasteries in order to organize the visits, the commercialization of religious art, as well as products from the monastery, God's services that are open to visitors, the exhibition of icons and performances of Orthodox Church music. Programs based on the sacred goods and related forms of offers could be developed in direction indicated in the table below:

Table 2: Programs- program packages for the valorization of cultural heritage of Montenegro

Program	Content
Theme designed programs	Orthodox monasteries, churches and mosques - even outside, the farmers in mountain areas: the life and customs, the fortress
Combined programs	culture and religion, health and culture, congress tourism and culture
Day trips	for walking, hiking and biking tours, by bus
Leitmotifs	along roads which offer a panoramic view and along the "wild tracks"

Source: Master, 2007

Finally, EU cultural routes should not be forgotten, from which those could be mentioned: Cultural Route of the Phoenicians, the European Day of Jewish Culture and through olive groves. Along with those tours, there are other tours that are created in the European space, and they are based on the themes of culture and nature.

The aforementioned elements and resources of cultural tourism are the basis for the development of specific branches of this type of tourism, which represents a tourist phenomenon of modern times, and is nominated as creative tourism. The creative tourism usually implies the tourism and tourist movements that are aimed towards engaged and authentic experience, through experience and learning related to arts, cultural heritage, or special character of a tourist town.

Most authors agree that creative tourism is a special tourist niche of cultural tourism. For example, Raymond (Richards, Raymond, 2000) defines creative tourism as a form of tourism that has evolved from cultural tourism, which, during the break consumes and captures the special skills immanent to the culture of a receptive country or place.

He states that it is a narrowed market niche within cultural tourism. The tourism market offers packages that include schools of painting, production of art objects, cooking schools, etc., based on the authentic culture of the receptive environment. The winning combination of creative tourism is a blend of tourism and creative industries in a particular area. The basic motivation of creative tourism is to get to know and experience a specific destination through authentic creative programs. These creative programs are the tools for the full experience of a destination, but not the only goal, in contrast to the hobby tourism (Jelinčić, 2017), where the hobby is the primary goal, and the destination is secondary.

2. EXAMPLES OF CREATIVE DEVELOPMENT OF TOURISM

Many countries and cities are aiming the creativeness and each of them has own strategy and model. Not all countries can implement the same model, in the same manner, which will push them through their creative dreams.

As one of many interesting examples of cities which are trying to “fight” the traditional tourism development and implementing creativeness is definitely Sitges, a Spanish coastal town in south of Barcelona. The destination was suffering mostly from overcrowding however as Sitges has a lot of potentials such as nice beaches, palm tree boulevard, traditional celebrations, events, nineteenth and twentieth century modernist architecture it managed to overcome and successfully deal with these challenges.

Local Tourism authorities introduced the Plan of Excellence in 2004. The idea was to relocate services and amenities and to create new products, which will match the trends in demand.

This plan consisted of four programs:

1. Tourist products (culture, gastronomy events, active tourism...)
2. Tourist promotion and publicity (The Sidges brand, marketing, infrastructure)
3. Strengthening tourist commercialization (new website ...)
4. Improvements of beach services (accessibility and sustainability)

Some initiatives were taken in order to change the way the tourists see Sidges.

According to tourists' opinions, this city was seen only as sun and beach destination and only few tourists would do the cultural sightseeing. The ideas given are to better utilize cultural and natural heritage. Moreover, it is pointed out to highlight gastronomy by offering a typical Catalan dish in an authentic local setting where tourists can also enjoy helping with the grape harvest, making wine or to stay on the authentic Torres vineyard where they can live life of a Torres wine grower.

The most interesting hint given is the idea of involving knowledgeable tourists in tourism development process. The feedback and creativity are seen as the most sustainable source for competitive advantage (Richards, Wilson, 2007).

The main city of the Veneto Region in Italy, Venice, is the city which image is linked with tourism and leisure. Venice is seen as romantic city however it faces the problems with accessibility, space, environmental and economy problems and these are the reasons Venice is losing population in the last 30 years. Despite of this, tourists are constantly visiting this city. The researches have shown that today Italian creative talents and innovative organizations are more focused towards dynamic cities such as Milan and Bologna. Most of the visitors are excursionists (85% of tourists do not spend night in the city) and only 3% of tourists come because of the culture or leisure.

The heritage of Venice is at stake and it urgently needs its maintenance and preservation. It is suggested to valorize its intangible cultural strengths and preserve the heritage and atmosphere of the city. The idea given was the creation of a “district for innovation” which meant stimulating creative companies and services in old city. One of the ideas focuses on offering traditional local food and pizzas in colorful taverns.

On the other side, tourism in Singapore is mostly focused on cultivating the arts and cultural sector. The tourism authorities have marked the cultural products and many initiatives were taken in order to create and shape the cultural scene in Singapore. Goals were pointed out, such as hosting industry events, making films in Singapore and so on and what is very important is the fact that the government supported these creative initiatives.

What is interesting to point out is that the creative model in Singapore makes organizational and economic sense for agencies to cooperate. As there is a good cooperation, there are the reduced transaction costs between stakeholders. The story of Singapore’s uniqueness, the “Uniquely Singapore” is a brand story, which has become a framework (Richards, Wilson, 2007).

3. RESOURCE BASED DEVELOPMENT OF CREATIVE TOURISM IN CETINJE, MONTENEGRO

The basis for the development of creative tourism in the municipality of Cetinje is distributed in two groups of creative resources, namely: cultural - historical heritage and natural resources. Table 3 gives a list of the most important elements of the cultural heritage of the city and municipality of Cetinje.

Table 3: List of the main elements of tangible cultural heritage of Cetinje

Museums	Monasteries and Churches	Monuments and Mausoleums	Historic building	Legation	Galleries	The rest
Biljarda Njegos' Museum	<i>Cmojevic's Monastery Archeological site</i>	Orlov krš. Bishop Danilo's Mausoleum	State Archive of Montenegro	Former British Embassy Music Academy	<i>Gallery "Atelje Dado"</i>	<i>Crnojevica's Meal</i>
Relief Map of Montenegro	Cetinje Monastery	"Lovcenska vila" monument	Crown Prince Danilo's	Former German Embassy	<i>Gallery "Atelje Lubarda", Ljubotin</i>	State Archive of Montenegro
<i>King Nikola's Palače</i>	Dvorska Church	Ivan Cmojevic's Monument, founder of Cetinje	The First City <i>Pharmacy</i>	Former Bulgarian Embassy		<i>Hotel "Grand"</i>
Former Serbian Embassy/ Ethnographical Museum	Vlach Church	Mausoleum of Njegos on Lovcen	Royal Theatre Zetski dom	Former Belgian Embassy		Military House
Government House History Museum. Art Museum	<i>Church of St. Anthony of Padua</i>		City Hall	Faculty of Dramatic Arts		Bus station
Technical Museum	Monastery of Ćelija Dobrska		"Danilo's Hospital"	Faculty of Fine Arts		Cmojevic Zabljak
	Church of the Dormition of the Mother of God		Military House - Sports Center. Hotel	Central Library		Fishermen's village of Kantc
	Church of the Holy Apostoles Peter and Paul		<i>Djukanovic's House</i>	Central National Library		Medieval castle of Soko
	Church of the Holy Annunciation		Vukotic's House	Republican Institute		Medieval town of Obod
	St. George's Church		Vujovic's House	<i>Former</i> Austro Hungarian Embassy		St. Peter's tower

Source: Markovic, Vujicic, 1997

As the previous table shows, the largest concentration of cultural treasures are in the city, but there are also important elements of the cultural heritage along the municipality, such as Rijeka Crnojevića, Žabljak Crnojevića, the remains of the ancient city Soko, the island - fortress Lesendro ...

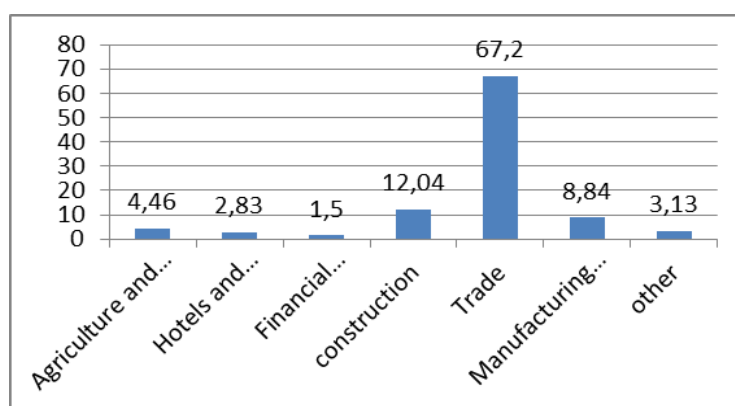
The strong cultural heritage of Cetinje is the elements of intangible culture. This is proved by the ancient written literature monuments (Church book "Oktoih" from the fifteenth century, masterpiece of Petar Petrović Njegoš from the nineteenth century, ...), folk art, traditional crafts, traditional rural production (cheese, pork ham, dried meat, brandy, wine, catching and preserving indigenous fish ...), folk customs and rituals and so on. List of literary authors is relatively long and striking, ranging from the nineteenth century to the present day (Njegoš, Marko Miljanov Valtazar Bogišić, Danilo Kiš, Pavle Đonović ...).

Particularly strong work is accomplished in the fine arts. The famous paintings appear already in the nineteenth century (the famous names: Anastas Bocarić, Spiro Djuranovic, Marko Gregović, Spiro Bocarić, Mihailo Vrbica, Ilija Šobajić, Pero Poček. The twentieth century is marked with remarkable constellation of visual artists from Cetinje, such as Petar Lubarda, Milo Milunović, Mihailo Vukotić, Miodrag Dado Djuric and Dimitrije Popovic.

Natural values of Cetinje are stemming from the wealth of two national parks (Nature Park) National park "Lovćen" and National Park "Skadar Lake". Basic structural elements of nature are rocky fields, vertical steep mountains above the sea and Skadar valley with bays, coves and picturesque islands. Karst area is rich in caves, of which the most important are Lipska and Cetinjska, whose successful tourist valorization has recently begun. The advantage of Cetinje is direct gravity towards two ports (Kotor and Rijeka) and two large water basins (Adriatic Sea and Skadar Lake). Kraška depressions and plateaus are suitable for the development of animal husbandry and viticulture, and Skadar valley for Mediterranean cultures, flora and fauna, in particular for the production of native species of grape and specific species of wine and spirits.

The economic structure of the municipality of Cetinje, according to participation in operating incomes, is predominantly focused on the activities of wholesale and retail trade, which shows Diagram 2.

Diagram 2: **Distribution of revenue by activities in the municipality of Cetinje 2010**
in %



Source: "SGCG" 2010

As it can be seen, after the wholesale and retail trade, which lead, significant participation has manufacturing and construction.

Hotel industry has a relatively small share (below 3%), but along the municipality the various forms of the accommodation capacities are mostly irregularly arranged (the concentration in the city of Cetinje), which is shown in table 4.

Table 4: **Accommodation capacities in the municipality of Cetinje in 2014**

Serial number	Name	Location	No. of beds
I	HOTELS		370
1	Grand hotel	Cetinje	309
2	Hotel In	Ivanova korita	9
3	Depadans "Palas"	Ivanova korita	26
4	Vila "Oktoih"	Rijeka Crnojevića	14
5	Hotel "Gazivoda"	Šinđon	12
II	REST HOUSES		296
6	Bungalows Lovčen-Bečići	Ivanova korita	20
7	Touristic-educational center "Lovćen"	Ivanova korita	158
8	Rest house EPCG	Njeguši –Erakovići	118
III	ETHNO VILLAGE		60
9	"Kadmi"	Njeguši	60
iv	MOUNTAIN HOME		40
10	Mountain home	Ivanova korita	40

Source: PUP Cetinje, 2014

In the last decade, the biggest tourist traffic was noted, which is illustrated by the following data: the number of tourist arrivals 14.182 (5.747 foreign), number of nights 52.013 (11.565 foreign).

There are about 20 hiking trails in the municipality of Cetinje that connect the attractive landscapes of Montenegro, starting from the sea until all major tourist sites in the continental part of Montenegro. Some of them have local character, but most of them are with national character, and the potential for regional integration. In the municipality of Cetinje special projects in the field of rural tourism were implemented such as: "The paths of prosciutto" (in Njeguši) and "Paths of Honey" (the part of the Rijeka and Katunska area), and a wider integrated project "Roads of Wine" in Montenegro (Cetinje, Coastal basin, Skadar lake basin), where tourists are given the possibility of tasting and buying wine, ham, cheese, honey and other local agricultural products from registered producers. About 20 small traditional wineries are registered and operate in the area of Cetinje.

4. VISION OF CETINJE AS AREA OF CREATIVE TOURISM

In Master Plan for Tourism Development of Montenegro until 2020, actually in its expert comments and support (Ratković, 2009), the issue regarding tourism development clusters are particularly treated Cluster 4 the Skadar Lake and Cetinje.

Table 5: Market positioning of Skadar Lake and Cetinje Cluster

Vision:	Cetinje – Skadar lake, the dominant center of thematic tourism
Orientation:	Sustainable Tourism: the protection and care of nature, identity, ecology.
Focus:	Forcing environmentally clean activities: solar boats, hiking, biking, kayaking ... Use of solar boat and to stop the construction of the road.
Standards:	Limited unique construction based on local traditions and investment in human resources

Source: Master, 2007

In March 2017, the research on the possibilities of positioning Cetinje as the city and municipality of creative tourism was conducted in Cetinje. There were about 40 participants from various areas of tourism and related tourism.

Analysis of the responses showed that respondents believe that the Municipality Cetinje has an extensive and diversified cultural heritage, but there is need to devote much more attention to the degree of preservation and the level of tourist valorization. Painting, folklore, crafts, folk art, and gastronomy have been identified as the main features of the potential creative tourism in Cetinje, where the painting is dominated in the city while gastronomy, traditional crafts and folklore in the rural part of the municipality.

Based on the analysis of the cultural and natural capital of Cetinje, and the opinions of interviewed relevant stakeholders within municipal area, and in the context of the strategic positioning of Skadar Lake and Cetinje in Cluster 4, the base model of the creative tourism in Cetinje was constructed, which is presented in Table 6.

Table 6: Basic model of creative tourism Cetinje

Serial number	Forms of creative tourism	The main and supporting activities and participants
I	Painting	
1.	Painting schools	In some more terms during the year, in the city's galleries, ancient fortresses and galleries in unique villages.
2.	Painting exhibition	Several times during the year at different places.
3.	Cetinje Biennial	International painting exhibition, where the best works from painting schools can participate
II	Gastronomy	
1.	Visits to various stages of production of grapes and wine, and educational workshops	Participants are attendants of various theme tours (wine trips etc.), as well as the participants in educative workshops in production of grape and wine.
2.	Visits to various stages of production of indigenous food and educational workshops	Participants are attendants of different themed walking tours (roads of ham, cheese, bleak and other traditional food ...), as well as participants of educational workshops in the production and tasting of indigenous foods.
3.	Culinary and wine exhibitions and festivals	Organizing several times a year various culinary and wine exhibitions and tasting.
III	Folklor	
1.	Folklor schools	Organizing school of folklore in various environments and several times a year for tourists from different tourist niches, as the main or additional content during their stay
2.	Folklor festivals	Organizing folklore festivals several times a year in various ambient continents.
IV	Traditional crafts	
1.	Organizing craft workshops	Involving tourists in various workshops and works from the scope of traditional crafts as the main or additional content of their stay.
2.	Exhibitions of traditional crafts	Organizing several times a year exhibitions of products of traditional crafts and souvenirs.
V	Herbs	
1.	Picking medicinal herbs	Herbs tours as the main motive or additional motive of medicinal tour
2.	Herbs workshops	Training in making the traditional medicines based on medicinal plants.

Source: Auhtors, 2017

This model of creative tourism development, in order to be implemented, it must have its exemplary organizational and managerial side. It must provide the creative synergy between the local population (painters, artists, restaurateurs, manufacturers of indigenous food and drink ...) and tourists, members of various market niches. They must network in Cluster 4, as a separate section of the creative tourism and such position they have to standardize and institutionalize. Within the network of creative tourism, in an appropriate way, they should include the cross-border neighbors in

national stakeholders, which are naturally linking in various cultural, gastronomic, and health care, recreation, and other adventure tours.

CONCLUSION

Creative tourism, as the youngest "offspring" of cultural tourism, shows the potential for the emancipation of tourist sites by activating cultural and natural heritage, combined with the creative capacities of local people and tourists. Global dynamic of cultural tourism development provides a realistic hope that conversion tourism mission will find its credential on the chosen case of Cetinje in Montenegro.

Short benchmark analysis and presentation of three success stories on the topic of creative tourism, show how modest tourist level of one place can rise up to unimaginable proportions through creative tourism. Dormant cultural and natural capital, in all three examples of good practices is awakened and activated, therefore now shows remarkable impact on the economy and society in these observed tourist sites.

Analysis of the potential of the cultural and natural heritage of Cetinje, and current entrepreneurial structure indicate that there are solid grounds for the development visions of Cetinje as a town and municipality of creative tourism. As shown in the survey of attitudes and opinions of local stakeholders and tourism workers in various fields who are aware of all of this, they are also aware of the local environment and are ready to cooperate in the realization of this established vision.

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