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Cultural Tourism as a Tool for Sustainable Development of Rural Areas







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Jasna Potočnik Topler

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Foreword

JASNA POTOČNIK TOPLER

This monograph represents one of the results of the joint University of Maribor and University of Montenegro research groups in the frame of the bilateral project BI-ME_21-22-020, partially funded by Slovenian Research Agency ARRS and Montenegrin Ministry of Education, Science, Culture and Sports. The project has explored the positive practices of sustainable development of cultural tourism, as tourism in both partner countries is a significant industry that not only contributes to the national GDP but facilitates the development of rural areas, the settlement and orderliness of the countryside, and the higher quality of life for local people. Both Slovenia and Montenegro face challenges and difficulties in managing their destinations, as some destinations and attractions are congested and are already experiencing overtourism, while in some areas there are few tourists. The project's aim was to address the problem of uneven tourism development, which could be reduced by further development of cultural tourism. Both destinations have rich and diverse cultural heritage, which represents an important tourist resource and consequently economic potentials. That is why project researchers firmly believe that the key to the future successful development of sustainable tourism in both countries is the design and upgrading of cultural tourism experiences. Inclusion of culture in tourism and the

development of cultural tourism are recognized as tools for developing tourist-deprived areas in destinations with a long tourism tradition. Through cultural experiences, tourists can be attracted from larger and more visited tourist centres to centres with fewer tourists. Cultural tourism, with its subtypes such as heritage, creative and gastronomic tourism, is an important branch of tourism that enables the development of rural and degraded areas and can be upgraded in Slovenia and Montenegro, to which the researchers and authors of this monograph wish to contribute. In the framework of the project, the participating researchers of both universities contributed their knowledge and experience covering the whole spectrum of destination management from the verification of the carrying capacity of the destination to the destination marketing.

In addition to the exchange of knowledge, experience and practices, the researchers have strengthened the cooperation between the Maribor University and the University of Montenegro. Integration of natural resources, ethnological attractions, literary heritage and cultural sights, and culinary specialties were at the forefront of new tourism products and experiences proposals. In the foreword, only two sights of world importance that could be more exposed, need to be mentioned: the oldest vine in the world grows in Slovenian Maribor and the oldest olive tree in the Montenegrin town of Bar. The goals of the project were to strengthen local identity and connect local stakeholders, so thematic cultural experiences and trails are proposed, as it is possible to connect different generations with quality content, while enabling the involvement of local stakeholders in tourism development, which is the basis of sustainable destination development.

Slovenia and Montenegro have exceptional conditions for the development of wine tourism, so through the project research we also considered providing the many wine routes that already exist for different types of tourists with the adequate contents. The project explored, *inter alia*, the possibilities of creating shared stories (heritage tourism) and shared tourism products that can be marketed in each country individually or as a related story. Appropriate methodology was used in our research, which included desktop research through literature review, qualitative and quantitative data collection, review of good practices in partner countries, region and beyond, overview of trends, tourist arrivals analysis, accommodation, transport infrastructure, comparative analysis, and interviews. The basis of the project work was field research in Slovenia and Montenegro. Partly, the synthesis of the collected

data and analyses is available in this monograph. It brings 5 chapters written by (in alphabetical order) David Boršo, Ivona Jovanović, Marko Koščak, Vita Petek and Jasna Potočnik Topler. Special thanks go to Professor Andriela Vitić-Četković, the leader of the project at the partner university in Montenegro, who contributed her knowledge, guidance and reviews, and to Professor Violeta Zubanov, who reviewed the chapters and offered useful advice. As the names reveal, the monograph combines a range of authors, disciplines, approaches and methods, thus, proving once again that tourism is a very rich and diverse interdisciplinary field.



Preface of the Project Partner

ANDRIELA VITIĆ ČETKOVIĆ

Tourism is one of the most affected industries by the COVID-19 crisis. Academics and industry experts worldwide raise the question if the travel and tourism will ever be the same after the pandemia.

Even COVID-19, however, has not changed the core of tourism. Terms like sustainable, green, natural, community-based, secure, human and inclusive became an essence of further tourism development. Thus, special interest tourism and quality of tourism experience may play a key role for buiding opportunities for global tourism recovery. Enchancing diversification, short travels and safe vacations connected to friends and family may support not only preserving traditional culture and revitalizing rural areas, but also leading to more sustainable behavior that postpandemic era requires.

This monograph includes topics dealing with cultural and heritage tourism, wine tourism, culinary heritage and literary tourism, showing specific aspects that tourism development in Slovenia and Montengro is facing. It is based on empirical reserach and bilateral project collaboration entitled “Cultural Tourism as a Tool for Sustainable Development of Rural Areas“ between University of Maribor, Faculty

of Tourism in Brežice and University of Montenegro, Faculty of Tourism and Hotel Management in Kotor.

SLOW TOURISM IN THE POST-COVID ERA: THE CASE OF MONTENEGRO

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Abstract This chapter explores slow tourism as a sustainable tourism concept with the potential for slow tourism offers in Montenegro. Namely, the post-Covid tourist faces an accelerated pace of life and often a stressful daily routine. They need relaxation and a vacation that cannot be found in the tourist offers containing lots of sightseeing tours in as short a time as possible. Accordingly, a new concept of travel has been developing in recent years, especially after the Covid-19 pandemic, one which promotes relaxation and "deep" exploration of the tourist destination - slow tourism. The slow tourist is usually not attracted to the established routes and ready tourist products. Instead, the focus is placed on traveling to the destination, using slow means of transportation, as well as on avoiding large hotels. Slow tourists are trying to get to know the local culture and establish contacts with the locals. Montenegro enables all that.

Keywords:

post-Covid era,
slow tourism,
sustainability,
culture,
Montenegro

1 Introduction

In the globalized post-Covid era of an ever-increasing competition, under the surge of information technologies that impose rapid pace of life and instant responses, time is becoming a scarcer and more valuable resource. Under the stressful everyday life, even vacations, which have long been considered as an escape from the everyday routine and the pursuit of rest and relaxation (Dillette et al., 2018), are turning into a race against time. Driven by the desire to see and experience more and more, modern tourists are constantly in a hurry. The period of the Covid-19 pandemic in the years 2020 and 2021 and very strict travel policies (Fotiadis et al, 2021; Ahmad et al., 2022), along with low consumer trust (Orîndaru et al., 2021) brought tourism almost to a standstill, but in 2022 many destinations reported about increasing numbers of tourists. Undoubtedly, the Covid-19 pandemic strongly influenced the tourism sector and, according to Ahmad et al. (2022), the behavior of tourists. Even before the pandemic, sustainability and more sustainable concepts of travelling were gaining significance in tourism, and especially among the tourism academics, but the pandemic, however, gave a significant boost to the sustainable approach. One of the significant factors contributing to that were climate changes. The tourism sector, in fact, declared a climate change emergency in 2020 (Scott & Gössling, 2022) and ever since, reduced carbon footprint, sustainable mobility and sustainable handling have received increasing attention.

The concept of sustainability is, of course, not new. As one of the responses to the pressure of mass tourism and to mitigate the effects of Covid-19, a different concept of travel called slow tourism appeared based on some social movements such as slow food and slow cities that started in Italy in the 1980s and 1990s (Hall, 2012, Oh et al., 2016), and as Fullagar et al. (2012) observe, should be understood in a wider sociocultural sense and in the context of slow movement (Jovanović, 2013). This new philosophy of travel highlights above all the ambition to restore tourism to its original, source values: pleasure and relaxation (Jovanović, 2013). Montenegro, which humorously has a reputation of a country whose inhabitants are proverbially lazy (Potočnik Topler, 2022), seems an ideal destination for slow tourism. And especially the town of Cetinje as the old Montenegrin royal capital.

Undoubtedly, the so-called Covid crisis, which has influenced travel habits and emphasized the importance of hygiene and health conditions (Orîndaru et al., 2021) at a destination, speaks in favor of slow tourism. Also the current changed economic situation favors this relatively new concept of travel, which is not only an approach to travel, but also an emerging tourism niche, related to sustainable development (Moira et al., 2017) and to responsible consumption. Slow tourism destinations are less distant and slower, and non-polluting means of transportation are favored, as well as private accommodation, allowing tourists to meet and interact with local residents and encouraging learning the local language, which is also in accordance with the “experience economy” (Pine & Gilmore, 2011).

The main aim of this research is to present the concept of slow tourism and its advantages for Montenegro in the post-Covid era. Jovanović (2013) argues that the research topic is relevant for the three reasons, presented further on. Firstly, the slow approach to life is significant not only in travelling and tourism, but in life in general incorporating sustainability and achieving well-being. Secondly, many nowadays’ tourism practices are not suitable and they lead to overtourism and irresponsible consumption and pollution, which makes us believe that slow tourism is the concept for the future because it offers an alternative to the existent practices. Thirdly, the quality of tourism experience is gaining importance, and we believe that slow tourism enables tourists to deeper experience a destination.

This research perceives slow tourism from perspectives of a tourist and a destination manager, and offers both, a theoretical background and some practical implications.

2 Resisting globalization through slow tourism and Città slow cities

In the context of opposing globalization, several European cities have created a network of Città Slow cities in order to improve the quality of life of their fellow citizens in terms of space and nutrition (Jovanović, 2013). This is an organization established in Italy as a counterpart of the movement called Slow Food, which had emerged as a protest against fast and low quality food. This international organization of cities of good living nowadays has 287 members across the world, most of which are located on the territory of Italy, where the first city of this type was proclaimed in Tuscany, in the commune of Greve in Chianti, in 1999 (cittaslow.org, 2022). Città Slow brand is reserved for cities with fewer than 50,000

inhabitants in which the locals are advocating the adoption of corrective measures aimed at creating a more humane urban culture (cittaslow.org, 2022). The philosophy of the inhabitants of these cities is based on several principles: the preservation and affirmation of the local traditions, fostering of hospitality and attention to the arrangement of space, where the priority is the already existing material heritage as opposed to the new construction (Jovanović, 2013).

In the network of Città slow cities, the Manifesto, containing 70 recommendations and obligations, is in effect (cittaslow.org, 2022). It insists on reducing the energy consumption, promoting green areas in order to meet the necessary energy requirements, reducing waste and developing various recycling programs (Jovanović, 2013). The focus is on the necessity of expanding pedestrian areas that are not supposed to be exclusively intended for commercial activity, on the collective infrastructure adapted to the disabled people, as well as on the different age groups (cittaslow.org, 2022). The concept seeks to expand and build green areas for relaxation and insists on the development of genuine citizen participatory democracy; the cleanliness of cities, as well as the development and preservation of local customs and regional products; public transport is preferred, as well as all non-polluting means of transportation (pedestrian areas, bicycles) in order to reduce the use of cars (Jovanović, 2013). Fast food restaurants are strictly prohibited (cittaslow.org, 2022).

In order to observe this Manifesto and the obligations assumed under it, the Città slow city networks make available a group of inspectors that periodically exercise control and perform necessary checks (cittaslow.org, 2022). The cities obtain the Slow certificate and present its logo (a snail carrying a town on its shell) at the entrance to the city, as well as in all public places (cittaslow.org, 2022).

The advocates of Slow Cities are opposed to large agglomerations unsuitable for human capacities of perception and movement. They are trying to valorize their environment and promote their culinary specialities, as well as to encourage direct contacts between the fellow citizens and between the locals and the tourists (cittaslow.org, 2022). Jovanović (2013) mentions Ivan Illich, a great critic of the industrial society and the author of the booklet-Manifesto, *Energy and Equity* (*Energie et équité*), published in French in 1973, and then in other languages, who is considered to be the conceptual forerunner of this movement. By his vocation,

Ivan Illich was a philosopher with origins from the ex-Yugoslavia area, who lived and worked in America, and who was interested in political ecology (Jovanović, 2013). Reassessing the concepts of comfort and human needs, Illich drew attention of the humanity to the physical limitations of the planet Earth, believing that every consumer action represented a sort of an act of destruction (Illich, 2005). At the end of the 20th century, an urban design project called Illichville was created, with strongly pronounced environmental connotations, as opposed to the so-called auto city model, represented by LA (Jovanović, 2013). According to Jovanović (2013), this city project, based on walking, cycling and using public transportation, condemns the model of consumer society and cars as means of transportation, promoting hospitality above all.

3 The concept and philosophy of slow tourism

While only about a decade ago a large number of tourists coming from the developed countries had the ambition to visit and experience as many things, as quickly as possible, during their vacations, the contemporary trends, especially after the Covid-19 pandemic, are different. The postmodern tourist or we can also say the post-Covid tourist, who prefers slow tourism, seeks to slowly enjoy the "degustation" of the chosen destination on a holiday. While resting, they want to live by the pace of the local population, to communicate with them and to eat at the same places as the locals. Xavier Pavié, the professor of philosophy and marketing at the Paris-Ouest University, in the paper entitled *Le slow tourisme, un apprentissage du Kairos*, who reminds the readers of the different notions of time by the ancient Greeks; while the notion of Chronos denotes the time that passes, the stream of which we cannot influence, the notion of Kairos is bound to a specific moment in time to be seized (*carpe diem*), that is, the time that we "degustate" (Jovanović, 2013). When it comes to slow tourism, this author points out that it is in vain to chase and fight the time that irreversibly flows, even when we are on vacation, and believes that one cannot be simultaneously in the office and at the beach, alluding to various IT tools that we also use during our vacations (Jovanović, 2013). Leaving for a vacation is a decision we make for ourselves and for others so that we can seize the days that to us appear different when on vacation. Philosophy, as pointed out by this professor, represents this path towards wisdom, with an emphasis on the notion of time that is no longer experienced as something to be suffered and tolerated, but as something that is to be experienced and seized (Jovanović, 2013). Therefore, slow tourism with such

perception of time depicts a different spiritual state of tourists and represents a new type of travel.

The concept of slow tourism is closely related to happiness, which is a concept with a long tradition, and thus, with various interpretations. Nawijn (2010) believes that holiday happiness is basically well-being. Besides well-being, also the terms wellness, and health are used (Hartwell et al. 2016), all of them related to healthy lifestyle and healthy choices. Also McCabe and Johnson (2013) discuss the happiness factor in tourism, and relate it to subjective well-being and social tourism. According to Chen and Li (2018, 257), life satisfaction is a complex concept, composed of “various life domains”, and holidays, i. e. tourism can contribute to life satisfaction positively. Tourist happiness, in fact, consists of life satisfaction, affect, and eudaimonia, all of which have been related to tourism (Dolnicar et al, 2012). Filep and Deery (2010, 407) established that “tourists’ happiness is as a state in which the tourist experiences positive emotions (joy, interest, contentment, and love), is engaged in and derives meaning from his/her holiday activities in the three main phases of the tourist experience (anticipation, on-site, and reflective phases)”.

4 Enjoying in the very act of traveling

The concept of slow tourism is characterized by longer journeys and longer stays at the destinations. The tourists travel to the destinations mostly by slower means of transportation, although the air transportation is not ruled out, if the selected destination is too far away.

The journey to the desired destination itself is not considered a waste of time by a slow tourist, but rather a synonym for a new experience and adventure; the very act of traveling somehow turns into the goal by itself, because during the time the tourists travel to a destination, or from a destination to a destination, they have opportunities to truly enjoy the landscapes, they can stop whenever and wherever they want, having sufficient time for thinking about and absorbing everything that they have experienced and seen on the journey (Jovanović, 2013). In addition, slow tourists will often opt for those means of transportation that are used by the local population, as this would allow them numerous encounters and communication with the locals.

As far as the destinations are concerned, some authors (De la Barre, 2012; Timms & Conway, 2011; Dickinson & Lumsdon, 2010; Conway & Timms, 2010) believe that marginal, remote and perhaps underdeveloped destinations promote slow tourism because they have better conditions and predispositions for that (i. e. outdated infrastructure).

5 Freedom and pleasure in chilling out (relaxation) and immersion in local cultures

Slow tourism is a reaction to mass tourism and after the Covid-19 pandemic also to travel restrictions and other measures, and it is the opposite of a ready package tour that denies the visitor the freedom of movement. While on journey, slow tourists, as Jovanović (2013) points out, do not opt for pre-defined itineraries and precisely fixed schedules; they are not attracted to the established tourist routes, on the contrary - they like improvisation. Their aim is not to tour and see as much as possible, but are focused on the quality of experience. They often travel without a definite plan and they rely on the locals whom they meet along the way for direction and guidance. They are looking for unusual experiences and authentic adventures.

The basic rule for a slow tourist is: Never ever rush ... Just very slowly soak up the spirit of the place, listen, watch, marvel, explore ... Improvise, walk aimlessly ... Such approach to the destination, with curiosity, stimulates and arouses all senses, enabling the tourists to make unusual acquaintances and discover unknown places, away from well-trodden paths (Jovanović, 2013).



Figure 1: Mountaineering at the Lovćen National Park

Source: Jasna Potočnik Topler, 2021.

When on vacation, slow tourists slow down the rhythm with the ambition to immerse themselves in, and merge with the place they want to thoroughly discover. For this reason, they avoid large chains of hotels operating in accordance with strictly established standards and mostly opt for private accommodation, camping or couch-surfing. This type of accommodation enables them to engage in conversations and exchange experiences with the locals. The owner of the French tour operator *Voyageurs du monde*, specialized in individual and personalized journeys, believes that accepting the pace of life of the local population, sharing the everyday life with them, is the best way to get acquainted with another culture (Jovanović, 2013). The concept of slow tourism is, thus, very close to the philosophy of the famous phrase: ‘When in Rome, do as the Romans do’.

According to Professor Xavier Pavie (2009), slow tourism implies a strong communication dimension, because it requires intensive interaction between the tourists and the local population, as well as the establishment of a close relationship with the hosts (Jovanović, 2013). In essence, this profoundly altruistic approach requires the tourists to familiarize with and learn at least some basic phrases of the local language. Support for cultural diversity implies understanding and respecting the basic foundations of each nation, and it rests on the use of language - the medium that determines each nation and connects them with their previous generations, national history and a different perception of the world. Therefore, many agencies of this type, along with tour packages, also offer short local language courses to the tourists. Finally, slow tourists enjoy visiting the local markets and discovering regional products where they can also learn many words of the local language, through communication with local sellers. When they choose to buy local food products (Figure 2), later they prepare the food themselves, or with the assistance of their hosts in the temporary accommodation where they reside. If they still opt for meals in restaurants, they choose the places where the locals eat.



Figure 2: A poster in the main avenue in Budva, advertising the Njeguši prosciutto
Source: Jasna Potočnik Topler, 2021.

6 Montenegro as a slow tourism destination

Montenegro is an attractive destination for all slow tourists, especially those coming from the neighboring countries and countries of the European Union. Apart from being a destination that is not remote, one which does not require exclusively travelling by plane to reach it, and despite covering only small territory, Montenegro is very diverse when it comes to landscape, culture and language. The latter is nowadays called Montenegrin - the language of Montenegro. Before the Socialist Federative Republic of Yugoslavia dissolved in 1991, the majority of people in the region generally spoke a language known as Serbo-Croatian.

The analysis in the frame of the bilateral project between Slovenia and Montenegro (BI-ME-21-22-20) confirmed what Gričar and colleagues (2021) claim in their article, namely that few empirical research on Montenegro exist. Still, the smallest Balkan country that has around 600.000 inhabitants, represents an interesting

research example. Especially, when it comes to monitoring, analyzing and predicting associations between the tourist arrivals and the growth of the economy (Gričar et al., 2021). Gričar and colleagues (2021) state that in the period between 2010 and 2019 the GDP of Montenegro tripled – arrivals of tourists in Montenegro increased by around 80% domestically and 300% for foreign tourist arrivals.

In the multi-ethnic and multi-confessional Montenegro that gained its independence in 2006 after the Socialist Federative Republic of Yugoslavia dissolved, tourism is a priority sector. It brings around 22 % of the Gross Domestic Product (GDP) and is expected to reach 30% in the near future (Cerović Smolović et al. 2018). Tourism definitely stays an important factor in the Montenegrin economy. It generates revenue from tourist consumption of services and products, from taxes that are collected by the tourism industry, and it provides employment opportunities in the service public and private industry (Gričar et al., 2021, 3401). It also serves as promotion of cultural heritage, but, of course, faces challenges of its future development, where sustainability and innovation are two significant guidelines.

Slow tourism has good options for further evolving in Montenegro. Once tourists reach Montenegro, they do not have to travel long distances in kilometers and they do not have to change their accommodation on a daily basis if they want to fully acquaint themselves with the country. In addition, it is a destination with still very preserved nature, especially in the hinterland, and a country that, according to many tourists, offers high-quality local food and regional products.

It should as well be mentioned that Montenegro has the following sites listed on the UNESCO World Heritage List: the natural and culture-historical region of Kotor in the Boka Kotorska Bay (Figure 3), Durmitor National Park in the northern part of the country, which is a limestone massif belonging to the Dinarides, Stećci Medieval Tombstone Graveyards (monolithic stone tombstones that were created in the period from the second half of the 12th century to the 16th century), and Venetian Works of Defence (fortified systems) built between the 16th and 17th centuries (Unesco World Heritage List, <https://whc.unesco.org/en/list/>). In 2021, the heritage of the Boka navy was included in the list of intangible assets of UNESCO (ich.unesco.org).



Figure 3: Old Town of Kotor in March (before the main tourist season)

Source: Jasna Potočnik Topler, 2018.

The hinterland of Montenegro is predominantly mountainous (Figure 1) with peaks over 2500 meters and is still less visited than the coastal part. It consists of 5 national parks, one of which is under the UNESCO protection. This is also the area that is home to the largest lake in the Balkans – the Skadar Lake, which is on the list of

protected wetlands and attracts ornithologists from across the world. Krivokapić (2022, 399) argues that rural areas in the Northern part of Montenegro are more than suitable for slow tourists since they have managed to preserve authenticity. As such, they are able to offer unique experiences to visitors and tourists (Figure 4). Krivokapić (2022) emphasizes authentic accommodation and natural landscapes that enable biking, hiking, tracking, riding horses, fishing, kayaking, a wide range of culinary activities, visits to archeological and cultural centres, etc. All these activities are ideal for active holidays and relieving stress.



Figure 4: Kayaking on the Slano jezero (Salt Lake) near Nikšić.

Source: Ivona Jovanović, 2021.

Reception agencies in Montenegro recognize new trends in the development of tourism and try to follow them. The most numerous tourists from the EU after the Covid-19 pandemic are the Germans and French. It has to be pointed out that there are already some positive examples of encouraging slow tourism in Montenegro. Namely, the receptive travel agency Luminallis DMC Events, based in Budva, has the ambition to follow the latest tourist trends and has specialized for many years in working with individual guests, mainly from French-speaking countries. This agency is a member of the French association ATR (Acting for Sustainable Tourism) and co-operates in France with the travel agency Voyageurs du monde specialized in tailored travels. In the interview with the director¹ of this agency, it was found out that these are high-spending visitors who come to Montenegro mainly by plane, then use rent-a-car services on the destination and make tours on foot, with kayak, boat or bicycle, looking for meetings with the local population and unusual places away from mass tourism. When it comes to accommodation, the agency points out that there has been an increase in demand for staying in eco-katuns (mountain shepherd settlements) or ethno villages in recent years, primarily in the north of Montenegro. In addition, in comparison with the previous years, the demand for longer stays in Montenegrin destinations is noticeable, so that the majority of the Luminallis visitors stay in Montenegro for 15 days, or about 3 weeks, taking into account the total length of stay in the region. Apart from that, the tourists visiting through the Voyageurs du Monde tour operator are used to paying attention to possible degradations of the living space by inadequate construction, waste or too much tourism, as well as possible irregularities related to the working conditions of local tourist workers and, upon returning to their home countries, they fill in the questionnaires in which they state their observations on the issues.²

Certain Montenegrin cities, such as Danilovgrad or Cetinje, could apply for inclusion in the list of small towns. We are discussing cities with fewer than 50,000 inhabitants, which still remind us of cities from the time of Socialist Federative Republic of Yugoslavia and where life, compared to European cities, takes place at a much slower pace. People in those cities almost all know each other and help each other,

¹ Aleksandar Milivojević

² Some of the questions featured in the questionnaires for the tour operators *Voyageurs du monde* passengers:

1. Have your guides, escorts or staff at the hotel provided you with the information related to environmental protection?
2. Have you seen any evidence of space devastation in the places that you have visited? (too crowded, waste ...)
3. Have you noticed any irregularities related to the working conditions of the local staff?

the patriarchal heritage is still omnipresent and family relationships are nurtured and great attention is paid to the care of the elderly as well as to raising children. Cetinje stands out among the mentioned cities. Surrounded by two national parks (Lovćen and Lake Skadar), it has beautiful parks dating from the period of rule of Nikola I, a lot of museums and the National Library of Montenegro, National Archives, old buildings from the end of the 19th century, while there are still plenty of parking spaces as well as pedestrian zones. Walking through Cetinje in the summer with the pronounced smell of linden trees, which are the trademark of this city, you are able to meet residents playing chess or bridge in the streets of the town center (Figure 5), full of inns and an environment where even in the era of globalization an individual never feels lonely.



Figure 5: Locals playing cards at the main street in Cetinje

Source: Ivona Jovanović, 2022.

7 Conclusion

Due to the long and complex history of the country, Montenegro as a destination has developed a specific and unique identity. Rich and diverse heritage, and well preserved natural landscapes in the hinterland offer many opportunities for distinctive slow tourism products. Although traveling by plane, (especially since the appearance of the low-cost airlines) is still very popular, and the car is still the most popular means of transport, an increase in the number of so-called slow tourists in recent years is the evidence that the destination can be reached in different ways. This is confirmed by tour-operators that are increasingly offering to their customers not only tour packages that encourage them to protect the environment, but also to travel by the means of transportation that in themselves represent a kind of tourist attraction. In this regard, we believe that the resources of Montenegro have not been sufficiently valorized. The natural beauty of Montenegrin national parks, the highest railway viaduct in Europe (Most na Maloj rijeci – Bridge over the Mala River), as well as unique scenes that can be experienced when travelling by the Bar-Belgrade railway (especially on the section to Kolasin) or Podgorica – Shkoder/Skadar (on which the transport of passengers never took hold), and experiencing the Kotor-Njeguši-Cetinje road quite certainly fit into the concept of slow-travel. Being aware of the problems caused by mass tourism and overtourism, many travel agencies are members of organizations acting in favor of sustainable tourism. The aim of all involved stakeholders is to minimize the negative impacts of tourism, trying to adopt sustainable tourism practices and reducing the carbon footprint. However, apart from offering a different way of travel and advocating for sustainability and the preservation of natural and cultural heritage, slow tourism is primarily the promotion of human encounters and contacts between the locals and tourists. The goal is that the slow tourist merges with the local culture and the local population. Such vacations, of course, need timely and responsible preparations, but are – in the end – rewarding. They not only relieve stress and have the ability to strengthen individual identity, but are also a part of lifelong learning experiences.

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LITERARY TOURISM AND LITERARY ROUTES

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Abstract This chapter presents literary tourism as another subtype of cultural tourism that enables further development of rural areas of Slovenia and Montenegro. The research is based on desk research, field work in Montenegro, also interviews with some tourism stakeholders were employed, and analysis of gathered data, materials, information and books. One of the objectives of the chapter is to shed a light on literary legacy of Ivo Andrić and Louis Adamič, two cosmopolitan authors who left their mark also in Montenegro and in Slovenia. As possible tourism products of rural destinations, literary routes are discussed.

Keywords:

literary tourism,
literary routes,
literary tourism
products,
promotion,
communication

1 Introduction

Besides the history of joint states, Montenegro and Slovenia share literary heritage and stories which have not yet been evaluated for the tourism purposes and for further developing of heritage tourism products. When shared literary stories are discussed, at least two authors need to be mentioned, the first is Ivo Andrić, the Nobel Prize Winner of 1961, who spent his time both in Slovenia and Montenegro. And the second is Louis Adamič, a Slovene author who emigrated to the United States of America, but later returned and travelled around Slovenia and Montenegro. In this chapter both authors are discussed with the purpose of evaluating their work as part of literary heritage that could be employed for tourism purposes by further developing literary tourism as an increasing trend of cultural tourism (Ferreira et al., 2020), in the frame of which new literary products, such as, for example, international literary routes could be developed. Creating a destination's literary map and heritage-based tourism products “generates unique landscapes and unrepeatable experiences mediated by literature, not replicable anywhere else on the planet” (Quinteiro et al. , 2020, 366). This is significant as one of the main objectives of developing new tourism programmes is to improve the visitor experience for tourists (Carson et al., 2017).

2 Literary routes

Literary routes as part of Literary Tourism are tourism products based on the literary (heritage) resources of a certain area. Various literary landscapes are constructs that “can be as numerous as the number of subjects and their viewpoints” (Quinteiro et al., 2020, 365). They are created to increase enjoyment and offer educational experience (Ilić et al., 2021), to increase visibility in the tourism market and the length of stay and tourism spending, to introduce less known attractions, to improve the destination image etc. (Meyer, 2004; Ilić et al., 2021). On the one hand literary routes represent a tool for attracting cultural and literary tourists, and on the other hand they function as a tool in the redistribution of tourists and income from the most visited areas to less crowded ones. Many positive examples of Literary Tourism development can be found across the world, of course, with each destination having its own characteristics. Literary walking tours have emerged as a well-received type of Literary Tourism products, and some of them are also included in the most popular tour guides, blogs and travelogues. Some of the world's most famous literary

tours include Dylan Thomas Trail from llanon to New Quay (UK), the Brontë Sisters' Haworth (UK), Literary Edinburgh (UK) and Barcelona (E), Byron's Venice and Shakespeare's Verona (IT), Hemingway's Havana (Cuba), Literary Paris (FR) etc. They are organized as self-guided routes (using maps, brochures, mobile apps) or guided tours with guides providing interpretations. Literary routes include various literary attractions from authors' birth houses, which are among the most compelling literary attractions (MacLeod, 2021), to the locations of literary settings. MacLeod et al. (2009) divide literary trails into three groups, i. e. 1) biographical trails, 2) literary landscape trails and 3) generic literary trails. As far as promotion is concerned, Ingram et al. (2021) argue that in England marketing of literary tourism products is not tailored enough and suggest a two-way marketing approach to reach the respective market segments: “one which targets literary society members by marketing at a text-centric level, primarily promoting destinations at times when the literary work merges with popular culture (i.e. book-based movie releases, book and/or author centenaries etc); and one which targets mainstream tourists by marketing at a destination-centric level, predominantly focussing on the appeal of the sights and sites as opposed to the associated authors and works” (Ingram et al., 2021, 9).

2.1 Literary Trails in Montenegro and in Slovenia

There are many excellent authors in Montenegro and in Slovenia, but not so many literary routes despite the rich literary heritage. Some literary routes exist, but they are not properly designed and marketed. Some are just drawn on the maps, which is not enough if the goal is that the routes are part of the tourism offer of a certain area. Montenegrin monasteries and the National Library of Montenegro in Cetinje, which is a famous literary place in Montenegro and the whole town basically an open-air literary museum of its own, keep a number of medieval manuscripts. And there is of course the most famous Montenegrin literary attraction – the Njegoš Mausoleum in Lovćen (Picture 1), which attracts many tourists, not only literary ones. However, there are no records of existing literary trails.



Figure 1: Njeguš's Monument.

Source: photo by Jasna Potočnik Topler

In Slovenia, on the other hand, literary trails are quite popular, especially as parts of primary school curricula. In 2013, Slovenian Writers' Association introduced the Slovenian Writers' Trail, which is comprised of many shorter trails and leads across the entire Slovenia. It connects the birthplaces and homes of Slovenian writers and poets, from Miško Kranjec's birthplace in Velika Polana in Prekmurje to the birthplace of Oton Župančič in Vinica in Bela krajina (Forstnerič Hajnšek et al., 2013), to be precise, the Slovenian Writers' Trail leads from the Mura region to the Drava region, and further on to Koroška (Carinthia), where it turns to the Savinja region, Celje, and the Obsotelje region, continues to the Sava regions (Posavje and Zasavje), continues to Gorenjska (Upper Carniola), then turns to the Coastal region and the Karst, eastwards to Notranjska and comes to the capital of Slovenia, Ljubljana, and then ends in Dolenjska (Lower Carniola) and Bela Krajina. Andrić and Adamič are not yet included in this trail, which is – so far – the most developed Slovenian literary tourism product.

3 Andrić and Adamič– Literary bridges between Montenegro and Slovenia

3.1 Ivo Andrić

Ivo Andrić (1892 – 1975), “the most well-known and celebrated South Slavic author of the 20th century” (Antić, 2018, 704), was born in 1892 in Dolac near Travnik, Bosnia, “but he spent his first two years in Sarajevo, where his father worked as a silversmith” (McNeill, 2017, 9). The family was poor and even poorer when his father died. With his mother he moved to his grandparents in Višegrad, where Andrić grew up playing on the bridge he later made so famous. Andrić returned to Sarajevo to attend a secondary school, and continued his education at Habsburg universities at Zagreb, Krakow, Vienna, and Graz. The first three years of World War I, he spent in an internment camp, where he wrote his first successful book, published in 1918. In 1924, Andrić achieved his doctor’s degree at the University of Graz. His thesis was entitled “The Development of the Spiritual Life of Bosnia under the Influence of Turkish Sovereignty”. After that he entered the Yugoslav diplomatic service. In the period 1924 – 1941 he lived in various European capitals and wrote short stories in his free time. In 1941, Andrić, who had been Yugoslav ambassador in Berlin, returned to Belgrade, where he wrote a lot, including his novel *The Bridge on the Drina* (*Na Drini ćuprija*) that was published in 1945 in Yugoslavia and translated into English in 1959. Among his most important works are also *Travnik Chronicle* (*Travnička hronika*), *The Woman from Sarajevo* (*Gospodjica*) and *The Damned Yard* (*Prokleta avlija*). The committee that awarded the Nobel Prize to Ivo Andrić, cited the epic force of *The Bridge on Drina* as the main reason for the prestigious award (McNeill, 2017). Andrić’s works, which arise out of “a collision of cultures particular to his birthplace”, are widely translated (Hawkesworth, 1984, 1) and can be read in Italian, Finnish, Japanese, Czech, French, Polish, Slovene etc.

It needs to be emphasized that Andrić had some connections with Slovenia as well. From August 1914 to March 1915, he was imprisoned in a Maribor penitentiary, where he started writing his first book, *Ex Ponto*. According to Dr. Jerneja Ferlež, also some of the letters from this period were retained. The Maribor University Library (UKM) and the Maribor Library participated in the setting up of the travelling exhibition of the Local History Museum Travnik (Bosnia and

Herzegovina) on Andrić's stations in life. At the Maribor University Library (UKM) it was possible to see the travelling exhibition in 2019. At the time both libraries also created a walking route to the former penitentiary of Maribor, where Dr. Jerneja Ferlež from UKM briefly presented the history of the building; and Semir Atić from the Maribor Library and Silva Belšak from UKM read Andrić's poems and letters he wrote there.

Andrić was also a corresponding member of Slovenian Academy of Sciences and Arts (SAZU) since 1953 (sazu.si, 2021).

The motif of bridges that stems from Andrić's novel *The Bridge on the Drina* is still an inspiration for new projects related to Andrić's heritage. One of them is the Eco-Museum and the house of the Nobel laureate Ivo Andrić that became part of the tourist offer of Herceg Novi in Montenegro in April 2021. The museum which hosts a permanent exhibition on Ivo Andrić (visitors have the chance to see the replica of the Nobel Prize – the medal and the charter - and some other memorabilia) and various cultural events was launched as part of the EU funded Co.Co.Tour project.



Figure 2: The House of Ivo Andrić.

Source: photo by Jasna Potočnik Topler

The house, in which Andrić lived between 1963 and 1968 together with his wife Milica Babić, is surrounded by a garden with 51 plant species – a local tour guide in the museum explained that this is the number of plants Andrić had while living in this house. It is said that the Andrić couple enjoyed that garden a lot.



Figure 3: Entrance to the Ivo Andrić Museum.

Source: photo by Jasna Potočnik Topler



Figure 4: Entrance to the Ivo Andrić Museum.

Source: photo by Jasna Potočnik Topler

The reconstruction of the writer's house is part of a regional project to map the places where Andrić lived and worked. In the frame of the bilateral project BI-ME/21-22-020, it is suggested that to Herceg Novi, Belgrade, Travnik, Sarajevo, and Zagreb also Maribor is added and that a literary trail between Maribor and Herceg

Novi is established, developed and promoted. It is true that Maribor is the place where Andrić was imprisoned, but it is also a place where he wrote his book *Ex Ponto*.

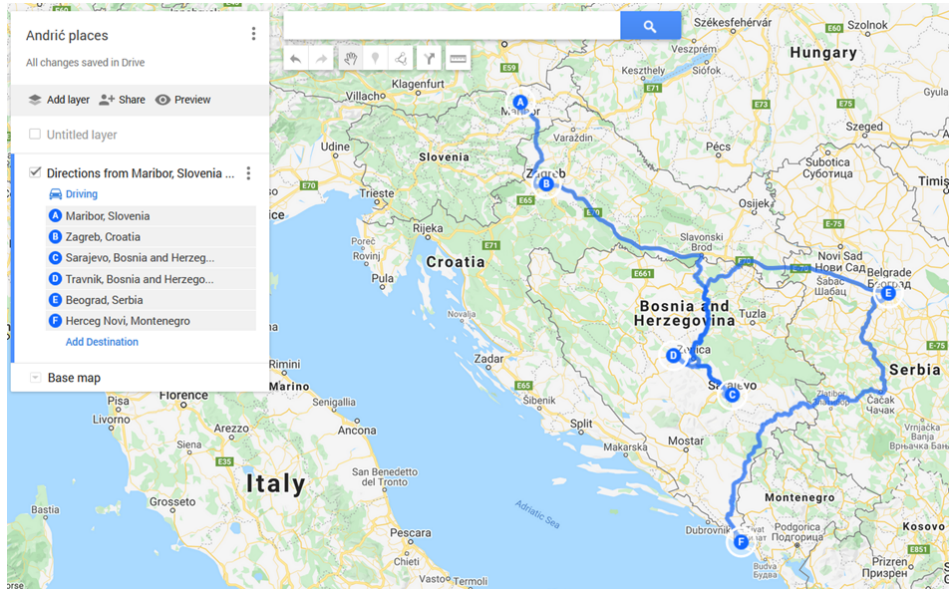


Figure 5: Some of Ivo Andrić's Places across ex-Yugoslavia: Herceg Novi, Belgrade, Travnik, Sarajevo, Zagreb, Maribor

Source: made by Jasna Potočnik Topler in Google Maps

3.2 Louis Adamič

Louis Adamič (1898-1951), who is considered the most influential Slovenian immigrant writer, is another important author who travelled Slovenia and Montenegro. He significantly contributed to intercultural relations in the United States of America not only by his works on cultural identities and multiethnic nations, but also by translations of Slovene, Croatian and Bohemian short stories in American newspapers and magazines. In his works, especially in *Laughing in the Jungle*, *The Native's Return*, and *My America* he made efforts to acquaint the Americans with cultures and literatures of Yugoslav and other Slavic nations.

Adamič was born in a small village called Blato in Slovenia, and migrated to the United States of America, to the land where “everything was possible” (Adamic, 1932, 6) as he wrote in his first novel *Laughing in the Jungle* (*Smeh v džungli*), in 1912 (Müller, 2015). In 1932 he received Guggenheim’s scholarship for his first novel. The scholarship enabled him to return to Yugoslavia in the years 1932 and 1933. He described his trip in *The Native's Return* (*Vrnitev v rodni kraj*). The book, published in 1934 became a bestseller and the Book of the Month of the American Book Club (Dumas Rodica, 1997; Shiffman, 2005). This book is, according to Shiffman (2005), considered an important contribution to multiculturalism.

Adamic returned to his homeland twice: in 1932 for the first time, and in 1949 for the second time. During his first visit he was visiting Montenegro among other Yugoslav places, and – as the paragraphs from *The Native's Return* reveal, the author was enthused about Montenegro.

This is how he (1934, 129) wrote of Montenegro (it is also interesting to see his spelling choices):

For many decades now Montenegro has been more or less a joke in the minds of ill-informed people living in large, so-called civilized countries. Comic operas and motion pictures have been produced dealing with life – especially the court life – in Tsernagora. Even nowadays foreigners incline to be amused when they come up from Dalmatia in comfortable autos for a day's visit.

Really, however, the Black Mountain – so called because of the dark-leaved shrubs which here and there cover the stony peaks and ridges – is anything but comic. On the contrary, basically and essentially, it is a tragic country, – but not in any morbid or maudlin sense. One one really tries to understand the tragedy of Montenegro, one is not moved to tears, but to deep respect, for the people caught in it. Tennyson, I think, caught some of the quality of Montenegro in the following little-known lines:

*They rose to where there sovereign eagle sails,
They kept their faith, their freedom, on the height,
Chaste, frugal, savage, armed by day and night
Against the Turk, whose inroad nowhere scales
Their headlong passes, but his footstep fails,
And red with blood the Crescent reels from fight*

*By thousands down the crags and through the vales.
O smallest among peoples! rough rock-throne
Of Freedom! warriors beating back the swarm
Of Turkish Islam for five hundred years.*

Adamič continues his literary associations by mentioning George Bernard Shaw (1934, 131):

When Bernard Shaw, visiting Tsernagora in 1929, was asked by a native what he thought of their stony mountains, he replied: "I don't think anything of them. If you people do, you must all be philosophers." "But," added the Montenegrin who told me this Shavian wisecrack, "if we are philosophical about our rocks and mountains, there is a reason. For centuries they have been a factor in our struggle for freedom; except for them we could not have beaten back the Turks time after time; and they are precious to us also because we have spilled much blood over them."

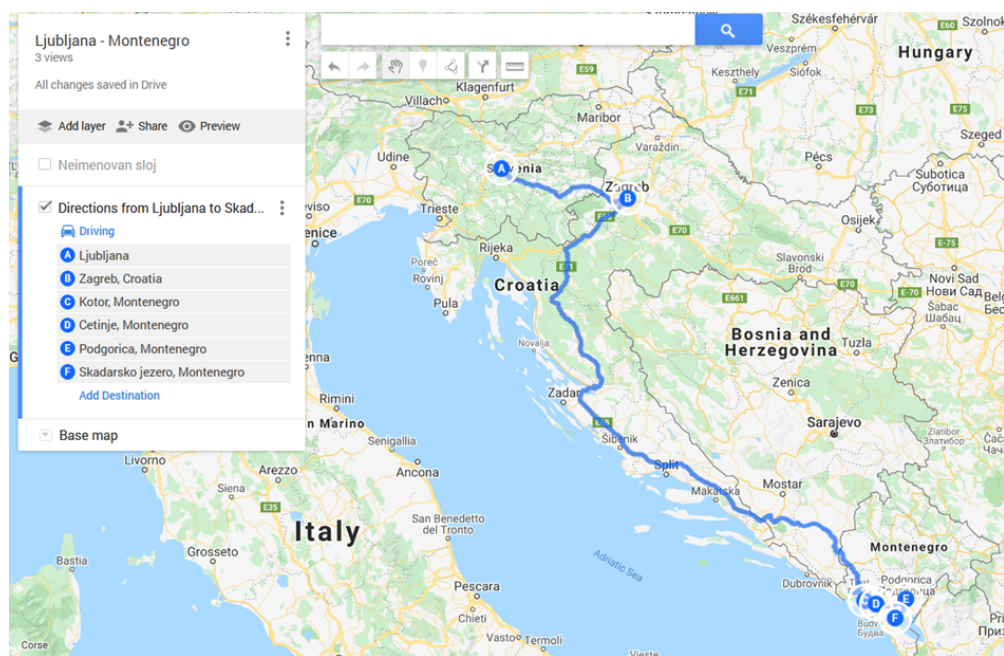
In *The Native's Return* Adamič praises Montenegrin literature (1934, 131 - 132):
As poets the Montenegrin has added vastly to the wealth of Yugoslav national poetry (of which later in this book). Indeed, it would be hard to say in which field he excels more – philosophizing, or versifying. It probably would not be inaccurate to say that these three fields are to him but one field. The Montenegrin character was excellently summarized in the lives and works of two outstanding sons of the Black Mountain, Peter Petrovitch Nyegosh and King Nicholas, or »Nikita«.

Adamič's (1934, 126) description of Montenegrin landscape and roads is vivid and realistic :

The rugged, rocky mountain scenery was weirdly beautiful, as we rode Cetinyé-ward that afternoon, and our fellow passengers sang their vital, melancholy songs, as weird and beautiful as the mountains. Had it not been for his beauty, the bus trip would have been a dreary experience indeed. The machine was a prehistoric affair, roomy enough, but held together by all sorts of ropes, chains, wires, and braces, a squeal or groan at every joint of its frame. Unlike the elegant taxi that had brought us up, it had no snubbers; its springs were weak, and the driver, a young Montenegrin, had a rare talent for hitting every rut in the road and missing the precipices by little more than a hair. Behind a boiling radiator we bumped, jugged, swayed along, now up,

then down, at probably less than eight miles an hour. The heat from the motor added to the heat of the day. The exhaust fumes somehow found their way into the bus. Luckily, we got a flat tire approximately every two hours, and, while the Montenegrin was busy fixing it our bones enjoyed a welcome rest from being bounced in our seats.

As it is seen from the examples, Adamič's novel *The Native's Return* is a great source for creating diverse literary landscapes that may be employed in the process of designing tourist experiences, perhaps at the Lake Skadar (Figure 6) that is also mentioned by Adamič (Adamic, 1934, 129): "That afternoon we stayed in Podgorica, then took a car to Cetinyé, and spent several more days in Montenegro, visiting villages between Mount Lovchen and Lake Scutari". As Ingram et al. (2021) suggested, literary tourism experiences and products are interesting for both, mainstream tourists and special interest tourists. When promoting literary tourism as a trend with a high potential (Novelli, 2005), social media, internet and search engines are crucial (Ingram et al., 2021).



Podgorica, the Skadar Lake

Source: made by Jasna Potočnik Toplek in Google Maps

Adamič's enthusiasm about Montenegro is seen also from the paragraphs below, in which he admires the pride, hospitality, heart culture and patriotism of people living in Montenegro:

Gladstone, in 1895, said that, in his opinion, Montenegro exceeded in glory both Marathon and Thermopylæ and all the military traditions in the world, for, although one of the tiniest countries in existence, it successfully fought a war of defense against a great empire for hundreds of years. (Adamic, 1934, 130)

Now, hurled by fate on top of barren mountains and forced to make war their main occupation, they swiftly reverted to primitive conditions of existence on the material plane, but preserved – so far as possible amid ceaseless warfare and with meager resources – their culture, especially their “heart culture”, which included hospitality and a profound sense of values based upon virtues in nature. The highest of these values was freedom. Aided by the rocky mountains, they never completely lost their independence, till after the World War, when Montenegro became a part of Yugoslavia. But in consequence of their endless warring, the little country – except the larger towns, such as Podgorica and Cetinyé – today is almost as innocent of civilization as it was centuries ago. (Adamic, 1934, 130-131)

However, no citizen of the United States, even if he lives in the best imaginable circumstances, loves his rich and powerful country more than an average Montenegrin loves his poor, tiny, rocky Montenegro. Foreigners, with their different sets of values (if any), find it hard to understand this patriotism and incline to consider the Black Mountaineer more or less a fool and a semi-wild man. He is, to use a slang phrase, a tough guy, agile and hardy, fearless, impatient of restraint; and, moreover, a poet and a philosopher despising life when it is separated from freedom. (Adamic, 1934, 131)

4 Conclusion

In the case of utilising the literary heritage of Ivo Andrić and Louis Adamič for tourism purposes and branding of places related to the authors, there are many possibilities of how to employ life stories of the authors and their texts. Tourists or visitors can try themselves in describing the landscape they see (before or after this activity they can read Andrić's or Adamič's descriptions). They can follow the

Adamič route (from his novel *The Native's Return*) or visit places where Andrić lived and worked, and write down their own observations, perhaps even short literary texts, or just listen to stories about the authors narrated by tour guides. On the other hand, exploring Andrić and Adamič may only serve as initial inspiration for visiting places connected to authors, and engage in other types of tourism at the chosen destinations. That is why it is recommended that designers of literary tourism products connect this type of tourism with other types (e. g. agricultural, active, wine and culinary tourism). Well designed literary experiences are educational, informative, interactive, unique and entertaining, sharing these attributes in just the right proportion for a specific individual tourist or a group of tourists to foster enjoyment, well-being and satisfaction. Specifics of various literary programmes may be adjusted to the tourists' abilities, age, interests etc. Literary texts, indeed, have a significant role in attracting tourists to a certain destination and in keeping their attention, not only at the destination, but even before the actual visit, when tourists or visitors can prepare for a visit with the study of archives, libraries, internet sites or social media.

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CASE STUDY: LITERARY TOURISM IN VRHNIKA INSPIRED BY HERITAGE OF IVAN CANKAR

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Abstract One of the rural towns in Slovenia that is deeply characterised by literature is Vrhnika. This is where Ivan Cankar, the famous Slovenian author, spent his childhood. Nowadays, his legacy is present throughout Vrhnika, even in small things such as coffee, and the monument that is dedicated to him in the town centre. Vrhnika is also included in the Slovenian Writers' Trail. This chapter presents a case study researching literary tourism in Vrhnika and literary tourism products related to one of the greatest Slovenian authors.

Keywords:

literary heritage,
literary tourism,
literary tourism
products,
Ivan Cankar,
Vrhnika

1 Introduction

Ivan Cankar, who is widely regarded as the greatest of Slovenian writers, created the spatial triangle that delineates his extensive oeuvre fairly early in his writing career. The places that form the triangle are Vrhnika, Ljubljana and Vienna, where Cankar spent a lot of his time. It is safe to say that all of these places acquired “Cankaresque” features that reveal the author himself. In conjunction with the subjectivist experiencing of the world, objective reality in Cankar’s imagination reflected the writer’s own experiencing. Cankar’s youthful experiencing of Vrhnika (up to the age of 12) brought the writer to learn early on about the merciless decline of smaller craftsmen and about poverty. This knowledge imprinted deep into the writer’s memory. Nevertheless, Cankar had a lot of positive memories of his childhood, which is why he made frequent literary returns to Vrhnika, from which he drew inspiration for both joyous and sad stories (Kocijan, 1999, pp. 269 and 276). He wrote a number of classic works, such as *Hlapci* (Serfs), *Na klanecu* (On the Slope), *Moje življenje* (My Life), *Erotika* (Eroticism), and many more. Cankar’s work have marked Vrhnika considerably and contributed significantly to the development of tourism in the town. But, how well developed is literary tourism in Vrhnika? This is the research question we would like to answer in the case study, presented further on in this chapter that was inspired by the theme and research work for the final thesis by David Boršo (2021), supervised by Jasna Potočnik Topler.

2 Research

In addition to desk research, in June and July 2021, nine partially structured interviews with relevant stakeholders from the fields of tourism and culture active in the Municipality of Vrhnika were conducted for the purposes of this research. The analysis of the interviews showed that the respondents mostly agree that the level of tourism in general and cultural tourism in the municipality is solid; as was expected, however, they highlighted literary tourism as a type of tourism that plays the most important role in Vrhnika. Cankar is well known in Slovenia and, thanks to various translations, it is safe to say he is fairly well known abroad as well. Primary and high schools make sure pupils and students are thoroughly familiar with the author, as he is included in the school curricula. Some interviewees noted that a decline in the knowledge about Cankar has been identified, as he is starting to be omitted from the curricula. Mileva Blažič (2018, p. 380) points out that Cankar is

very much present in the Slovenian literary canon and therefore in the curricula as well. He is among the authors whose coverage is mandatory, and his sketch story *Bobi* is included among the mandatory texts in primary schools. Nevertheless, we can say that familiarisation with Cankar is excellent throughout Slovenia, as his works are topical even today. The 2018 Year of Cankar contributed significantly to improved recognisability and popularity of the writer. The Cankar Memorial House and all other literary tourism sites are visited mainly by school groups but are also extremely popular destinations for Slovenians living abroad. In view of the fact that children represent the majority of visitors, some of the interviewees pointed out that Cankar should be thoroughly adapted to children. Children at school come to learn about the difficult topics the author wrote about, which is why it is all the more important for teachers and tourism workers in Vrhnika to present Cankar in an interactive and adapted manner. Many respondents noted that literary heritage tourism could develop by increasingly including the actual memorial sites that were set up based on Cankar's life and body of work. Literary products and services should include, and connect with, experiences such as cuisine and, in the case of younger children, games.

The analysis also showed that all stakeholders active in culture and tourism work well with one another, which includes the Blagajana Tourist Association, the Cankar library, the Vrhnika Students Club, the Public Fund for Cultural Activities, the Municipality of Vrhnika and the Ivan Cankar Institute of Culture, Sports and Tourism as the most important and largest entity in tourism in the municipality.

Most interviewees believe that tourism products and services based on the literary legacy of Ivan Cankar possess multiple dimensions which could be further developed, transformed and supplemented in order to suit various target groups. It is essential that Vrhnika links its literary tourism with other tourism products and services, whereby forging connections is vital.

Further on, the most relevant results gathered from desk research and analysis of Cankar's works are presented.

3 Cankar's Vrhnika

Two major year-long literary events have taken place in Vrhnika under the title "The Year of Cankar". The first event unfolded in 1976 to commemorate the 100th anniversary of Cankar's birth, while the second, in 2018, marked the 100th anniversary of the writer's passing. The Year of Cankar in 1976 involved many cultural events, exhibitions, concerts and similar celebrations. The municipal newspaper *Naš časopis* reported in late 1976 that the municipality has never before hosted such a splendid event (Oblak Milčinski, 2016, p. 86).

The municipality itself was marked to a much greater extent by the 2018 Year of Cankar, which commemorated the 100th anniversary of the writer's death through a number of events pertaining to literature, music, plays and the fine arts. The entire event took place under its very own logo, which symbolised a stylised white chrysanthemum (Oblak Milčinski, 2020a, p. 380). *Bela krizantema* (The White Chrysanthemum) is one of Cankar's works that was published in 1910 (Tominc, 2017, p. 11). The writer was a great admirer of this flower, which he bought on many occasions and often wore in the buttonhole of his jacket (Maleš, 1943, p. 16). In 2018, the Year of Cankar took place not only in Vrhnika, as many events to memorialise Cankar's passing were also organised in other places, such as Horjul, Cerknica, Ljubljana (Oblak Milčinski, 2020a, p. 410), Mostar, Sarajevo (Krašovec, 2018, p. 67) and Carinthia (Tominc, 2018a, p. 74). On this occasion, Vrhnika gained new infrastructure in the form of two tourist information panels that highlight tourism products and services relating to Ivan Cankar and the Ljubljanica River (Tominc, 2018b, p. 4). What is more, a bust of the writer was unveiled at the Ivan Cankar Military Barracks at Raskovec (Tominc, 2018c, p. 6). In addition to all these events, the Year of Cankar was observed through the publication of certain literary works, including Cankar's only collection of poetry under the title *Erotika* (Eroticism), which was originally published in 1899. The aim of the reprint was to come as close as possible to the 1899 original (Oblak Milčinski, 2020a, p. 408). In the same year, three books that present Cankar's works in comic book form were published, namely *Hlapec Jernej in pasja pravica* (The Bailiff Yerney and a Dog's Justice), *Moj lajf* (My Life) and *Hlapci – ko angeli omagajo* (The Serfs – When the Angels Get Weary) (ibid., p. 382). Cankarjev Dom, which also houses a cinema, premiered films entitled *Cankar* and *A Thousand Hours of Bitterness for a Single Hour of Joy*. Both films, which came out just in time for the 2018 Year of Cankar,

depict the life of the writer from Vrhnika (*ibid.*, p. 430). A series of different cultural events took place across the Municipality of Vrhnika, which took the opportunity to successfully develop its brand.

Vrhnika is also the venue of the annual festival that bears the author's surname: Cankarjada. As part of this festival, several theatrical and musical events organised by the Vrhnika Students Club unfold. In 2020, the traditional 25th Cankarjada took place. Every year, the festival hosts local and international creatives, with local drama groups coming increasingly to the forefront (ZIC, no date, ref. a). Featuring mainly plays, the festival honours Ivan Cankar's playwrighting oeuvre.

The Ivan Cankar Institute of Culture, Sports and Tourism is the largest tourism body in Vrhnika and carries out guided tours around the town. The literary and tourism products and services comprise two themed tours. One tour takes place in the Cankar Memorial House, while the other is named Cankar's Boyhood Trail. This means that the municipality features a themed trail on which people can set out by themselves. During a three-hour tour, tourists get to learn about and view as many as 17 noteworthy sights around Vrhnika. Although the themed trail tells the story of Cankar's early life when he was still living in Vrhnika, the expert guides also familiarise guests about the writer's later life and works (ZIC, no date, ref. b). Cankar's Boyhood Trail begins in front of the monument dedicated to him in the town centre and connects all eight places where the family lived after the fire of 1879, along with all the memorials relating to the writer's works. These include the school under the bridge, the Cankar Memorial House, the Holy Trinity Church and Cankarjev Laz (Cankars' plot, a piece of land owned by the writer's family until 1886), Drča Hill and Močilnik Springs (the best-known source of the River Ljubljanica), with a shrine dedicated to St. Anthony. The tour concludes in front of the Tourist Information Centre of the Ivan Cankar Institute (ZIC). This tourism product is adaptable, which means that organised groups that would like a guided tour can arrange a shorter viewing with fewer stops (ZIC, 2014). The price for a group of up to 30 led by one guide is EUR 30, while the price for groups of more than 30 and led by two guides is EUR 60. Each additional hour of tour guiding is EUR 20. The tour is also subject to a 30% additional payment if it is to be conducted in a foreign language. Discounts of 10% are available for groups of students, while groups of primary school pupils, high school students and disabled persons can get a 20% discount (ZIC, no date, ref. b). At these prices, tourists can not only view the

entire town in a relatively short time, along with all Cankar-related memorial sites, but can also learn about other characteristics of the area that are not, strictly speaking, the foundation of the tour, such as the spring of the Ljubljanica River, surfaces with karst and wetland features, and many other interesting sights.

There are currently six active tourist guides entered in the register of the Ivan Cankar Institute, and all of them can be engaged for these two guided tours. We would especially like to mention the tour guide Damjan Debevec, who completed as many as 180 guided tours in 2019 (ZIC, no date, ref. c). A professional associate of the Ivan Cankar Institute, Debevec mostly conducts tours around Vrhnika and the Cankar Memorial House. His tours can be said to be one of the best examples of tourism practice in the municipality. The guide emulates Cankar in his appearance and expression. This means that he wears a suit and a hat, while the most prominent feature of his attire is Cankar's famous moustache. As is evident from an interview with Košmrlj and Zaletelj (2019), many Vrhnika residents, especially the younger generations, have warmly welcomed Debevec's depiction of Cankar. In fact, through his work, Debevec became the "new" Ivan Cankar. During the tour, Debevec speaks in a language spoken in Slovenia during Cankar's lifetime and often quotes the writer's works. His method of guiding contributes to the positive tourist experience of visiting groups.

Much more popular among the people living in this area is the hike entitled Following the Footsteps of Cankar's Mother, which is organised by several local organisations. The event traditionally takes place every year on 26 December, on which the Independence and Unity Day is celebrated in Slovenia. Every year, many residents of the Vrhnika and Horjul municipalities set out on the path, which starts in Vrzdenc, where Cankar's mother, Neža Pivk, was born, and ends in Vrhnika, where she and her family lived for most of her life. Along the 14-kilometre trail, people can view Vidmar's House, where the writer's mother was born, and continue through the village of Žažar all the way to Velika Ligojna and Vrhnika (Kavčič, 2019). The 2004 paper in which this trail was analysed by the year 4 students of the Department of Ethnology and Cultural Anthropology, Faculty of Arts, University of Ljubljana (with amendments provided in 2011 for the current publication in *Vrhniški razgledi*), mostly touches upon all of the cultural sights the hikers pass along the way and proposes options on how these sights might be developed further. Since but modest information is available about the trail, we gather that this is currently

not a stand-alone tourism product; rather, it is revived and relevant only on the mentioned national holiday when the official hike is organised.

At the Tourist Information Centre of the Ivan Cankar Institute of Culture, Sports and Tourism, many souvenirs relating to the author can be purchased. These include (ZIC, no date, ref. č):

- A sweet moustache – hand-crafted white or dark moustache-shaped chocolate on a stick.
- A wicker basket of dried pears with chocolate – chocolate-covered dried pears from the Passero Estate and Cankar’s sketch story bearing the same name (A Basket of Dried Pears).
- Cankar’s chocolate – chocolate with coffee from the Escobar Specialty Coffee Roasters.
- A cup featuring Cankar’s signature – a cup and saucer with a print motif of the writer’s signature.
- Coffee set – a packet of coffee named Cankar’s Cup of Coffee from the Escobar Specialty Coffee Roasters, Cankar’s chocolate and two cups featuring Cankar’s signature.
- The Ivan Cankar cup – a cup featuring the image of Ivan Cankar.
- Cankar’s cookies – plain or spelt biscuits in the shape of a moustache.
- A moustache-shaped cookie cutter.
- Cankar’s sketch stories – a collection of six sketch stories by Cankar (“Desetnica”, “Skodelica kave”, “Njena podoba”, “Pehar suhih hrušk”, “Naš laz” and “Pot do učenosti”).
- Cankar’s brandy – dried pear schnapps.
- Ivan Cankar pencil – the pencil bears an inscription “Ivan Cankar, mojster slovenske besede” (Ivan Cankar, a master of the Slovenian word).
- Vrhnika ballpoint pen – the pen bears an inscription “Vrhnika, prečuden kraj” (Vrhnika, a wondrous place!).
- A bag or box of chocolates – small chocolates wrapped in paper with a moustache print.
- Ivan Cankar notebook – a notebook featuring a reproduction of a woodblock print by Miha Maleš.

- Klanec board game – a board game on the topic of Ivan Cankar and his life.
- Cankar’s apron.
- Enamelled coffee pot – featuring an image from the Cup of Coffee sketch story.
- Cankar’s coffee – from the Escobar Specialty Coffee Roasters.
- Ivan Cankar silver coin.
- The Tourist Information Centre also sells literature about the writer (ZIC, no date, ref. d):
- Erotika (Eroticism) – a reprint of Cankar’s one collection of poems.
- Cankar in comic book form – a modern interpretation of three of Cankar’s works.
- Podobe iz življenja (Images from Life) – Cankar’s biography in comic book form.
- Cankarjev album (Cankar’s Album) – the writer’s life in pictures.

Both people who come to the area with Cankar-related tourist activities in their plans and those who stumble upon them by chance can have a “Cankaresque” experience at food and drinks establishments across the municipality. More and more establishments include Cankar’s coffee from the local Escobar Specialty Coffee Roasters in their permanent range of beverages. Cankar’s coffee is a house blend of Arabica coffees from three different regions, South America, Africa and Asia (Escobar, n. d.).

In addition to visiting the Cankarjev Hram restaurant, which is located within the municipality and bears the writer’s surname, visitors can sample many dishes that have been named after Cankar. At the Stara Kašča restaurant (no date), guests can order Cankar’s salad. At Guesthouse Bajc (no date), they can enjoy Cankar’s burger with veal. Cankarjev Hram (no date) serves as many as seven dishes named after Cankar. At the Kavarna Park café, visitors can indulge in Cankar’s cake and the Na klancu cake. In terms of restaurant food, we are noticing an issue in that the dishes named after Cankar don’t really reflect the food that should be associated with the writer’s life. Hamburgers and steaks were not traditional staples of the small town folk in the late 19th and early 20th centuries. It should also be noted that, although bearing Cankar’s name, many dishes are in fact perfectly ordinary dishes that can be found anywhere else. A bright exception in this is coffee from the Escobar Specialty

Coffee Roasters (no date), which cultivates a positive attitude towards cultural heritage. Far from being just an original souvenir, this coffee is well-known throughout Slovenia, as it is being promoted at fairs across the country (Escobar, 2020).

A detailed research revealed that the Visit Vrhnika website (operating under the auspices of the Ivan Cankar Institute) states that Guesthouse Bajc and the restaurants Bistra, Pri Kranjcu and Cankarjev Hram provide dishes that originate from the period in which Ivan Cankar lived. The restaurants have devised the following two menus (ZIC, no date, ref. e).

Cankar's Lunch:

- sautéed potatoes,
- prešče (small loaves of bread that Cankar mentions in several of his works) and
- štruklji with prunes.

Cankar's Feast:

- beef soup with grated pasta called ribana kaša,
- potatoes seasoned with marjoram,
- roast veal,
- seasonal salad and
- štruklji with prunes.

A detailed analysis of the cuisine poses the question of why the above restaurants do not have Cankar's Lunch and Cankar's Feast included in their own menus. As it is, guests coming to a food establishment are not familiar with the cuisine available. These two menus can only be found on the Visit Vrhnika website. According to the website, the menus have to be ordered in advance.

As part of the tour, tourists can also view all the places where the Cankar family used to live, of which there are 10 in total. Debevec (2020) adds that two of these places no longer stand. The first site is the abandoned barns next to the Mantova restaurant, where the Cankars took refuge right after the fire (Dobrovoljc, 2018, p. 241). The second is Jelovšek's house, which stood right next to what is today known as Cankar's home. All of these houses feature memorial plaques with annotations about the key moments in the writer's life and the life of his family at that particular time. Plaques have also been set up at other memorial sites relating to the writer, such as Močilnik, the school under the bridge and elsewhere. The plaques were installed in 1976 upon the celebration of the 100th anniversary of Cankar's birth (Debevec, 2020). Today, there are 16 plaques in total, black with white and silver writing, without any graphical elements such as pictures, which makes them relatively empty and monotonous. They have been vandalised on several occasions but have always been repaired. Although showing signs of age, they are in adequate condition.

As regards general libraries, we can hardly speak of a literary tourism product, as the library building is primarily intended for the borrowing of library materials, education and various events rather than tourists. Some authors, however, such as Baleiro and Quinteiro (2018, p. 38), include visiting a library in the typology of literary tourism. As a literary tourist point of interest, the library called Cankarjeva Knjižnica Vrhnika is worth mentioning: it moved in 2015 to the former sewing facility of the Industrija usnja Vrhnika leather producer. The library's spaces are divided thematically, mostly in connection with Cankar. The room where visitors can read books and newspapers is called "Čitalnica pri Črnem orlu 1876" (The Reading Room Next to the Black Eagle Hotel 1876). In 1876, Jože Cankar, Ivan Cankar's father, helped found the very first reading room in Vrhnika. This is also the year Ivan Cankar was born (Oblak Japelj, 2014, p. 221). "Prečuden kraj" (A Wondrous Place) is the name of the local studies room, a space devoted to literature relating to Vrhnika and its surrounding area. This is also where Cankar's original publications and other editions are kept (ibid, p. 222). Many literary tourism materials can be found in the children's section. Planner Oblak Japelj (2014, p. 213) explains that she wanted to use these elements to bring the writer's life and work closer to the target audience, which generally regards the artist's works as too challenging. As an example, she depicted the Cankar Memorial House on Klanec, where children could learn about the author at an early age (ibid, p. 214). The model includes many literary features from Cankar's stories, such as the cupboard from which Cankar

stole dried pears (ibid, p. 213), a special table known as a *mentrğa*, which was used to prepare dough for bread and even for sleeping, and in which the writer himself played as a child, and a rebus story of Cankar's sketch stories depicted on the model of the house (ibid, p. 214). The literature department for younger primary school pupils is called "Enajsta šola pod mostom" (The School Under the Bridge), whereas "Realka 1888–1896" ('Realka' School 1888–1896) is intended for older primary school pupils and high school students (ibid, p. 216). This means that the youth department is divided into two sections that correlate with Ivan Cankar. Cankar's education in the school under the bridge in Vrhnika and in the "realka" school or Oberrealschule in Ljubljana is the equivalent of the education of children and young students in primary school and high school. As the architect worked for a construction company from Vrhnika, in which a lot of the work planned related to the local environment, she was able to draw on her knowledge of the local history for her work (ibid, p. 204). Such knowledge of the local culturological features proved to be essential when creating the new library, which attracts both active users and tourists interested in literature and history.

The works of many artists often reveal close ties with their local environment and home, as the creations depict their love for their homes and homeland. To understand authors and their works, knowing their homes and places of residence is vital, as they are often a decisive factor in forming the author's individual characteristics and mindset (Deu, 2008, p. 13). The Cankar family originates from and has mainly lived in Velika Ligojna, a village in the direct vicinity of Old Vrhnika. Ivan's grandfather sold the estate in Ligojna (Zadnik, 1993, p. 26) and bought the house on Klanec, No. 141, now No. 1, in 1834 with a purchase agreement. Back then, the structure was wooden, except for the brick base on which the house stood, and the hallway that served as a kitchen (Bernik, 2006, p. 234). The side of the old, green-windowed house leant against the hill's living rock. A rotating tin rooster adorned the ridge of the roof (year 4 students of the Department of Ethnology and Cultural Anthropology, Faculty of Arts, Ljubljana, 2011, p. 329). The thatched-roof house comprised a central space, a smaller room and an open-hearth kitchen known as *dimnica*. The south side of the house featured a wooden balcony called a *gank*, which was also where the toilet was. The house, measuring 48 square metres, was home to two generations of the Cankars, first the family of Jakob Cankar, who was married twice and fathered 21 children, and then the family of Jože Cankar, the writer's father, to whom Jakob left the house in 1871. In 1876, when Ivan Cankar

was born, his grandfather and his family still resided in the house, which means that as many as 12 people lived in this already cramped house at the same time. On 27 July 1879, the house was destroyed in a fire (Bernik, 2006, p. 234), which forced the Cankars to stay at many different houses around Vrhnika. In 1880, the estate was passed on to Marija Polanšek (ibid, p. 235), who in 1884 built a new, bigger house on the site of the fire. Over the years, the house remained the same despite being passed from one owner to another many times. In 1948, it was passed on to the Municipality of Vrhnika, which took efforts to turn it into a museum. The complete renovation work was managed by architect Marjan Mušič, who preserved the entire outer envelope of the building and reconstructed the interior based on written sources and the legacy of the Cankars. The house can be entered from the front. Next to the entrance, there is a hallway with the open-hearth kitchen and a smaller room called štibelnica (Deu, 2008, p. 38), which contains the writer's first printed books and a picture of his family tree. In this room, many mementoes relating to Ivan Cankar are displayed. The central space features furniture and small items that were owned by poor townspeople in the 19th and 20th centuries. The side room contains some of the writer's drawings and pictures along with pictures of his acquaintances. Deu (2008, p. 38) also mentions that the house was renovated again in the 1970s, which proves that efforts to preserve its museum quality are adequate.

The Cankars lost everything in the fire except a wall-clock, which no longer functioned. Cankar described the event in *Moje življenje* (My Life). "Here in this wondrous flame my memory is locked. It is no more... Suddenly my mother appears, quite small, quite tiny, not at all alarmed, only astonished, standing on the road, clutching under her arm an old wall-clock which had been stopped for ages and never chimed..." (Cankar, 1985b, p. 10).

To the right of the entrance to the Memorial House is a plaque, the kind that can be found at all the places where the Cankars lived around Vrhnika. To the left of the entrance there is a larger memorial panel featuring Cankar's motifs. The inscription on the panel provides a brief description of Cankar's life in both the Latin alphabet and Braille. This type of memorial plaque arrangement is very rare not only when it comes to monuments in Vrhnika, but also in Slovenia as a whole. Opposite the entrance, along the wall of the neighbouring house, there is a plaque intended to raise awareness about the Slovenian Writers' Trail, the Cankar Memorial House

being the seventy-first stop on it. At the back of the house there is a monument depicting Cankar's head on a mandoline slicer.

Both sculptures were created by Bojan Mavsar, who lives on Klanec, right next door (Hieng, 2016; Hieng, 2018). At the foot of the house, on its very foundations, there is another plaque, which was unveiled on 10 August 1930 (Globočnik, 2013, p. 155). The plaque was replaced upon the 30th anniversary of Cankar's passing (*ibid.*, p. 157). On Klanec, there are as many as 50 cornerstones depicting Cankar with a coffee pot and a cup of coffee. These were also made by sculptor Bojan Mavsar (Tominc, 2018e, p. 208).

With regard to the Cankar Memorial House, we often encounter a terminological issue among the masses. Many people call this building "Cankar's birth house", which is incorrect. Cankar's birth house burnt down in 1879. With the exception of the same location and certain artefacts, the house standing today on Klanec and bearing the number 1 has nothing in common with the writer's birth or life. The house in and of itself cannot be authentic, as it no longer exists. It is therefore important to educate people about the difference between a memorial house and one's birth house.

The Cankar family owned a small estate behind the Holy Trinity Church. Cankar described this estate in a sketch story entitled *Naš laz* (Our Plot). The place where their plot used to be still bears the name Cankarjev Laz and is part of the municipality's literary tourism sights. Tominc (*ibid.*) adds that the Cankarjeva knjižnica Vrhnika library organises an annual gathering at Cankar's plot. The event comprises a cultural programme with refreshments, including cherries and štrukeljci, which was typical fare at the close of a school year in Cankar's times.

Besides the Cankar Memorial House, the greatest and most prominent literary monument is the writer's monument set up at the junction of Tržaška, Ljubljanska and Sternanova Cesta and Cankar Square. Efforts to build the monument were initiated as early as 11 December 1918 in Ljubljana, immediately after Cankar's passing (Globočnik, 2013, p. 139). A committee was formed to organise the set-up of the monument and began collecting contributions, but the initiative dwindled after a few months. In 1919, a similar committee was established in Vrhnika and began to gradually collect contributions in January of the same year (*ibid.*, p. 140). A

larger sum was received by the committee only as the 10th anniversary of Cankar's death was approaching. In 1929, a competition was announced for draft monument designs. As the committee intended to unveil the monument already in July 1930, the deadline for the submission of drafts was only one month, which gave rise to a number of complaints, forcing the committee to extend the deadline by two months. As many as 21 drafts were submitted by nearly all young sculptors active at that time in Slovenia, including Karla Bulovec – Mrak, Lojze Dolinar, Ivan Jurkovič, Tine Kos, Tone Kralj and Nikolaj Pirnat. In November 1929, an exhibition of the sculptures submitted took place (ibid, p. 142), but the expert jury consisting of Rihard Jakopič, Matej Sternen, Jože Plečnik, France Stelé and Stanko Vurnik found that none of the drafts achieved the desired criteria. The draft entitled *Popotnik 2* (Traveller 2) by Lojze Dolinar was deemed to be the best by the jury, which nevertheless requested that certain improvements be made. The jury also proposed erecting the monument in front of the house of a powerful landowner Josip Lenarčič and not in front of the Kmetijska Posojilnica loan bank (ibid, p. 143). The committee, however, disagreed with the expert jury's decision and argued that the jury's role was of a consulting nature, not a decision-making one. The people's vote went to the work of Ivan Jurkovič called *Mislec* (The Thinker). As Jurkovič's work was among the first to be eliminated by the jury (ibid, p. 145), a jury member, Dr Vurnik, was greatly critical (ibid, p. 147) after the committee had confirmed the selection of "The Thinker". Many Vrhnika residents who personally knew the writer believed that Jurkovič depicted Cankar as he really was (ibid, p. 148). Newspapers reported on the locals agreeing with the motif. They wrote: "The people want to see Cankar in their midst as he really was, not as a handful of people imagine him to have been. Let the people decide!" (*Kakšen naj bo Cankarjev spomenik? (What should Cankar's monument be like?)*, 1929, p. 7), "This is Cankar, just as he was when he was alive!" (ibid) and "Yes, this is Ivan, this is exactly what he looked like! This was his gesture, sitting cross-legged, pensively gazing into the distance, supporting his head with his right hand, the left hand resting on his knee. This is his face, his living face!" (Šantel, 1930, p. 3). It was typical for Cankar to support his chin with his hand whenever he had a mental blockage while writing (Debeljak, 2018, p. 41). To depict the writer, Jurkovič used the main narrative aids, as the image presents a realistic depiction of Cankar and rejects a symbolic elevation of the subject as the most important Slovenian writer. The statue was cast in a foundry in Zagreb and placed in front of the former Kmetijska Posojilnica loan bank (today Deželna Banka Slovenije) (ibid, p. 151), as this is precisely where the butcher's logs stood,

where Cankar loved to play as a child. The writer described his experience of playing on butcher's logs in *Moje življenje* (My Life) (Cankar, 1985b, p. 53). The monument was ceremoniously unveiled on 10 August 1930. The event was attended by many people, with writer Fran Saleški Finžgar as the keynote speaker (Globočnik, 2013, p. 158).

In Slovenia's literary and cultural sphere, there are many accolades named after famous Slovenian literary figures, such as the Prešeren Award and the Borštnik Awards. As of 2020, the Cankar Award came into being. It is to be awarded annually, on 10 May, the day Ivan Cankar was born in Vrhnika. This is also the date on which the municipality observes its municipal holiday. The Cankar Award is bestowed on the author of the best playwrighting, essayistic, lyrical or storytelling work in a given year. In fine weather, the award ceremony takes place at Cankars' plot. If the weather conditions are not favourable, the ceremony is moved to Cankarjev Dom (Tominc, 2021, p. 5).

To finish off the analysis, we present other smaller, yet equally important monuments and memorials that have the potential to attract tourists interested in literature. These sights include a bench in front of the Holy Trinity Church, which is shaped like Cankar's moustache.

In addition to the Ivan Cankar Institute, the writer's name is included in the Ivan Cankar Military Barracks at Raskovec, the Ivana Cankar Primary School, and the main cultural and events venue, Cankarjev Dom. In front of the above-mentioned primary school, several fine arts panels were set up in 2018 featuring images of Cankar and motifs from his works. The panels have been painted by the young artists from seven Slovenian primary schools in cooperation with the local Vrhnika creatives (Osnovna šola Ivana Cankarja, 2018, p. 26).

Hieng (2020) writes that one of the latest acquisitions in literary tourism souvenirs relating to the author is an extraordinary, one metre-high cup set up at the park in front of the Tourist Information Centre of the Ivan Cankar Institute. The cup was created by the already mentioned local sculptor Bojan Mavsar, who designed it so that tourists could step into it and take a photo.

At the Močilnik Spring, where the Little Ljubljanica River (Mala Ljubljanica) originates from, there is a plaque with an excerpt from Cankar's work entitled *Brlinčkov Miha in Tičkov Grega* (Miha from the Brlinček Farm and Grega from the Tiček Farm). Another plaque is located by the shrine dedicated to St Anthony. Cankar loved going to Močilnik and his influence is still evident there. The Blagajana Tourist Association, in cooperation with the Cankarjeva Knjižnica Vrhnika library, has been organising readings of Cankar's texts at Močilnik for a number of years. The principal role of the reading, which takes place every Wednesday, is to criticise and protest against the poor management of the structure standing by the spring of the Ljubljanica River. Up until 2019, the facility served as an erotic wellness centre, which was not received well by the locals. In 2019, the building was passed on to the municipality, but the reading continues to this day as it has become a tradition. In addition to the protest note, the purpose of reading the writer's texts is to preserve his literary legacy.

4 Vrhnika in Cankar's Works

Cankar depicted Vrhnika in many of his works and turned to it for inspiration. In this respect, the collection entitled *Moje življenje* (My Life), published in 1920, deserves a particular mention. In this collection of autobiographical sketch stories, Cankar wrote down all of his memories of a childhood spent in Vrhnika up until his departure to the "Realka" in Ljubljana. His work is rich with narrative descriptions of Vrhnika and its surroundings.

Martin Kačur, published in 1906, is also noteworthy. In this novel, Cankar presents three stops made by Kačur: *Blatni dol*, *Zapolje* and *Laze*. All of these places reflect how the writer experienced Vrhnika in his early youth. The experiencing reflects the needs dictated by the mood of that particular adventure (*ibid.*, p. 271). From Kačur's tale, it's also possible to discern the teacher's first stop, the house (formerly an inn) of Fran Jurca that stands in the direct vicinity of the Ljubljanica River (Jurca, 2020, p. 237). The Bistra Castle restaurant is where an amorous episode is said to have taken place between the proprietor's daughter Minka and Kačur (Dobrovoljc, 2018, p. 233).

The following Vrhnika spots are featured in Cankar's works:

4.1 Klanec

Klanec, where the writer was born, is described in the novel bearing the same name, *Na klanecu* (On the Slope). Although it could not be said that Klanec itself was the main literary location, the novel provides many images of life in the village and in the square. The explanation that the actual place has evoked in the writer memories of the pain caused by social injustice makes sense. The novel includes other images of Vrhnika, such as the combination of Močilnik and the Pekel gorge in Borovnica (Francka's walk), a view of the Žalostna Gora hill near Preserje (Francka's run at the beginning of the book), as well as images of the Ljubljana Marshes (ibid., pp. 269 and 270).

4.2 Holy Trinity Church, Conversion of St. Paul Parish Church, and the Church of Saint Leonard

Before analysing the church buildings in the municipality, it is essential to understand Cankar's attitude towards religion. Kos (2018, p. 166) mentions a complex intertwining of Cankar's youthful freedom of thought and later-life Christianity. As a young writer, Cankar had a strong free-thinking character. He considered religion to be the greatest enemy to both humanity and individuals. His beliefs reached the pinnacle in 1908, when he was openly opposed to both the Church and religion. Cankar's perception of religion changed significantly in 1909, when he attended confession and received Communion in Sarajevo. The key turning point can be seen at the beginning of *Hlapci* (Serfs), which he wrote before 1909, and the ending he wrote after returning from Sarajevo. Although Cankar maintained an anti-clerical stance in his political lectures, Christian mystical motifs begin appearing increasingly after 1912, especially in *Moje življenje* (My Life), sketch stories about his mother and in *Podobe iz sanj* (Images from Dreams) (ibid, pp. 167–170).

There are two churches near the Cankar Memorial House, the Holy Trinity Church and the Church of St. Leonard. The Holy Trinity Church, located above Klanec, where Cankar was born and lived for the first few years of his childhood, is mentioned in Cankar's texts as many as twenty-eight times. The hill on which the church stands was imprinted in Cankar's memory, as the view of the church

accompanied the writer on his way back from Ljubljana along what is today known as Tržaška Cesta, the former “Imperial Road” (Dobrovoljc, 2018, p. 234). Even today, the church is visible from the motorway and Tržaška Cesta that runs parallel to it, already from Brezovica near Ljubljana.

His other experiences from walking the Vrhnika–Ljubljana route and back were depicted in sketch stories entitled *Mladost* (Youth), *Moje življenje* (My Life), *Večerne sence* (Evening Shadows), *Ottakring* and *Hoja v šolo* (Walking to School) (Kocijan, 1999, p. 270).

Cankar erected the most famous monument to this church with his last writing about it in the story entitled *Aleš iz Razora* (Aleš from the Furrow).

“... Oh Vrhnika, a blessed place! When darkness lies in your quiet lap, beautiful and mysterious dreams stir in Močilnik. Behind the great altar in the Holy Trinity Church, a buried lake booms; whoever lies on the cold stone, beneath that frightful skull behind the altar, hears the muffled song of the hidden lake, and when they rise, when they see this wondrous Vrhnika valley and this white sky above it, they ponder on the strangely silent tales no ear has heard and no eye has seen. White fog rises from Močilnik, winding, quivering and longing towards the sky, bringing a magnificent chalice of extraordinary secrets to the stars...” (Cankar, 1985a, p. 333).

By the foot of the hill on which the Holy Trinity Church stands, there is also the Church of St Leonard, only a few metres away from the Cankar Memorial House. The writer mentions it in his works as many as eighteen times (Dobrovoljc, 2018, p. 234).

The largest church, Conversion of St. Paul Parish Church, is mentioned by Cankar twenty-seven times. In 1884, Cankar was an altar boy. He reminisces about this period of life in *Moje življenje* (My Life), *Ministrant Jokec* (The Altar Boy Jokec) and *Greh* (Sin) (ibid.).

By the Holy Trinity Church, behind Tičnica (a small spruce forest), Cankar experienced strong love for Helena, who was, in his own words, his one true love. Here, Cankar wrote a cycle of poems entitled Helena (Kraigher, 1975, p. 12), which he later published in the collection *Erotika* (Eroticism). Kocijan (1999, p. 271) adds that the hill was also depicted in the sketch story with the same name, Tičnica.

4.3 Drča and Močilnik

Močilnik was Cankar's place of refuge, where he liked to go as a high school student to write and develop ideas for poems and novellas. The writer described Močilnik in a letter to his friend Avrelija Tomšič (Dobrovoljc, 2018, p. 323):

“There is my Tusculum, there, nothing bothers me! I hear nothing but birdsong, the humming of the water, with a ray of sunlight occasionally appearing on my table. Thoughts are piling up so fast that I scarcely know which one to attend to first.”

At Močilnik, below the shrine dedicated to St Anthony, there is a cave where, when Cankar was alive, a farm-hand supposedly lived because he was hounded by his jealous master. Cankar wrote about the farm-hand who lived in that cave for more than 40 years (Radics, 1900, p. 112) in a sketch story *Brlinčkov Miha* (Miha from the Brlinček Farm) and a novella *Smrt in pogreb Jakoba Nesreče* (The Death and Burial of Jakob Nesreča) (Dobrovoljc, 2018, p. 323).

4.4 The school under the bridge

Cankar began attending the folk school in Vrhnika in 1888. Although a good student, he did not like school. His memories of “the school under the bridge” were much fonder. He best described his experiences from school in a collection of sketch stories *Moje Življenje* (My Life) (Gabrovšek Homšak, 2006, p. 57). The school under the bridge was not a physical building intended to provide education to the children of Vrhnika; it was a place by the Ljubljanica River, under the bridge that stands there today and leads to the settlement of Verd. Milčinski (2020, p. 213) mentions that children gathered at the school under the bridge, Cankar amongst them, to play and explore the riverbank of the Ljubljanica, which was covered in waste at the time when Cankar spent time there. In the past, the expression was meant to be a caustic remark by the nearby locals for the people of Vrhnika; today, the idiom even has its

own definition in the Dictionary of Standard Slovenian Language and means gaining life experience outside school (ibid.). One time, Cankar nearly drowned in the river, but was saved by Jurca's farm-hand. In the epilogue to the sketch story, Cankar wrote (Golec, 2008, p. 44):

“If anyone has any objection to anything I have done in later life he should take it up with that farm-hand, not with me! School of my childhood, God be with you! It is with tenderness I think of you still, cradle of life and knowledge.” (Cankar, 1985b, p. 13)

4.5 Stari Maln

Stari Malen or Stari Maln is a place that has thrilled even Valvasor with its sudden outburst of water, a phenomenon typically seen in the Karst region, and proteus, an animal species that was not yet researched at that time. Today, a restored mill stands below the cottage at Stari Maln. According to Dobrovoljc (2018, p. 233), there was a wheel there even during Cankar's lifetime. The mill is featured in the sketch story *Vaški farizej* (The Village Pharisee) and is the subject of greater focus in the sketch story *Nina*.

“... From afar, I saw a solitary, half-dilapidated mill, and, as always when I caught sight of it, a mysterious dread washed over me. The mill hung high as if suspended over a chasm. From under it, a meager brook trickled into the hollow and nearly disappeared among the stones spread there. Up there, behind the mill, calm, dark water lay in a deep pool. I looked through the open window into the mill; a stifling, foul stench filled the dark room; the walls, the floor and the ceiling were all black, a half-rotted bench lay toppled over...” (Cankar, 1906, p. 10)

Continuing our path from Stari Maln towards Vrhnika, we are accompanied by the Bela brook all the way to the asphalt-covered parking lot. Cankar describes the gorge in the same sketch.

4.6 Cankars' plot

This plot of land was owned by the Cankars all until 1884, when they sold it. The writer remembered the land well and wrote about it in the sketch story entitled *Naš laz* (Our Plot). The land is located around 400 metres from the Holy Trinity Church, which stands in the direct vicinity of the Cankar Memorial House. In his sketch story, Cankar moved the plot an hour away from Vrhnika, to the foothill of the Ulovka/Uvlaka peak. He did this to emphasise the description of the difficult path to the plot and envelop it in deeper love (Dobrovoljc, 2018, p. 235).

Other images of Vrhnika that Cankar used in his works include: the Logatec–Vrhnika route and the lime tree-lined road in Logatec, depicted in the sketch story *Na večer* (In the Evening), Strmica on Zaplana is mentioned in the sketch story *Sestanek na Rušah* (Meeting in Ruše), the inn *Na Stari Šrangi* in Drenov Grič was depicted in the novella *Sosed Luka* (Neighbour Luka) (Kocijan, 1999, pp. 270–271), and the village of Vrzdeneč was depicted in a sketch story bearing the same name (Oblak Milčinski, 2020b, p. 26).

Cankar depicted not only the landscape of Vrhnika, but also the fellow inhabitants. He knew the townspeople well and was able to delve deep into their mentality and way of thinking. Many of his literary characters were thus modelled after the people that lived in Vrhnika, including Aleš from the *Furrow*, the king of *Betajnova* and the bailiff *Yerney*, to name just a few. All these characters have in common that they discriminated against socially oppressed people. Connecting these findings, it is evident that these poor people are modelled after the people from the impoverished *Klanec*, where the writer was born (Dobrovoljc, 1959, p. 239).

It is clear from the analysis that the area of Vrhnika has left a significant mark on Cankar and affected his artistic creation, as he drew inspiration from many local places to create the literary landscape in his works. The writer's praise of Vrhnika deserves a special mention, especially the rich metaphorical description of the town at the beginning of the second chapter in the novella *Aleš iz Razora* (Aleš from the *Furrow*).

"Vrhnika, wonderful place! In soft nostalgia my heart yearns with thoughts of you. Who has seen you with watchful eyes, who has known you? They have passed by, seen your white roads and white houses, and gone on their way. But I have gazed into your face as at a beloved girl and now my heart is sick for you... By the plane below the forest, below the dark, mighty Raskovec, there sits a flock of pigeons; their white wings gleam in the sun. There's Vrhnika. Across the pine trees, across the firs, from the silent Karst, from the sea, the bora wind murmurs, bursts into the plane, stops, trembles, stunned and soothed by such beauty." (Cankar, 1985a, p. 270)

The mentioned works by Cankar are important especially in terms of further development of literary tourism in Vrhnika. *Moje življenje* (My Life), *Aleš iz Razora* (Aleš from the Furrow) and other texts are closely connected to Vrhnika. In *Moje življenje* and *Aleš iz Razora*, the literary location is logically and obviously set in the Vrhnika environment. Even non-professional readers can thus find and discover places Cankar describes in his works, without having to conduct any additional research or seek explanation. In other works, the presentation of literary locations is more complex, which means that readers tend not to immediately connect the location with Vrhnika (for example the Stari Maln mill in the sketch story *Nina*).

The works and spots mentioned in this paper may be of interest to visitors and tourists, as the writer depicted Vrhnika. Essentially, this is about getting to know the fictional world depicted by the writer. Tourists might find Cankar-related tourism products and services more interesting if they familiarised themselves with the memorial sites the author wrote about before coming to visit.

5 Research findings

In June and July 2021, nine partially structured interviews with relevant stakeholders from the fields of tourism and culture active in the Municipality of Vrhnika were conducted as part of this research. The analysis showed that the interviewees mostly agree that the level of tourism in general and cultural tourism in the municipality is solid; as was expected, however, they highlighted literary tourism as a type of tourism that plays the most important role in Vrhnika. Cankar is well known in Slovenia and, thanks to various translations, it's safe to say he is fairly well known abroad as well. Primary and high schools make sure pupils and students are thoroughly familiar with the author, as he is included in the school curricula. Some interviewees noted that a

decline in the knowledge about Cankar has been identified, as he is starting to be omitted from the curricula. Mileva Blažič (2018, p. 380) points out that Cankar is very much present in the Slovenian literary canon and therefore in the curricula as well. He is among the authors whose coverage is mandatory, and his sketch story *Bobi* is included among the mandatory texts in primary schools. Nevertheless, we can say that familiarisation with Cankar is excellent throughout Slovenia, as his works are topical even today. The 2018 Year of Cankar contributed significantly to improved recognisability and popularity of the writer. The Cankar Memorial House and all other literary tourism sites are visited mainly by school groups but are also extremely popular destinations for Slovenians living abroad. In view of the fact that children represent the majority of visitors, some of the interviewees pointed out that Cankar should be thoroughly adapted to children. Children at school come to learn about the difficult topics the author wrote about, which is why it is all the more important for teachers and tourism workers in Vrhnika to present Cankar in an interactive and adapted manner. Many respondents noted that literary heritage tourism could develop by increasingly including the actual memorial sites that were set up based on Cankar's life and body of work. Literary products and services should include, and connect with, experiences such as cuisine and, in the case of younger children, games.

The analysis also showed that all stakeholders active in culture and tourism work well with one another, which includes the Blagajana Tourist Association, the Cankar library, the Vrhnika Students Club, the Public Fund for Cultural Activities, the Municipality of Vrhnika and the Ivan Cankar Institute of Culture, Sports and Tourism as the most important and largest entity in tourism in the municipality.

Most interviewees believe that tourism products and services based on the literary legacy of Ivan Cankar possess multiple dimensions which could be further developed, transformed and supplemented in order to suit various target groups. It is essential that Vrhnika links its literary tourism with other tourism products and services, whereby forging connections is vital.

6 Conclusion

The research focusing on analysing literary tourism in the Municipality of Vrhnika, with emphasis on the literary legacy of writer and playwright Ivan Cankar, showed that Cankar's literary legacy is an extremely important part of the municipality's tourism products and services. Examples of successful tourism products include the Cankar Memorial House, Cankar's coffee from the Escobar Specialty Coffee Roasters and a guided tour named Cankar's Boyhood Trail. It can be concluded that literary tourism based on Ivan Cankar's literary heritage is the main tourist feature in the Municipality of Vrhnika, which, however, still has a lot of potential for further development. It is suggested that new attractive and interactive products, aiming primarily at the youth segment, are developed. Cankar-related literary tourism products can be included in both what the Municipality of Vrhnika has to offer and in the literary products and services of the entire Slovenia (for example, through pan-Slovenian reading of Cankar's texts). Despite the relative popularity of literary tourism in Slovenia, it should be noted that this area is yet to be adequately explored, which is why additional research is proposed, and along with that - the design of a literary tourism development strategy.

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THE CHALLENGES OF INTEGRATING SUSTAINABLE WINE- GROWING INTO WINE TOURISM - EXAMPLES FROM SLOVENIA AND ABROAD

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Abstract In an increasingly competitive tourist market, wine and enogastronomy are becoming key elements in the development of tourist products in regions that cultivate grapevines, in Slovenia and internationally. It has been claimed that no kind of tourism can develop in regions without wine; however, from today's perspective, this claim seems an exaggeration. Nevertheless, enogastronomy is an integral part of many contemporary tourist products. As such, it combines tradition, history and heritage and also improves the recognisability of a given destination on which modern wine tourism products rest. On a global scale, wine tourism is growing, and the forecast for the future is likewise promising. The essence of a wine tourism product is to connect food and wine, i.e. enogastronomic or culinary experiences, and to follow new trends. The trend is to consolidate this segment of tourism services, in particular through leisure activities and relaxation at the destination of choice. Food and wine thus become part of the cultural experience of the visited destination and equal the experience of visiting a museum or a concert or may be an equal component of such a package.

Keywords:

cultural experience,
wine tourism,
enogastronomy,
tourist destination,
Slovenia

1 Introduction

On a global scale, wine tourism is a fast-developing tourist product that grew out of the expectations and activities of the wine industry in the New World (USA, Australia and New Zealand). One reason for encouraging this type of tourism was that global consumption of wine had decreased, and an effort was made to increase its consumption through tourism. In Europe, around 600,000 trips take place annually that are primarily tied to wine tourism as a tourist product; indirectly, this tourist segment accounts for around 20 million tours. Tourist experts are optimistic about the future of wine tourism and predict that the demand will grow between 7 and 12 percent per year (UNWTO, 2012).

As part of the tourist package, wine and food may be used to outline the image of a particular destination and represent part of its additional and diversified offering. This can be a powerful element in addressing new tourist markets as well as an opportunity for innovative and high-quality experiences within the existing products. Wine and food can also mitigate the problem of seasonality; they have the potential to extend the season of a tourist destination, encourage engagement by the local community in the processes of creating such tourist products, and enable visitors to discover destinations from new perspectives and with new features that were previously unknown.

The product of wine tourism should thus be visible and understood as a business opportunity with considerable development potential for a tourist destination. Some regions can use it to overcome economic crises; by marketing regional products, it is possible to include small producers and family businesses, which thereby generate new jobs and foster prosperity by giving added value to local products. This is a good reason for family hotels, restaurants, tourist farms, vineyard cottages etc. to include in their portfolio local and home-made products as these are both diverse and of high quality.

The wine tourism product range includes not only conventional wine-growing products but increasingly the products of sustainable wine-growing and related enogastronomic services. This trend is particularly evident in countries such as Italy, France and Spain, where sustainable wine-growing is well developed. In Slovenia, sustainable wine-growing is developing with individual wine-growers in the Styria

(Štajerska) and Primorska regions. Wine-growers in the Brda in Goriška region have made the most progress in this segment of tourist products and it thus comes as no surprise that Brda became the European Destination of Excellence in 2015. The region has become recognizable precisely through wine tourism.

2 What is wine tourism as a product?

This field has been the subject of many studies since the turn of the century, when this product commenced appearing more frequently in the plans and operations of individual destinations. The majority of some ten cited authors have defined wine tourism as “visitation to vineyards, wineries, wine festivals and wine shows for which wine tasting and/or experiencing the attributes of a grapevine region are the prime motivating factors for visitors” (Hall et al., 2000, 3). Getz and Brown (2006) define the key success factors of a given wine-tourist region (Figure 1), considering wine tourism simultaneously as one form of consumer behaviour, the strategy that tourist destinations use to create local development and market local wines, but also as a marketing opportunity for wineries that can sell their products directly to the buyer.

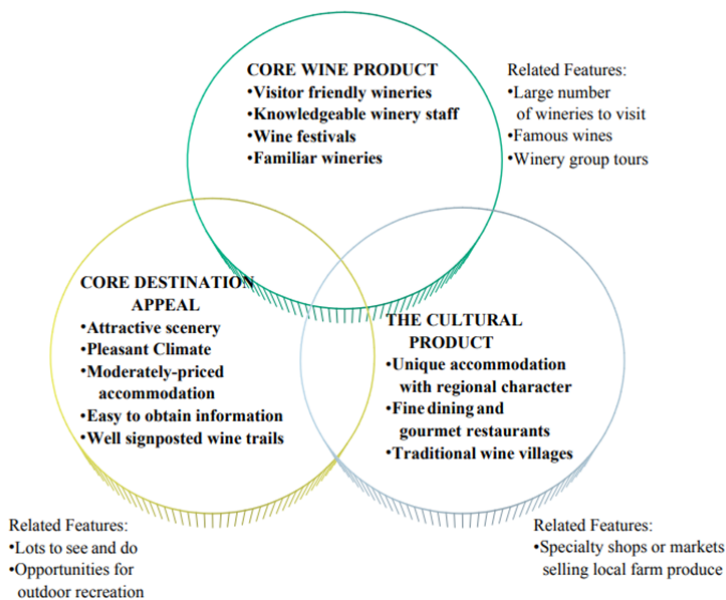


Figure 1: Critical factors of success according to Getz and Brown.

Source: Getz and Brown (2006)

The development of wine tourism may be connected with the planning and development of “wine trails”. The first wine trails appeared in 1934 in Burgundy, France; later, other European countries followed the same model. The key objective was to help the wine-makers market their products. When wine trails appeared in California and South Africa, they were originally planned as integral itineraries, which, in addition to the experiences and flavours, i.e. wine and gastronomy, offered the experience of a cultural landscape, its natural and cultural heritage, the life of the local population etc., i.e. as a product of wine tourism. Wine tourism as a concept represented a link between wine-making, first and foremost the wineries, and other tourist offerings of the destination, i.e. the tourist industry of the destination (Manila, M., 2010). In Europe, this concept developed slowly and expanded over the last few decades of the 20th century.

However, this concept is not new in Slovenia. After independence in 1991, the project of Tourist Wine Trails (Vinske turistične ceste - VTC) was initiated by the Ministry of Agriculture, Forestry and Food of the Republic of Slovenia; however, not all VTC locations in Slovenia reached their full potential. The concept was based on a special kind of agricultural product marketing, according to which farms offer their products and services under the label of “wine trails”. Of course, in developing the package, the concept presupposed partnership between stakeholders from the public, private and non-governmental sectors, which turned out to be the most difficult step in organizing VTCs in Slovenia. Cooperation between wine-makers, i.e. wineries, tourist experts and tourist stakeholders, remains vital for the development of wine tourism as a quality tourist product.

In some environments, wine tourism is offered in combination with eco-, cultural, adrenaline and other types of sustainable tourism, so that visitors typically do not distinguish between individual types of tourism (Charters, 2002).

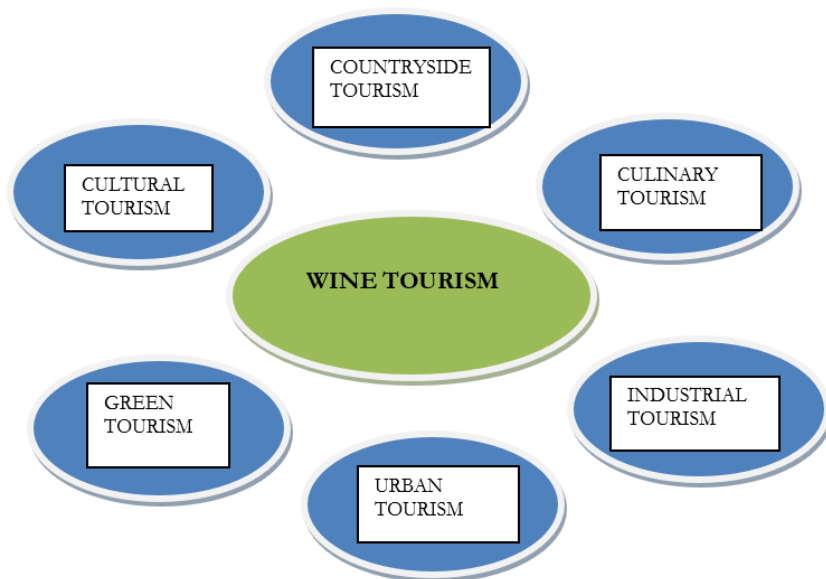


Figure 2: Wine tourism - at the crossroads of other types of sustainable tourism.

Source: Charters 2002

It is necessary to introduce new business activities that are local and compliant with the environment, utilizing the local natural and demographic potential. Using this approach, the responsibility and thus motivation for success is transferred to the actual owner (farmer), who is able generate a higher income with additional engagement. Opportunities no doubt exist, including the segment of sustainable, integrated or organic crop production, depending on the situation in the market and above all, on awareness of these opportunities among the stakeholders at a particular destination (Koščak, 2014).

Wine tourism thus comprises products that may be ranked into several categories. The development of these products presupposes close cooperation between protagonists of two key sectors - tourism and wine culture - both of which are part of a national strategy and operate in the context of local partnership. It should be assumed that wine tourism is based on three key dimensions: the regional, the local heritage and the wines offered. The following table includes the typology of wine products:

Table 1: The typology and elements of the wine tourism product

Wine tourism products	What these products constitute
Wine trail	Marked itineraries in wine-growing regions for the discovery of the vineyards, wine, cellars etc.
Vineyard hiking	Marked itineraries enabling discovery of the vineyards in a ride.
Organized tours and stays in the vineyards	Packages including accommodation, catering and transport, with a variable duration, in which they are proposed activities involving the discovery of the vineyards in one or more components (oenological, gastronomical, cultural, technical, formal dining).
Wine cellar visits	Visiting the cellars; wine producers are known for their wine cellars.
Museums of wine	Places of culture with the goal of presenting the world of wine and transmitting a "savoir-faire" and ancestral traditions.
Holidays and festivals	Events aimed at keeping local traditions, encouraging the promotion of wine and animating the territory; E.g. the local wine festival "Cviček Week".
Professional salons, local fairs, wine sales promotion	Strictly commercial activities to promote wine sales.

Source: Mănilă 2010

3 Wine tourism in Europe ... and in Slovenia

On the other hand, the European Charter on Oenotourism (2006, p.2) defines wine tourism as “ the development of all tourist and “spare time” activities, dedicated to the discovery and to the cultural and wine knowledge pleasure of the vine, the wine and its soil”. Wine tourism is a very complex concept covering several research fields, stakeholders’ interests, territorial strategies and business perspectives. Firms and the territories where they are located are interlaced realities. The evolution of territories is influenced by the strategies adopted by firms, as well as regional characteristics and dynamics. The interconnection between firms and territories is thus a key issue for territorial sustainable development. This issue is particularly important for the tourism industry as regional attractiveness depends not only on a territory’s endogenous resources and on the landscape but also on the interaction of spatial enterprises.

Wine tourism products are increasing in Europe, in particular with the development of wine trails/roads. It is interesting that, although 70 per cent of global wine production takes place in Europe, wine tourism products are best developed in California, South Africa, Argentina, Australia and New Zealand. In these countries, such products are part of the tourist presentation of entire wine-making regions, including the necessary tourist logistics and infrastructure. In Italy, wine tourism has been an integral part of the national tourist programme since 1987 (“citta del vino”), in Spain since 1994 (ACEVIN) and in France since 1997 (RAVIVIN), after national and international exchange networks were established between cities and local producers with the aim of integrating and competing with countries where this product was more developed (Lingon-Darmaillac, 2008). It should be noted that the proportion of sustainable wine-growing is not always indicated by these statistics. Some data from Austria suggest that the proportion of organic vineyards in Austria has exceeded 6 per cent (Harm, 2014).

An analysis of the autonomous community of Aragon in Spain (based on a sample of 43 wine-makers in the community) demonstrates that approximately 33 per cent of all producers are family businesses with fewer than 10 employees. Exports generates 50 per cent of their income. However, almost 73 per cent of all wine-makers offer one type of wine tourism product, whereby they averaged 5,573 visitors per year, most of them over the summer. The majority are open throughout the year, and have longer working hours in the summer. They mostly do not charge an entry fee; if they do, the fee is around 6€. Profit is generated by direct sales, which on average represents 15 to 20 per cent of the total market share. Regarding the particular example, wine tourism has made the area more recognizable and has improved the image of the wine-makers, the tourist image of the area, the tourist destination trademark etc. (Iglesias, Navarro, 2014).

The general global trend in the consumption segment (agriculture, cuisine and the energy sector as well as tourism) is to look for products that comply with the principles of respect for the environment, sustainability and environmental protection. This also applies to the narrow sector of wine-growing or wine-making. The experience of pioneering countries in the field shows that sustainability and integrated production are becoming increasingly important factors for the industry. Their experience also shows that the proportion of sustainable products in the portfolio of tourist products will have to expand in the future. However, a few

conscientious individuals are not enough; instead, a well-planned and organized approach is required that will allow the story of sustainability or sustainable production to become an integral part of the comprehensive story of a given wine and tourist destination. Sustainability is an opportunity for wine tourism; however, its economic feasibility must also be considered. If these trends turn out to be economically viable, wine-growers will no longer be able to ignore it.

Vineyards and wine are components of a cultural heritage, which is connected to history and has been an essential element for the economic, social and cultural development of different wine regions. Wine Culture has grown as part of the life, culture and diet of these regions since time immemorial. As a cultural symbol the importance of wine has changed over time, moving from an imperative source of nutrition to a cultural complement to food and conviviality and compatible with a healthy lifestyle. Promoting Wine Culture adds authenticity to its origins, and creates a product strongly linked to gastronomy, the pleasures of taste as well as the underlying heritage. According to the Deloitte European Enotourism Handbook Vintur Project (2005, p.4) “Without the wine culture, wine tourism does not exist. The wine culture is the thematic axis of this product and the tourist must be able to perceive that during all the steps of their wine tourism trip and in any component of the Wine tourism value chain. One should be able to “breathe” the winemaking culture. The enological-cultural value determines the weight of the wine element as an axis or a vertebra of the tourist experience”.

In Portugal, the cultural appreciation of wine reflects the diversity of the 14 wine regions, the *savoir-vivre* and culinary habits. The art of viticulture and winemaking has also developed in improving the association of wine with gastronomy, history, tradition, origin, local quality products and dignified social settings. One important issue is the geographical characterization – the role of the land, the physical climatic environment as well as the social nature of the various winegrowing regions. This therefore plays a distinctive role in the historical, natural and winemaking heritage as well focusing on their singular identities. The wine tourism holistic landscape is important, as it is an authentic cultural element of great value which extends to all of the territory and has a sufficient potential to shelter a significant quantity of tourist services, activities and singular experiences (Salvado, 2016).

The Vulkanland tourist destination in the south of Austrian Styria is a telling example. After the whole area identified with the Vulkanland trademark, the initiative attracted individual wineries, which formed a consortium or started developing new types of wines on their own, using names such as Eruption, Caldera etc., which merged with the overall image and orientation of the destination. Today, Vulkanland is a recognizable tourist destination in Austria, and local wines and cuisine represent two of its most important developmental goals (more details are available here: <http://www.kloecherweine.at/cms/weinbaumuseum/>). Vulkanland is interesting for a further reason, its key orientation in enogastronomy is to emphasize local specialities and specific features. The local winery thus saw an opportunity in the old self-rooted grapevine variety “jurka” and created a prestigious sparkling wine that became extremely successful with visitors and wine tasters due to its organic production methods.

This necessarily raises the question of the potential of our self-rooted grapevine, the “šmarnica” from Slovenia and the Dolenjska region, which has been seen as a poisonous and harmful wine because of its methanol content, which apparently causes madness, blindness, irrational behaviour and aggressiveness (Malnič, 1990). Its real name is *Noah* and originates from Hebrew; the grape was named “šmarnica” because it grows ripe around the Christian feast day the Nativity of Mary (“Mali šmaren”). The grapevine belongs to the species of self-rooted grapevines that are a cross between two or more varieties of vine. They are typically more resistant than cultivated grapevines, do not require propagation and are less labour intensive. In the past, “šmarnica” typically grew in condensed vineyards with vines trained to individual stakes or wire and not trained over a trellis, as was typical of other self-rooted grapevines (Malnič, 1990).

The harmful “šmarnica” stereotype developed gradually to become widespread in Slovene society. It was only later, after sample analysis showed that wine made from the “šmarnica” grape contained only small quantities of methanol, but that “šmarnica”, in fact, was dangerous for other reasons. Its main problem was not the methanol but the competition that this wine represented for quality varieties of wine that experienced a major crisis in the market after the First World War. (Slabe, 2007).

Our purpose is not to advocate the quality of wine from this grapevine from Dolenjska but to emphasize that this and other self-rooted grapevines are an opportunity to create tourist products that are based on a “story”. The story is the guiding principle in successful tourist products in Slovenia and abroad. The Austrians created a successful story out of the Uhdler wine blend that comprises several self-growing varieties of grape. It is interesting that the European Parliament has granted Austria the exclusive right to make and sell wine from self-growing grapevine varieties until 2030.

Similar to the self-growing grapevines, a few endemic grapevines from Dolenjska likewise have specific development potential. The endemic “lipno” grapevine is a particularly important variety; however, it has almost disappeared from the Dolenjska vineyards. The largest vineyard that features this variety is owned by the well-known wine-maker Marjan Jelenič in Jablance nad Kostanjevico na Krki (Štepec 2013: 86-87). A good example of the revival of endemic varieties of grapevine that can serve as a role model comes from the region of Vipavska dolina. This region has managed to create a good wine story from the reintroduction of endemic varieties such as “zelen”, “pinela”, “klarnica”, “vitovska grganja” and “pikolit”.

Regarding the integration of sustainable wine-growing in the tourist sector, another successful story is that of The Matjaž Farm in Paha and The Story of Cviček (more information is available at: <http://www.matjazeva-domacija.si/klasicen-program.html>), which is an upgrade of what “cviček” means in Dolenjska as the odd man out among the wines. In a nutshell, the story is not just about wine and its associated cultural landscape, but about so much more. The Story of Cviček first and foremost presents the local architecture of a typical Dolenjska poor peasant farmer (today it is part of the prestigious international Houses of Tradition tourist network), and it takes the visitor into the past by offering a visit to the old house and its cellar, culminating in the barn where the visitor is introduced to the processes taking place in the vineyard throughout the year. With the help of multimedia, the visitor learns what “cviček” means as a wine and how it is made. Of course, an integral part of the story is the pleasant enogastronomic experience of tasting local and home-made food and various sorts of “cviček”; the highlight of the visit is the tasting of the winning “King of Cviček”, the top award-winning wine from the annual “Cviček Week” festival, which rounds off this tourist product from the region of Otočec.



Figure 6: The “Matjaževa domačija” country house.

Source: author, 2018

4 Vineyard retreats in Dolenjska

Slovenia is the country with the largest number of vineyards and wine cellars per capita. Slovenia is also a country where heritage and tradition are cherished, which is also manifested through the "Vineyards Retreats" touristic project, developed some decade ago in SE of Slovenia in the region of Dolenjska. Vineyard retreats are smaller tourist facilities located in the midst of vineyards offering magnificent panoramic views. A wine cellar with stored wines lies under a modern furnished apartment.

Vineyard retreats were launched on the domestic and foreign touristic markets in 2010. Guests explore Slovenia's natural and cultural heritage, traditions as well as everyday life during their stay. Mostly they complement the amazing nature, beautiful cultivated landscapes, warm hospitality and cleanliness. Especially they enjoy cuisine as well as wines, some of which they usually take home with them.

On worldwide touristic platforms, vineyard retreats have great feedback and hold rates higher than 9 (out of 10). Although we have witnessed a disturbing trend of abandoned vineyards in recent years, it is the product "Tourism in vineyard retreats" which brings added value and helps to restore the exceptional cultural landscape by halting the cutting down of vineyards.

5 Sustainability & niche tourism matters more and more

The general global trend in the consumption segment (agriculture, cuisine and the energy sector as well as tourism) is to look for products that comply with the principles of respect for the environment, sustainability and environmental protection. This also applies to the narrow sector of wine-growing or wine-making. The experience of pioneering countries in this field shows that sustainability and integrated production are becoming increasingly important factors for the industry. Their experience also shows that the proportion of sustainable products in the portfolio of tourist products will require to expand in the future. However, a few conscientious individuals are not sufficient; instead, a well-planned and organised approach is required that will allow the concept of sustainability or sustainable production to become an integral part of the comprehensive story of a given wine and tourist destination. Sustainability is an opportunity for wine tourism; however, its economic feasibility must also be considered. If these trends turn out to be economically viable, wine-growers will no longer be able to ignore it. Vineyards and wine are components of a cultural heritage, which is connected to history and has been an essential element for the economic, social and cultural development of different wine regions. Wine culture has grown as part of the life, culture and diet of these regions since time immemorial. As a cultural symbol the importance of wine has changed over time, moving from an imperative source of nutrition to a cultural complement to food and conviviality and compatible with a healthy lifestyle. Promoting Wine Culture adds authenticity to its origins, and creates a product strongly linked to gastronomy, the pleasures of taste as well as the underlying heritage (Koščak, O'Rourke, 2020).

In terms of volume, we understand that at least in Slovenia, wine tourism is a niche product. Niche tourism refers to how a specific tourism product may be tailored to meet the needs of a particular audience/market segment. Locations with specific niche products are able to establish and position themselves, as niche tourism

destinations. Niche tourism, through image creation, helps destinations to differentiate their tourism products and compete in an increasingly competitive and cluttered tourism environment. Through the use of the niche tourism life cycle it is clear that niche products will have different impacts, marketing challenges and contributions to destination development as they progress through it. This is also extremely important and an opportunity in the post COVID-19 environment, where safety will matter a lot to many visitors, which will want to select destination and products showing that there is a minimum risk to bigger volume of visitors.

Both natural and cultural structures are important, but attractiveness is also related to distance to markets (real and perceived). Getz (2000) drew the process and contents of wine destination development, involving attractions, services, hospitality, training, infrastructure, organisational development and a marketing plan, and we will add competitive value co-creation strategies. Enotourism should therefore be seen as an ecosystem, combining all different stakeholders' interests, being permeable to the external environment, influencing and being influenced, secured by mutual benefits of management networks. This complex ecosystem is sustained on three pillars, the Wine Culture, Territory/ Landscape and Tourism, combining all different stakeholders' interests inside this landscape.

When discussing the nexus between wine tourism and destination development, wine is seen to be a significant niche tourism product that acts as a key destination pull factor as it is inextricably linked to the destination and its image (Kivela and Crotts, 2006; Novelli, 2005). Wine tourism has surfaced as a growing area of special interest tourism significant to the regional tourism product and a key factor in the business strategy and development of the wineries and the supply side at the destination (Yuan *et al.*, 2005; Charters in Carlsen, 2006). Kivela and Crotts (2006) discuss how food and wine can provide a viable alternative to destinations that cannot benefit from other more traditional forms of tourism, or substantial natural or cultural resources. It offers rural destinations the opportunity to attract visitors who will come and spend time and financial resources liberally within their region. There exists a symbiotic relationship between wine and a tourism destination as the destination provides the wineries, and the natural and cultural backdrop that make it an ideal product for tourist consumption (Kivela and Crotts, 2006).

6 Tourism in vineyard cottages in Slovenia

Vineyard cottage tourism covering the Slovenian SE regions of Dolenjska, Bela krajina and Kozjansko - Obsotelje and brings together 40 owners of vineyard cottages, who have outsourced their accommodation capacities for tourist purposes. In 2017, the Slovenian Tourist Board committed itself to be making Slovenia: “A green boutique global destination for high-end visitors seeking diverse and active experiences, peace, and personal benefits. A destination of five-star experiences.” (Slovenian Tourism Strategy 2017 – 2021, 2017). The green, boutique and sustainable tourism, certainly belongs to the product Vineyard cottage tourism. The product of vineyard cottages is looking forward to the cultural and natural heritage of our country. Owners of vineyard cottages were doing their best to transform the abandoned cottages into an environmentally friendly tourism accommodation embraced in innovative tourist product. Vineyard retreat tourism was in 2011 awarded as second most innovative tourist product in Slovenia by the Slovenian Tourist Board.

In 2012 Destination Management Organisation (VisitDolenjska, 2012) in Dolenjska, selected 5 key tourism products that the destination intends to develop in the future on domestic and foreign markets: Natural and Cultural Heritage, Active Holidays, Health and Relaxation, Food and Wine, Tourism in the Vineyard Cottages - as new, but some of the most promising tourist products. Statistics in recent years shows that the Vineyard Cottage Tourism offer have seen annual growth in volume and increase of visits from different tourism markets. The number of overnight stays is as much as 60% higher in 2019 than it was in 2016, indicating that vineyard cottage tourism is on the rise and that tourists are looking for peace, nature and sustainable tourism.

Table CS2: Vineyard tourism statistics (2016-2020)

Year	Guests	Nights	Overnights
2016	802	978	3330
2017	750	974	3706
2018	840	1349	5333
2019	995	1426	5475
2020	1637	1877	5810

Source: DMO, 2021

From the last evidence, it is clear that also this product and offer suffers from the effects of COVID 19 pandemic, in the late spring of 2020 there were around 40% less visitors compared with previous seasons. However, after the all-year statistics were made, it is also obvious that guests from the foreign markets were in minority and the domestic market was the most important in the 2020 tourist season. Figures are thanks to the vouchers, introduced by Slovenian government, somehow “rescuing” the season. It is very likely, that the situation will be similar in 2021. However, it could be concluded that those visitors who seek peace and tranquility will be most likely to continue to select such niche products and local destinations in the future.

7 What is the tourism product about?

Typical for Slovenia are small vineyards, which represent unique cultivated landscapes in Europe and Slovenia's winegrowers can even be considered hobby gardeners in a way. Nevertheless, each winegrower produces his own wine, usually even several sorts of wines. The winegrowers are gathering in Winegrowers Associations which offer additional education, tastings, ratings, technical visits (local or European wide), as well as different events to their members.

Each vineyard has an own vineyard retreat, a building, where wines are processed and stored in cellars, while a nicely decorated apartment lies above. Unfortunately, most of those apartments are only used to a very small extent, perhaps only few times each year. Every retreat also has a balcony or terrace with possibility to barbecue and they are usually located in stunning panoramic locations.

There are more than 30,000 vineyard retreats in Slovenia and a few years ago, the idea was born that these more or less forgotten assets should be revived and enriched with benefit. For this reason, the “Tourism in Vineyard Retreats” consortium was established in Dolenjska region, where owners of retreats, interested in renting them out as tourism infrastructure, are connected together. The travel agency Kompas Novo mesto was authorised to market the product for which a specially developed marketing model in form of so-called "dispersed hotel" was created. The agency is responsible for the complete marketing process and financial transactions, including the settlement of the tourist tax, while the retreat owners are responsible for keeping their unit well maintained.

Each guest is welcomed with homemade products (salami, bacon, bread etc.) and an invitation to visit the cellar. During their stay, the guests also have access to this cellar, so they can consume the wine stored there. They are also informed about options for 7-day tourist programmes in the nearby region and 7-day tourist programmes around Slovenia, all prepared by Kompas Novo mesto. Many of the guests also visit neighbouring Croatia and Italy during their stay. The majority of the guests (90%) are foreign, and statistics shows that each year the numbers of visitors have increased by 20-40%.

Retreat owners are closely connected with local producers; they also offer advice on natural and cultural sights of the area as well as recommending events to visit. Many of the local producers offer special discounts for vineyard retreat-guests, giving the retreats an additional role as promoters of the whole tourist region.

Guests are especially fond of guesthouses, restaurants and farm tourisms where they can taste the local cuisine. More and more retreats are upgrading their offer with saunas as well as hot- and massage tubs, which helps to extend the season, practically throughout the whole year. Adding to the touristic infrastructure of the area are many walking and cycling paths as well as the possibilities for horseback riding and rowing. The number of providers is growing every year, which is also a significant encouragement for the Association members.

8 Positive effects of such products

Tourism in vineyard retreats have exceptionally positive effects:

- preserving and restoration of traditional housing heritage, without interventions in existing space
- new, unique accommodation facilities,
- the wine is marketed together with the facility,
- vineyards are preserved despite the recent trends of cutting down vine trees in the region.

Although the older generations considered vine growing and wine processing as hobby, entertainment and way of life, the younger generations are unfortunately losing interest in vine growing. This often leads to cutting down vineyards after the older generation can no longer take care of them. It is a fact that most of the vineyards are in very steep areas where it is not possible to grow any other crops, and often the abandoned vineyards are overgrown by bushes and thorns. In a few decades, this can cause enormous damage to the appearance of the cultural landscape, which local inhabitants are so proud of. It is important to say that tourist arrivals enhance the beauty and tidiness of the vineyards and even more importantly, the exceptional landscapes of Slovenia's countryside are preserved.

9 Marketing

Some retreats are occupied already for 3-4 months each year, which adds to their value in form of rental fees, as well as additional income of consumed wines and local products. Furthermore, other local suppliers, such as those operating natural and cultural heritage sites, benefit from retreat guests. Typically, the guests are highly aware of nature and are escaping from mass tourism, noise and polluted air. They enjoy the unspoiled nature, the sound of bird songs in the morning, sunsets and starlit sky in the evening. Some providers have also prepared special culinary packages for cuisine lovers: while staying in the vineyard retreat each night the guests are taken to a different guesthouse, restaurant or farm tourism, where they can taste the diverse offer of Slovenia's cuisine.

To enhance market visibility, the Winegrowers Association hosts different bloggers and reporters, while also being active on social media (Facebook, Instagram), although they believe that a satisfied guest is by far the best promotion for them. They are very proud of the ratings higher than 9 on world-known platforms, such as Booking.com, which shows outstanding satisfaction of their visitors and guests. Guests complement the beautiful nature, warm hospitality and cleanliness.

Usually the host will invite the guests to dinner, where they are briefed about local offers, cuisine, recommended interesting tourist locations in the vicinity and traditional events. Each guest is offered postcards with vineyard retreat images, which the hosts then on behalf of guests will then take to the post office. This provides the opportunity for some additional low-budget promotion. As the project

started with Dolenjska and Bela krajina sub-region, then continued in Obsotelje and Kozjansko, and added Lendavske gorice in 2019, it is now covering already one-third of Slovenia.

10 Conclusion

It is unrealistic to expect Dolenjska to compete in wine tourism with other regions and countries as a wine-growing area given its quality, production volume, natural and cultural potential, reputation in the tourist market and the current marketing input in the field of tourism. However, it is necessary to point out the “Tourism in Vineyard Cottages” tourist package, which was a major step forward and proved that systematic work and cooperation could help Dolenjska become more recognizable in this segment of its tourist industry.

Nevertheless, additional research into tourist markets, more coordinated activities and approaches are required for the successful future development of wine tourism in Dolenjska. It would be important to integrate and unite all stakeholders in the tourist industry, private, public as well as the enthusiasts in order for them to work together in a coordinated manner. This includes cooperation of wineries, hotels, tour operators, restaurants, wine cellars, farmers, food producers and wine merchants. All should be guided by an analysis and assessment of whether wine tourism can be integrated across the various fields and place the idea of a sustainable product, including wine and food. The main objective should be how to turn this into a convincing and marketable tourist product (Koščak and O’Rourke, 2020).

It is likely that the tourism of the past decades, the mass movement of tourist invasions, will definitely be an image of the past. Also from the perspective of the current Corona pandemic, mass tourism was nothing else but an open wound in many national economies on the European continent permanently reinfected by the hordes of consumer tourists. Mass tourism demands drastic changes and fundamental rethinking. The future will show if new forms and proposed long overdue change to a scientific, human, rational and conservative niche tourism will be the single, practical cure for our collapsing tourism industry. And the product “Vineyards retreats” is exactly matching all elements of the niche tourism, which is, to Winegrowers Associations the future of the sustainable tourism in Europe and world-wide.

Of course, this requires a long-term commitment, whereby both providers of services and visitors must understand that the satisfaction of both is key to ensuring the sustainability of the product. Nevertheless, the rich natural and cultural heritage that includes wine tourism products in Dolenjska represents an opportunity and a challenge for better cooperation among all stakeholders. The challenge for the future lies in following the principle “Act cooperatively, promote the collective and deliver the individual”.

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MONTENEGRIN WINE TOURISM WITH EXAMPLES OF GOOD PRACTICE FROM AROUND THE WORLD

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Abstract Montenegro has a long tradition of winemaking, and it is based on local varieties such as Vranac and Kratosija. In this chapter, market analysis of Montenegrin wine tourism in the frame of the bilateral project BI-ME_21-22-020, is presented. There are 15 wine cellars in Podgorica and beyond and Montenegro's largest wine company is "13 jul Plantaže". In the research, we examined wine routes and wine fountains in Montenegro, and focused on good practices in wine tourism in Slovenia and around the world.

Keywords:

Montenegro,
wine,
wine tourism,
wine routes,
rural areas

1 Introduction

Montenegro is a small Balkan country in the central Mediterranean in the Southern Europe (Davidović, 2022), bordering Serbia, Kosovo, Albania, Italy, Croatia and Bosnia and Herzegovina (Premović & Doderović, 2020; Montenegro, n. d). It is considered a relatively new tourism destination - with the official slogan Wild Beauty, and also a destination with many resources for further tourism development. It was self-proclaimed Ecological State in 1991 (Vitic & Ringer, 2008; balkaninsight.com), and in 2020 it was listed 74th, based on the Environmental Performance Index (total-montenegro-news.com). Before the COVID pandemic, the number of tourists visiting Montenegro reached 2,645,217 in the year 2019 (Monstat, 2020). The majority of tourists arrive in the period from May to October (Bulatović & Strančević, 2018). Food production and agriculture have an important role in the economic development of the country, generating more than 8% of the total GDP in 2010. According to the Monstat (2011), agricultural area in Montenegro covers 38% of the total surface area. Montenegrin coast has two separate units: the immediate basin of the Adriatic Sea and the area of the River Bojana (Barovic, Vujacic & Spalevic, 2021). Montenegrin Coast, Budva, Bar, and the Ulcinj Riviera are known for bathing tourism. They have potential for tourism development thanks to cultural heritage and natural attractions. But the potential is not only in the coastal areas, but also in the rural areas that are particularly suitable for the development of sustainable, responsible and the so-called slow tourism. Some improvements in tourism development were made during the second half of the twentieth century (Ratković, Rađenović, Zečević & Jablan, 2021), and some Montenegrin destinations have become very popular. Kotor, significantly marked by cruise tourism, is definitely among them (Kotor can be seen in Figure 1, view of Kotor in figure 2 and a part of the fortress of Kotor in figure 3).

Montenegro is also an old European and Mediterranean grape-growing country, covering only 2,700 hectares (National Bureau of Statistics, 2014). After World War II, Montenegro, as a Yugoslav republic, was classified as an Adriatic grape-growing region, with two sub-regions – the **Montenegrin coast** and the **area of Lake Skadar** (Ulićević, 1959). The Montenegrin wine region consists of two principal regions, one lying around the basin of Lake Skadar and the other along the coastal area on the Adriatic Sea. The majority of Montenegrin vineyards (almost 90%) are located in the Podgorica district (in figure 4 the capital city of Montenegro -

Podgorica can be seen), in the basin of the Skadar Lake (Monstat, 2013). In this chapter, Montenegrin winemaking is in the foreground and we analyze, according to the goals of the bilateral project between Montenegro and Slovenia, what role it plays in Montenegrin tourism. Attention is paid to wine tourism and to wine routes as tools of destination marketing and branding.



Figure 1: Kotor in Montenegro

Source: own source



Figure 2: View of Kotor

Source: own source



Figure 3: A part of the fortress of Kotor

Source: own source



Figure 4: Podgorica
Source: own source

2 Winemaking in Montenegro

Once again it should be emphasized that vine growing and wine production have a very long tradition in Montenegro. It goes back before the Roman period and is mainly based on autochthonous grapevine varieties such as: Vranac, Kratošija, Krstač and Žižak. (Maraš et al., 2014, 2020). Until World War II, the vineyard area

in Montenegro was 1.145 ha (Pejović, 1988). The most significant increase in the vineyard area in Montenegro was in the period from 1977 to 1982, with new plantations of 1.500 hectares within the project "Ćemovsko polje", property of the company "13.jul-Plantaže". In the last decade, also the vineyard areas and the number of grape and wine producers have increased. Law on wine, published in 2007, and other government measures, aimed to promote viticulture and wine production, particularly contributed to this trend. In the period between 2007 and 2012 the vineyard areas were increased by 287 ha. During this period, 505 grape producers were registered (Monstat, 2013).

In several studies it is reported that winemaking is traditionally based on local varieties such as Vranac and Kratošija (Bulić, 1949; Ulićević, 1959, 1966; Nastev, 1967; Četković, 1978; Zirojević, 1979; Avramov, 1988; Pejović, 1988; Cindrić, 1994, 2000; Burić, 1995). Those two are also cultivated in Macedonia, Bosnia and Herzegovina, Croatia and Serbia and are considered as indigenous varieties of the Western Balkan countries. The winegrowing areas in Montenegro are increasing and Vranac is the dominant grape among red grapes (Pajovic et al., 2011). This is probably due to the trends in wine production. These local cultivars have considerable importance for the wine regions of the Western Balkan countries (Božinović, 2005).

The study conducted by Đorđević et al. (2017) took samples of the selected red wine varieties grown in Montenegro (Merlot, Cabernet Sauvignon and Vranac; vintages 2010–2012) and compared them. The study has shown that the quality of the Merlot wine is the best, and that all three varieties may be used as safe and health-promoting nutritional products.

3 Wine tourism in Montenegro

Wine tourism is becoming a popular trend in Montenegrin wine regions. It is only one of the types of tourism based on the typical products and culinary tradition that has recently been extensively developed. This type of tourist offer has positive effects not only on the production of certain products, but also on the whole range of elements such as the production of grapes, wineries, restaurants, travel agencies and food sector as a whole (Di Gregorio & Licari, 2006). The development of wine tourism in Montenegro officially started only in mid-2007 through the projects and

initiatives launched by the National Association of growers and winemakers of Montenegro. Also these projects of Wine roads of Montenegro are divided into two already mentioned regions: Coastal Region and Region Skadar Lake basin (Jahić, 2016).

In the literature review on wine tourism in Montenegro, altogether 17 studies of wine tourism were found. Most of them were published around the year 2017 and are related to the chemical composition of vine and grapes. We did not find any foreign research on wine tourism in Montenegro - all currently found authors are domestic researchers. Studies on wine in Montenegro are shown in table 1.

Table 1: Studies about wine in Montenegro

	Title	Authors	Year of publication	About the study
1.	Comparative analytical study of the selected wine varieties grown in Montenegro	Đorđević, N. O., Novaković, M. M., Pejin, B., Mutić, J. J., Vajs, V. E., Pajović, S. B., & Tešević, V. V.	2017	This work aimed to evaluate the phenolic profile, total phenolic content, anti-DPPH radical activity of the wine samples made of three different vine varieties, namely Vranac, Merlot and Cabernet Sauvignon (grown in Montenegro; vintages 2010–2012), aiming both to check their quality and estimate the most promising one.
2.	The role and challenges of rural tourism development in transition countries: Montenegro experiences. <i>Turizam</i> , 17(2), 84-95.	Moric, I.	2013	This paper throws light on this process in Montenegro, setting out the main components and issues involved and providing guidance and ideas based on the data about current situation in rural areas and rural tourism in Montenegro
3.	Influence of Travel Agencies on Selective Tourism Development in Montenegro	Vucetic, A.	2009	A significant number of travel agencies in Montenegro are specialized and that it influences development of selective tourism in a

	Title	Authors	Year of publication	About the study
				destination, while the agencies are dominantly focused on development of selective tourism types based on natural potentials and on anthropogenic resources of the destination.
4.	The efficiency of the tourism industry in the Balkans. Proceedings of the Faculty of Economics in East Sarajevo-Journal of Economics and Business.	Cvetkoska, V., & Barisic,	2017	According to the obtained results it was determined that there was no country in the Balkans that had an efficient tourism industry in every year in every window. The most efficient country in the period of six years (from 2010 to 2015) was Albania, followed by Croatia, Romania, and Turkey, while the least efficient countries were Montenegro, Serbia, and Bosnia and Herzegovina. The overall efficiency of the tourism industry was the highest in 2013, while 2011 saw the lowest efficiency results achieved. Based on the presented results of overall efficiency (by years) it has been found that 7 out of 11 countries show efficiency results over 95%, while Montenegro and Serbia show efficiency results lower than 80%.
5.	Polyphenolic characterisation of Vranac, Kratosija and Cabernet Sauvignon (<i>Vitis vinifera</i> L. cv.) grapes and wines from different vineyard locations in Montenegro. South African Journal of	Pajovic, R., Raicevic, D., Popovic, T., Sivilotti, P., Lisjak, K., & Vanzo, A.	2014	The aim of this study therefore was to characterise Vranac, Kratosija and Cabernet Sauvignon grapes from representative Montenegrin vineyard locations according to the extractable polyphenol content and polyphenol

	Title	Authors	Year of publication	About the study
	Enology and Viticulture, 35(1), 139-148.			distribution between the skin and the seeds of the grape berries
6.	Chemical composition and sensory properties of wine Vranac in the Skadar Lake basin (Montenegro). 7.Poljoprivreda i Sumarstvo, 59(1), 183.	Pajovic, R., Milasevic, I., Nikcevic, A., Krstic, M., & Popovic, T.	(2013)	In the period of research of the Vranac wine produced from grapes harvested in 2008, 2009 and 2010, the climatic conditions in the viticulture region of the Skadar Lake basin were quite balanced and favourable for achieving good ripening of grapes.
7.	Identification of phenolic compounds in grape must and wine of red grape varieties grown in Montenegro. In Proceedings book: Developments in science and engineering education. Second International Mediterranean Congress on Natural Sciences and Engineering MENSEC June (pp. 26-29).	Radonjić, S., Košmerl, T., Maraš, V., Demšar, L., & Polak, T.	2018	Vranac and Kratošija had higher content of flavonols and stilbenes, comparing to Cabernet Sauvignon grape must which had the highest content of flavan-3-ols
8.	Wine quality in Montenegro. Poljoprivreda i Sumarstvo, 62(3), 223.	Pajovic-Scepanovic, R., Krstic, M., Savkovic, S., Raicevic, D., & Popovic, T.	2016	This paper presents results of Montenegrin wine quality analyses in the period from 2007.to 2014. Chemical analyzes were carried out in oenological laboratories of Biotechnical Faculty, as an integral part of the analysis for the market release of wines. Still, dry wines; red, white and rose were analysed.
9.	Clonal selection of autochthonous grape variety Vranac in Montenegro. In <i>CMBEBIH 2017</i> (pp. 787-790). Springer, Singapore.	MARAŠ, V., KODŽULOVIĆ, V., MUGOŠA, M., RAIČEVIĆ, J., GAZIVODA, A., ŠUČUR, S., & PERIŠIĆ, M.	2017	Paper presents agro-biological, economic and technological features of Vranac clones comparing to population of variety.

	Title	Authors	Year of publication	About the study
10.	Origin and characterization of Montenegrin grapevine varieties. <i>VITIS- Journal of Grapevine Research</i> , 54, 135-137.	Maraš, V., Popović, T., Gazivoda, A., Raičević, J., Kodžulović, V., Mugoša, M., & Šučur, S.	2015	According to the literature and to the exploration in vine growing regions, it can be concluded that Montenegro has a very rich grapevine germplasm, yet not investigated enough. Further works on Montenegrin germplasm will contribute to the better evaluation of the grapevine genetic resources of Montenegro, and, therefore, to the enrichment of grapevine diversity in Europe.
11.	The state of agricultural plant genetic resources in Montenegro. <i>Poljoprivreda i Sumarstvo</i> , 57(1), 33.	Jovovic, Z., Cizmovic, M., Lazovic, B., Maras, V., Bozovic, D., Popovic, T., ... & Velimirovic, A.	2011	This paper represents the status of plant genetic resources in Montenegro and the activities carried out in order to preserve them
12.	Suitability of flavan-3-ol analysis to differentiate grapes from Vranac, Kratošija and Cabernet Sauvignon (<i>Vitis vinifera</i> L.) grown in Montenegro. <i>Australian Journal of Grape and Wine Research</i> , 25(4), 376-383.	Pajović-Šćepanović, R., Wendelin, S., Forneck, A., & Eder, R.	2019	In contrast to popular cultivars, little is known about their chemical composition, especially in Montenegro. Many important characteristics of red wines are related to phenolic substances. Therefore, it is imperative to determine the phenolic composition of these cultivars.
13.	CLONAL SELECTION AND ESTABLISHMENT OF MOTHER PLANTATIONS OF VRANAC VARIETY. In <i>International Symposium for Agriculture and Food, XXXVII Faculty-Economy Meeting, IV Macedonian Symposium for Viticulture and Wine Production, VII</i>	Maraš, V., Tomić, M., Kodžulović, V., Raičević, J., & Šučur, S.	2012	Bearing in mind the importance of vranac variety for the Montenegrin viticulture, work on clonal selection of this variety has started in 2004 year.

	Title	Authors	Year of publication	About the study
	Symposium for Vegetables and Flower Production, Skopje, Macedonia, 12-14 December 2012 (pp. 145-149). Faculty of Agricultural Sciences and Food, University" Ss Cyril and Methodius".			
14.	Viticulture Zoning in Montenegro. Bull. UASVM Hortic, 75, 1-14.	Savić, S., & Vukotić, M.	2018	This research identified the climatic parameters for the Montenegrin viticulture area, the phenology of the most widespread Montenegrin indigenous grapevine variety – Vranac, and the chemical characteristics of Vranac wine. According to the data, Vranac varieties respond well to lower altitudes and sunny slopes. At higher altitudes there is less vegetative growth, and more acids accumulate in the grape, making the wine insufficiently harmonious. At these locations, the vine should not be burdened with a larger number of fruiting canes and yield.
15.	Identification of phenolic compounds in grape must and wine of red grape varieties grown in Montenegro. In Proceedings book: Developments in science and engineering education. Second International Mediterranean Congress on Natural Sciences and Engineering MENSEC June (pp. 26-29).	Radonjić, S., Košmerl, T., Maraš, V., Demšar, L., & Polak, T.	2018	The results from this study provide valuable information about the phenolic compounds in varietal Montenegrin grape must and wines.

	Title	Authors	Year of publication	About the study
16.	Analysis of the grapevine genetic diversity existing in Montenegro using ICVV-SNP and VIVC databases.	Maraš, V., Tello, J., Gazivoda, A., Mugoša, M., Perišić, M., Raičević, J., ... & Ibáñez Marcos, J.	2020	They performed prospection of grapevine genetic resources, which involved the collection of 419 grapevine leaf samples from old vines found in traditional vineyards across the different viticulture regions of the country.
17	Research of origin and work on clonal selection of Montenigrin grapevine varieties cv. vranac and cv. kratosija. <i>Агрознање</i> , 13(1), 103-112.	Maras, V., Tomic, M., Kodzulović, V., Sucur, S., Raicevic, J., Raicevic, D., & Cizmovic, M.	2012	The research results about the origin of Vranac variety are shown in this paper

3.1 Company "13. Jul – Plantaže"

In the 1960s, farms in the area of Podgorica, Danilovgrad and Virpazar were joined in Agrocombinat "13. jul", which later developed into a company called "13. Jul – Plantaže". Today the company has three wine cellars: Lješkopolje, Čemovsko polje and Šipčanik. Lješkopolje is the oldest one and Šipčanik was a military airport before it has been transformed. The basement is positioned at an average depth of over 30 meters below ground. In the form of a spiral tunnel, 356 meters long, with an average width of 13.5 meters and height of 7 meters, it extends to over 7000 square meters. The temperature is almost constant and is between 17 and 19 degrees, while humidity is 80%. Their wines have won more the 800 awards on international competitions and exhibitions. Nowadays, Plantaže produces around 22 million kilos of grapes every year, and they sell more than 16 million bottles over 40 countries in the world (Plantaže, n. d.). In the frame of the project, a visit to the cellar was organized, as shown in Figure 5. In figure 6 Plantaže's wine bottle Vranac can be seen.



Figure 5: Wine cellar 13. Jul – Plantaže

Source: own source



Figure 6: Wine Vranac from 13. Jul Plantaže

Source: own source

3.2 Winemakers in Montenegro

Market analysis has shown that the wine cellars are in the capital city or in its surroundings and the surroundings of the Skadar Lake, as it can be seen in Figure 7.

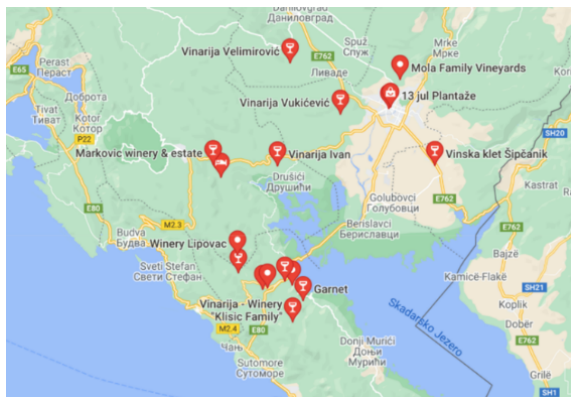


Figure 7: Wine cellars around the capital city of Podgorica

Source: Google maps, n. d.

Besides the Montenegro's largest wine company – “13 jul Plantaže”, the analysis showed that there are additional fourteen bigger wine cellars in Montenegro: “Cemovsko Field”, “Mola Family Vineyards”, Radevik Estate”, “Vinarija Bogojević” (Figure 8), “Castel Savina”, “Milović Winery”, “Winery Mašanović”, “The Sjekloća Estate”, “Rupice Winery”, “Vinska klet Šipčanik”, Country House Buk Vinarija”, “Vinarija Četković”, “ZENTA Vinarija Vučinić” and “Vinarija Vukićević”. There are many other smaller winemakers in the region that were not covered by our analysis due to the small size or lack of information.



Figure 8: Wine Aria from winemaker Bogojević

Source: own source

4 Wine routes and wine roads

In Europe, wine tourism has largely been developed in the form of official wine roads or wine routes. Wine route is defined as basically a tourist route that connects several wine estates and wineries in a given area. Route is characterized by natural attractions (mountains and other scenery), physical attractions (facilities such as wineries on wine estates), vineyards, and roads and markers (signposts) directing the tourist to the individual wine route estate enterprises (Hall et al., 2000). The term wine route has been defined and analyzed in many ways. According to Bruwer (2003), a wine route is a tourist route that connects several wine estates and wineries in a given area. A wine route allows the tourist to engage with the diversity of the natural and cultural features of the landscape. In figure 9, the interior of one of the wine cellars is pictured.



Figure 9: The wine cellar

Source: own source

In the frame of the bilateral project between Slovenia and Montenegro, the wine route Crmnica (Winetourism.com, 2021) was visited. Crmnica is a small region in Montenegro, located in the hilly area between the mountains and the coast, within the territory of the Municipality of Bar. Placed between the Paštrovići tribe and the Skadar Lake, this territorial community of 7 tribes is surrounded by the mountains of Sutorman and Rumija. Crmnica is considered to be one of the most fertile regions of Montenegro. Apart from the variety of fruit being cultivated here, the region of Crmnica is famous for vineyards and wine production (Savić, 2014; My guide, 2021). We visited winemakers and took tours in their vineyards, example of one of them is shown in figure 10. Designing tourist products that would include a tour of vineyards and wine cellars in connection to other attractions is an idea that, in our opinion, has real chances of success in Montenegro.



Figure 10: The vineyard

Source: own source

4.1 Iter Vitis Route

Montenegro is one of the partners of Iter Vitis Route, which is a cultural Route of the Council of Europe, certified in 2009. Tourists can discover Western European vineyards, learn about cultivation techniques, vinification, storage and transport, and become familiar with the viticultural myths and symbols. Both Slovenia and Montenegro are members of this route (Concil of Europe, 2020), which is an important form of promotion of the whole countries and their attractions. It is good example of how countries and destinations can start cooperation on a common theme, leading towards mutual goals.

Wine roads are a popular form of promoting wine estates and products and consequently, they can be found at every famous wine destination. Further on, only a few of the most famous examples from around the world are presented. The first one is from the USA, the Napa Valley. Two roads run along the Napa Valley, beginning in the town of Napa. Many small country roads intersect the Valley. These are roads with views of the vineyards (Wine country getaways, 2021). The Valley is about 29 miles long, running from Napa in the south to Calistoga in the north. Our analysis showed that there is an interesting trend regarding vehicles between vineyards in the Napa Valley - they offer a limousine ride or some luxurious cars in the vineyards. This trend cannot be considered a sustainable practice. If compared to European wine destinations, off-road vehicles and cycling among vineyards predominate.

When discussing wine routes, its promotion and success, France is among the leading destinations. Due to space limitations only a few are mentioned in this chapter. The Alsatian Wine Route, officially launched in 1953, is running through the region of Alsace from the north to the south (around 170 km) and it includes almost one thousand wine producers (Wineroute.Alsace, 2022). Among the most popular examples of wine routes from France are also the Burgundy Wine Trail (around 220 km), the Champagne Route (around 700 km), the Loire Valley Wine Route (around 800 km), the Bordeaux Wine Trail (around 80 km), the Languedoc Wine Trail, the Beaujolais Wine Trail, the Ile-de-France Wine Trail and the Savoy Wine Trail (Vinotrip, 2021). Content analysis of the routes in France shows that the tourism product of wine routes is well developed, also in terms of connecting with other tourism stakeholders. Based on the analysis it is also possible to conclude that

wine routes in France are used as effective destination marketing and branding tools and tools for promoting and preserving heritage.

Wine roads can also be found in Slovenia which has only become a wine destination in recent years, so wine tourism products are not at the level of the most developed wine destinations. Among the most famous wine roads are: Bizeljsko-Sremiška wine road, Podgorjanska wine road, Haloze wine road, Bela krajina wine road, Goriška brda wine route, Istrian wine road, Central Slovenian-Gorski Kotar wine road, Gornja Slovenskogoriška wine road, Maribor wine tourist road and Jerusalem Wine Road (Dnevnik, 2009). All the wine growing regions have wine routes with marked signs directing tourists to numerous wine cellars, as well as vineyards and tourist farms (Vinske poti v Sloveniji, 2010). In figure 11 the interior of the Brda wine cellar can be seen and in figure 12 the process of wine making in the wine cellar of Brda is shown.



Figure 11: The wine cellar of cellar Brda

Source: own source



Figure 12: Process of wine making in wine cellar Brda

Source: own source

The vineyard that surrounds the road that is shaped as a heart is owned by the Šerbinek Winery, and the heart itself is visible from the courtyard of the Dreisiebner winery. One of the most famous vineyards (due to the heart shape) lies on the border with neighboring Austria, in Špičnik, in Svečina (Turistične kmetije, 2021; Municipality of Kungota, 2021). The heart among the vineyards on Špičnik (as it can be seen in Figure 13) has recently attracted a lot of attention for several reasons. One of them was because the French advertised their vineyards with it. In the tourist brochure, which presented the wine region of Alsace, the local wine-growing hills were illustrated using a Slovenian wine attraction.



Figure 13: The heart among the vineyards on Špičnik

Source: own source

5 Wine fountains

One of the wine tourism attractions are wine fountains. Our research showed that there are none Montenegro, but a couple of them exist in Slovenia. They are mentioned because they can represent a good practice of how to promote destinations and wine tourism. In Slovenia, four wine fountains exist at the time of the research: Wine fountain Marezige (Figure 14), Wine fountain Vondole, the source of the Cviček and Wine fountain Kapela.

One of the goals of the project was to search for good practices in wine tourism around wine countries and wine destinations to find possible ideas for future further development of wine tourism in Montenegro and in Slovenia. One of the possible ideas for developing a tourism product in Slovenian and Montenegrin vineyards is organizing a picnic and lunch or dinner in the vineyard. Picnics are organized by »Jacob's Creek Gourmet Picnic« and by »Picnic in the Uruguayan Vineyards« (Winepaths.com, n. d.). The idea of a dinner among the vineyards comes from Italy, Tuscany. It is called "Dine in the Vineyard among the Rows" (Checkintuscany, 2020). A similar offer for fine dining in the vineyard can also be found in Hungary (Hungarianwines, n. d.). And in Slovenia, for example, they offer a culinary experience of a dinner in the Castle Vineyard (Kaval group, 2020).



Figure 14: Wine fountain Marezige

Source: own source

6 Conclusion

The examples of the best wine destinations in the world show that wine tourism in destinations that have the conditions for its development is a good opportunity for the development of sustainable forms of tourism. One of the purpose of the bilateral project between Montenegro and Slovenia was to analyze the state of wine tourism in Montenegro and to offer guidelines for its further development. Research work during the bilateral project confirmed that Montenegro is a destination that faces excessive tourism, even overtourism in the coastal areas, while the other parts are unknown to tourists because they are not promoted to a sufficient extent or because the offer of these areas does not reach a level that would be suitable for a larger visit by tourists. Despite the undeniable fact that Montenegro is a wine destination, the analysis of various databases found few studies on wine tourism in Montenegro (17 altogether). Field work, however, confirmed that the locals who were involved in the bilateral project, believe that further developing of wine tourism has potential. The development of wine tourism in the surroundings of Podgorica and the Skadar Lake could partially solve the problem of overtourism in coastal areas of Montenegro (Kotor, Budva).

In the chapter, it is emphasized that wine routes are among the most popular tourism products related to wine growing and wine production. In addition, some examples of good practices from around the world are listed as possible ideas for future development of wine tourism in Montenegro and in Slovenia. The research confirmed that, on the one hand, the destination of Montenegro has developed wine tourism, and, on the other hand, many possibilities for further development of new tourism products exist, also in connection with other tourism stakeholders and mutual cooperation of wine producers and winemakers. Significant contributions could be made by internationally recognized winemakers from Montenegro, among them the most important is the biggest wine cellar of Montenegro – "13. Jul Plantaže".

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CULTURAL TOURISM AS A TOOL FOR SUSTAINABLE DEVELOPMENT OF RURAL AREAS

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Abstract The monograph represents one of the results of the joint University of Maribor and University of Montenegro research groups in the frame of the bilateral project BI-ME_21-22-020, partially funded by Slovenian Research Agency ARRS and Montenegrin Ministry of Education, Science, Culture and Sports. In 5 chapters, it addresses the problem of uneven tourism development, which could be reduced by further development of cultural tourism. Both, Slovenia and Montenegro, have rich and diverse cultural heritage, which represents an important tourism resource. Research conclusions show that the key to the future successful development of sustainable tourism in both countries lies in the design and upgrading of cultural tourism experiences. The monograph combines a range of authors, disciplines, approaches and methods, thus, proving once again that tourism is a very rich and diverse interdisciplinary field.

Keywords:
cultural tourism,
heritage tourism,
literary tourism,
wine tourism,
rural areas,
Slovenia and
Montenegro

KULTURNI TURIZEM KOT ORODJE ZA TRAJNOSTNI RAZVOJ PODEŽELSKIH OBMOČIJ

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Povzetek V monografiji predstavljamo enega od rezultatov skupnega raziskovanja raziskovalcev Univerze v Mariboru in Univerze Črne gore v okviru bilateralnega projekta BI-ME_21-22-020, ki ga delno financirata Agencija za raziskovalno dejavnost RS (ARRS) in Ministrstvo za izobraževanje, znanost, kulturo in šport Črne gore. V petih poglavjih obravnavamo problem neenakomernega razvoja turizma, ki ga je mogoče zmanjšati z nadaljnjim razvojem kulturnega turizma. Obe državi, Slovenija in Črna gora, imata bogato in raznoliko kulturno dediščino, ki predstavlja pomemben turistični vir. Zaključki raziskav kažejo, da je ključ do prihodnjega uspešnega razvoja trajnostnega turizma v obeh državah v oblikovanju in nadgrajevanju turističnih izkušenj na področju kulturnega turizma. Monografija združuje vrsto avtorjev, strok, pristopov in metod ter je tako še en dokaz, da je turizem zelo raznoliko interdisciplinarno področje.

Ključne besede:

kulturni turizem,
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