

The World of Natural and Cultural Heritage of Republic of Srpska

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Abstract

Cultural tourism is important in order to preserve and appreciate the value of cultural heritage, familiarize people with it, as well as to establish and improve cooperation in the field of the protection and presentation of the cultural and natural beauty of an area. Heritage is an active memory, preservation of the process of “testimony” in a tangible and intangible aspect, that is, the process of remembering, as well as the possibility of reviving and repeating the cognitive processes, and cultural routes are a tool in the presentation of the heritage of various countries as part of the common European cultural heritage. Together, of course, they make a segment in the development of the tourism in the Republic of Srpska, Bosnia and Herzegovina.

It is by means of the method of deduction, that is, the analysis and specialization of what is general and already understood to an understanding of particular and individual, that the places and motives, cultural and historical landscapes/attractions, which we want to preserve and present to the visitors in the best possible manner through organized thematic cultural routes, will be presented.

One must fight for the authenticity of unquestionable values through a well-thought out and organized activity, and further on in this work the proposals, possibilities but also barriers will be presented with the aim of protecting and promoting the cultural and historical, as well as the natural heritage as touristic potential. The proposal: The National and World Heritage of the Republic of Srpska in the Tourism of Special Needs and Interest.

Keywords: *heritage and tourist destinations of the Republic of Srpska, interpretation, museums, cultural tourism, presentation*

JEL Classification: Z19

1. Introduction

To represent the natural beauties and the cultural-historical, that is, touristic values of the Republic of Srpska as the eco-museums of the Republic of Srpska, Bosnia and Herzegovina, offers a wonderful opportunity to point out the sense of preserving and arranging the cultural heritage through a strategy of smart, sustainable and comprehensive development, which is, in fact, the vision of the European social market economy for the 21st century (European Commission, 2010). This time it will not be seen through the aims and initiatives of the EU strategy; this time, there is the tendency to stress the significance of its priorities: smart and sustainable development, as well as an integrated approach to the general, which make up the starting point in a specific manner of action of one of the drivers of the sustainable development of the cultural tourism that makes, through the name, expression, image, symbol or any other form of communication and presentation, a brand as well as part of the promotional activities in tourism[1]. Even

though Bosnia and Herzegovina still isn't a member of the EU, the development of the economy based on knowledge and innovations, responsible and sustainable use of resources, together with the results of the economic, social and territorial cohesion, represent its priorities through the national and regional aims and routes.

2. Literature Review

Working in tourism and tourism organization I understood and accepted as a possibility of creative expression, interpretation and presentation. A place where cultural tourism is important in order to preserve and appreciate the value of cultural heritage, familiarize people with it, as well as to establish and improve cooperation in the field of the protection and presentation of the cultural and natural beauty of an area. A place where a large role as equal partners, indeed, have museums.

Museums are no longer considered just a place where certain artefacts are kept, but, above all, a place of the creation of regional, local and individual identity. Likewise, tourism is no longer just a service activity, but a sustainable industry with close connections in the management, availability and communication, to the cultural heritage via the valuing of the tourist motives/resources, protection and presentation of these fundamental segments, that is, drivers in the development of the cultural tourism. Each on their own sides – tourism as a living, dynamic organism, and museums with new missions and visions – has become a partner in the essential processes of the conservation and sustainable development of the cultural diversity [2]. Due to the importance of the inter-relations between the museum and the tourism in the above stated, that is, "heritage as a brand" (Bulatović, 2004) and the tourism of special interests, we will devote our attention to that later. That is how the meaning and aim by means of which we want and tend to protect the cultural heritage of the Republic of Srpska, Bosnia and Herzegovina, will be defined through the comparative method, as well as the critical method, with an adequate interpretation and presentation. By inheriting the prospective knowledge and practice from the end of the XX century, in the times of psychological turning points in the development of man and heritage, as well as the need for transforming the role of the museum in the society and insisting on its active performance (Babić, 2009), and seeing all this from the touristic point of view, in this work we shall speak about the cultural heritage in the shape and with the aim of forming the "total museum" (Šola, 2011).

Even in the more recent, contemporary age, museums and tourism tend to improve their activities by new ideas and sustainable development, thereby bringing the aims and results within the scope of their activity closer to one another. This is most comprehensively testified by the number of new museum institutions and crucial reconceptualization from the massive tourism of leisure time to the model of tourists who are by far more interested in the culture of the destinations they are coming to, in order to enrich their cognitive and emotional experiences. The motives for travelling in the modern tourists have marked special forms of tourism that are oriented precisely towards certain destinations and to less (defined) segments of the tourist demand. Those motives for travelling and certain places are regions, facilities and phenomena, cultural and historical ambient wholes that have an impact on the development of the tourism/cultural tourism and heritage tourism as a possible driver of the economic development and a factor of improvement of the local population's life quality. They are represented as authentic/unique tourist destinations with natural and cultural attractions of the region, and most recognizably in Kraina, Podrinje and Herzegovina, that is, regions that give off the monumental spirit and uniqueness in their very names.

Republic of Srpska (www.turizamrs.org) Bosnia and Herzegovina

The Republic of Srpska (TORS, 2016) is located in the Southeast Europe, in the western part of the Balkan Peninsula. It was founded on 9 January 1992, and was internationally recognized by way of the Dayton Peace Agreement, on 21 November 1995, as one of the entities in Bosnia and Herzegovina. The largest city in the Republic of Srpska is Banja Luka, which represents the administrative, economic and university centre of the same. The Republic of Srpska is characterized by significant cultural and historical heritage, and the archaeological findings show that this was a region which was passable even in the age of the old era, the age of first tools and weapons; and that it was a favourable place for life is testified by the remains of the Neolithic settlements, traces in caves, buildings, castles as well as the artefacts that we keep and present through museum collections and expositions, as well as the city centres such as Banja Luka, Trebinje, and Bijeljinja. These places are situated next to the watercourses of Vrbas, the rivers Sava,

Trebišnjica and Drina, and are characterized by the wealth of the cultural heritage, good position and road accessibility.

The borders of the Republic of Srpska are determined by the internationally recognized borders towards the Republic of Serbia, the Republic of Montenegro and the Republic of Croatia, as well as by the inter-entity line towards the Federation of Bosnia and Herzegovina. Its territory is located between the northern latitude of 42°33' and 45°16', and the eastern longitude of 16°11' and 19°37'. The Republic of Srpska belongs to the group of continental countries and is landlocked, but it is located at the point of contact of two huge natural-geographic and social-economic regional wholes – the Pannonian and Mediterranean. The network of the Parks of the Dinaric Arch features the national parks of the Republic of Srpska, the monumental complexes and a still-undiscovered world of the Dinarides, which is made up of the Kozara air spas and fruitful plains, as well as the regions of the most beautiful parts of Herzegovina, namely the mountains Maglić (2 386m, the highest top in RS and BiH), Volujak, Zelengora, ... together with the mediaeval monasteries, tombstones, bridges, but also various events and manifestations. The region of the Republic of Srpska is filled by significant touristic values, which represent all the more often drivers of touristic movements.

Those values may be insufficiently researched, or their significance is not understandable and is less respected and promoted as a cultural and touristic resource, but they are protected as the cultural goods of the Republic of Srpska, Bosnia and Herzegovina at the world, national and regional level.
World heritage list (UNESCO,2016)

The Bridge on the Drina

The bridge of Višegrad was constructed in the period from 1571 to 1577, according to the wish and order of the Grand Vizier in the Ottoman Empire, Mehmed pasa Sokolovic. He is one of the great army commanders and builders coming from Bosnia, that is, the countryside Sokolovići next to Rudo, and his bridge represents a masterpiece of the building construction of the time. It was built according to the drafts made by the famous Turkish architect, Kodza Mimar Sinan.

The legendary stony bridge is the symbol of the city of Višegrad and the 'main character' of the novel "The Bridge on the Drina", written by the famous Nobel Prize Winner, Ivo Andric. It has been protected by UNSECO since the year 2007.

Figure 1. Laković (2015). Old bridge in Višegrad



„Zmijanski vez“

Representative List of the Intangible Cultural Heritage of Humanity

„Zmijanski vez“ ('vez' meaning embroidery) the world cultural good, is considered the oldest hand embroidery on the Balkan Peninsula, and is specific for the cross technique and the constant dark blue

colour; since the year 2014 it has been entered on the UNESCO's representative list of intangible cultural heritage of humanity.

It comes from Zmijanje, the region of the Northwestern BiH that is characterized by the untamed beauty of the wind and plateau of the mountain Manjača, and is kept from oblivion by the skilful hands of the Kraina's embroiderers and presented by the Cultural and Art Societies through the people's costumes and games from Zmijanje.

Figure 2. Museum of RS (2015). Zmijanjski vez at the end of XIX century



National parks Republic of Srpska

The National park „Sutjeska“

(www.npsutjeska.info)

NP “Sutjeska” is the biggest and oldest national park in the Republic of Srpska and BiH, which was founded in 1962. It represents a region of protected natural and cultural-historical values. The area of Sutjeska with the strict natural reservation of Perućica includes parts of the mountains Maglić, Volujak, Vučevo and Zelengora.

The area of Tjentište (lat.Tentorium), on which our national park spreads for the most part, is mentioned as far back as the medieval century, and the remains of the castles-cities of Vratar and Todevac, which are found in the immediate vicinity, are silent witnesses of those past times. The events of the more recent past are recalled by the memorial complex "Tjentište", formally opened in 1971, as a memorial of the Battle on Sutjeska from World War II.

The National park „Kozara“

(www.npkozara.com)

NP “Kozara” was formally opened in 1967. The green beauty of the Kraina, the mountain Kozara, was pronounced an air spa in the times of ban Milosavljević (the ban of the Vrbaska banate from 1929 to 1934), with summer houses on Mrakovica, a certain quantity of residential houses and two guest houses with 22 rooms for staying overnight.

Today, this region with the area of 3493,5 hectares represents the National park "Kozara" with the monumental complex on Mrakovica, erected as a sign of memory of the fighters and the people of the Kozara region that suffered in the World War II.

Literary meetings, art colonies and various manifestations are part of the numerous events taking place on Kozara. What stands out in particular are ethno-festivals, which are sometimes placed next

to the monastery walls, and offer the opportunity to get to know the people of Kozara, their lifestyle of the past and present.

"The parks of the Dinaric Arch" (www.parksdinarides.org)

make up the network of the protected areas from Slovenia to Macedonia, under the WWF (World Wide Found For Nature) project, and among them there are also the National parks of the Republic of Srpska, BiH. They represent the beauty of nature and the cultural-historical values, the wealth that attracts, and it is necessary to protect it and to offer their specificities to tourists under the slogan "Undiscovered World of the Dinarides". Among them, of course, are also the touristic values in the valley of the river Drina, the natural and cultural values of the future "National park Drina", on the territory of the municipalities of Srebrenica, Rogatica and Višegrad in the Republic of Srpska, BiH.

3. Hypothesis

Cultural heritage and museums *Heritage as a brand and Tourism of Special Interest*

It is through the cultural heritage that a society finds itself, its origin, who it is and where it comes from, and that it confirms and maintains itself next to other individuals or human communities. The cultural heritage is characterized by the craving for stronger connections between the man and space, achieved through an active action in the space, as well as the needs for the preservation and continuity of the cultural identity and tradition, and the needs for social engagement and participation. (Marojević, 1993).

According to many definitions, conventions and resolutions at the world and national levels, monuments, group edifices and notable (show) places that have a universal value from the historical, artistic and scientific point of view, make up the cultural heritage. They represent an active memory, both at the regional and local level, that is, the preservation of the process of 'testimony' in the tangible and intangible sense, that is, memory, as well as the possibility of reviving and repeating the cognitive processes. It is also well known that the definitions and conventions represent certain guidelines in what is kept, how it is kept and why it is kept, and that the law on the conservation of the cultural goods takes over in an almost identical way those international provisions, or at least that is how it should be. In what follows, a tendency is present towards an integrated approach to the same, that is, to the "recognition of the testimonies of significant phenomena in nature and society...explicit carriers of the documentary style for the sake of their permanent protection, study and use, and with the aim of broadening the knowledge...., which would develop the cultural offer and enrich people's experiences" (Bulatović, 2004, p.140), all completed through the touristic valorisation which, among other things, implies the touristic value of the ambient, attractiveness and recognisability observed from the social and economic aspect.

Cultural goods represent what is our antiquity, which was left to us by our predecessors, and is our heritage and the obligation to maintain, the 'good' that had to be of exceptional value in the past, for otherwise it would not be 'good' and would not be preserved until today, and this time it is represented through "Zmijanje" and the "Drina park" in the form of eco-museums. Eco-museum, as an instrument that has been jointly thought out and shaped by the public sector, e.g. the local authorities and local population, who also act through it, changes and adapts depending on the time, space, and above all, on the population and community in which it acts, and depending on the need for its development. Peter Davies, in his book *Ecomuseums: A Seance of Place* concludes: "...one characteristic appears as the common characteristic of all eco-museums, the pride that they have in the place they represent...ecomuseums tend to capture the spirit of the place and in my opinion, this is what makes them special" (Cited in the interpretation of Babić, 2009, p. 229), which we want to present to others too, through a specific touristic offer of specific forms of tourism and branding the cultural heritage.

Cultural-historical and natural value presented as proposal for development of destination for the purpose of their protection and promotion

Eco-museum „Zmijanje” and Eco-museum „Drina“

In the process of preservation and protection of facilities and space as the cultural good of exceptional significance and the place that keeps the memories of our predecessors and many visitors, we have to start from the wholeness of heritage, that is, contextually, and we have to ask ourselves what a 'brand' is – style, craft and function as the pronounced features of the good. It should certainly be borne in mind that the word brand has a universal application and represents a manner in which the consumer, tourist, tourismologist, museologist and heritologist sees and understands a certain product/cultural good, where a key role is played by interpretation. It is no longer about participation in the administratively initiated plans, decisions and measures, but it is about a conscious and responsible participation in the 'counselling sessions on the common issues', that is, about the participation in the determination of the tasks of the developmental policy. That means that citizens as actors have to take huge responsibility for the realization of sustainable development, which implies structural, institutional and financial consequences.

Table 1. Heritage as a brand, Eco-museum „Zmijanje“

Testimony by model documentation

- **AS a picture of the world**; presented the views of historians, guardians of heritage, tourismologists, population
- **WITH** (direct traces of sciles); Monastery Gomionica and „Zmijanjski vez“
- **IN** (artistic testimony)

As a picture of the world

The area of Zmijanje is an area of the Northwestern Bosnia and Herzegovina. It occupies the territory of the Eastern part of the Bosnian Kraina, a historical-geographical whole on which traces of pre-historic and Roman settlements, cities from the mediaeval and Ottoman age were found; however, from the end of XIII to XVI century, Zmijanje was the parish Zemljanik. In the XVI century it fell under the rule of the Turks, and from that time until the beginning of the XIX century it was organised as a nahia. Zmijanje sometimes occupied a larger, and sometimes a smaller area, between the rivers Vrbas and Sana and the mountains Kozara, Dimitor and Lisina. The broken-type mountain villages with several houses of Mrkonjić Grad, Ribnik and Banja Luka, are settled there. What makes them special are the houses made of wood, or perhaps the reefs around which grow hundred-year old forests of spruce, fir, pine and beech, which are intersected by huge and steep mountain plains and river courses. Here lie the beginnings of the tradition, which is represented through folklore, musters and gatherings next to churches and monasteries, as well as through old crafts and handicraft business. What we have here are hand-made products of woodcarving, blacksmith's trade – metal processing, which represent the basis of the economic and cultural development of the humankind, as well as weavers and embroiderers with ethno-motives that are part of the contemporary interior.

Direct traces of sciles

Monastery Gomionica, with a church dedicated to The Presentation of the Virgin Mary, is located 42 kilometres from Banja Luka, next to the upper course of the rivulet bearing the same name. This is the monastery that Petar Kočić glorified in his short stories, and which marked his childhood. It is here that Petar first went to school. Today, a pedestrian pathway leads via 'Kočić's pathways' to these treasures of hand-written books and issues of old Serbian printing houses and artistic objects. The area of Zmijanje, the old say, stretched from the river Sana to the river Vrbas. This is an area that is characterized by natural resources that provide a rich offer to sports-adventurous activities on the waters, land and in air. Above all, we are speaking about the river Vrbas, which intersects two canyons – Tijesno and Podmilačje – and offers huge possibilities for doing sports, including those extreme ones such as rafting, kayaking, canoeing, canyoning.

Zmijanjski vez – cultural heritage of the humankind – On the face of it, an untamed beauty of the wind of Zmijanje's plateaus of the Manjaca mountain, the birthplace of the famous Serbian writer and the people's tribune, Petar Kočić, has been interwoven since the old times by firm threads of the blue embroidery of Zmijanje, which is even today kept from oblivion by the skilful hands of Kraina's embroiderers with the aim of preserving and treating the tradition and culture of their region. Since the middle of the XIX century, it has kept the dark-blue colour and ornaments on the fabric woven by the cross technique, said Grozda Rogodić, a member of the ZD "Zmijanje". These ornaments represent the circle folk dance/Kraina's circle dance, the central motive of the embroidered ornaments, in the form of flowers and diamonds, which is the symbol of family, hearth and faith in the community.

Artistic testimony

„The female T-shirt decorated by the embroidery from Zmijanje was pronounced the most beautiful at the Fair of Folk Wear in Paris, back in 1936“; the same embroidery that embellishes the female and male T-shirts, dresses, wedding dresses, scarves, doilies for the household and linen, is entered into the UNESCO's representative list of intangible cultural heritage. Folk wear and games from Zmijanje are publicly represented by the KUD "Ribnik" from Donja Prevljaka, together with many cultural-art societies of the Banja Luka's region, and the same is done by the embroiderers that actively decorate the clothes and numerous handicraft by the embroidery of Zmijanje, such as the members of the Women Association "Duga" in Banja Luka. They also have their ethno-gallery with unique ethno-souvenirs and unique works. The "Handicraft Business R" is a shop owned by the embroiderer, keeper and master of old crafts, Radenka Jungić. She deals with the production of embroidery in cross technique, production of frames made of knitted wood of the wild cherry, inlaying the wood with the embroidery, as well as adding the golden and silver embroidery into the blue embroidery of Zmijanje. The souvenirs and works of this shop are found in the homes and institutions across the world. They are also found in the monasteries of Hilandar, Studenica, Gracanica ... within all those monuments that testify about our heritage; and all this makes her happy, because she thinks that these ornaments will be preserved in that way, said Jungić (Budimir, 2015, p. 70-77).

Table 2. Heritage as a brand, Eco-museum „Drina“

Testimony by model documentation

- **AS a picture of the world**; presented the views of historians, guardians of heritage, turismologists, population
- **WITH** (direct traces of sciles); The bridge on thr Drina, Višegrad
- **IN** (testimony)

As a picture of the world

In the old times it used to be called Drinos, while the folk name, given after the colour of the water, is Zelenika (zelen – green). Around its banks spread basin expansions with processable and inhabited fields, but so do the steep banks of the ravine and canyon type, overgrown by willows, poplars and low bushes. Today, the river Drina, with its surrounding landscape, is famous for its attractive canyon areas, artificial lakes, the wealth of the river fish and reservations and natural monuments, such as "Pančičeva omorika", "Vilina vlas“, the "Drina canyon“etc. Its wealth is also found in the cultural goods, the bridges in Višegrad and Žepa, monastery Dobrun, as well as the archaeological findings on the area of the future reservation of the biosphere "Drina". The river Drina is known as the cradle of rafting, famous for its angry rapids and cascades, nowadays obedient and quiet in its lakes. Every year, at the end of August, Pančičeva regatta, that

is, cruising the lake in the wonderful natural ambient offered by the Drina canyon, is held on the lake Perućac with the aim of promoting and developing the river and lake tourism.

Direct traces of skiles

It is interesting to say that the lake Perućac, with the length of 52km, spreads from Višegrad and the famous Andric's "The Bridge on the Drina". This magnificent bridge on the Drina is protected by UNESCO, while the records from 1577 say the following:

"His Excellency, the benefactor Mehmed-pasa, who was a loyal grand vizier to three rulers, maketh the biggest wonderful memorial, may God enter it into the good for him. In a pure intent he maketh by his merciful look a huge bridge over the river Drina. Its production was so beautiful that anyone who sees it, thinks that is a grain of pearl in water, with the celestial arch being its shell".

It marked the city of Višegrad, a place in the wide basin of the river Drina, and all this was glorified by the famous Nobel Prize Winner, Ivo Andric. To his honour, the cultural manifestation "Višegradska staza" (The Visegrad Pathway) is held each year through art exhibitions, theatre plays, literary nights and orations.

Testimony in the social function

The complex of the archaeological museum "Roman municipium" is about to be opened and arranged in Skelani, with one of the biggest preserved mosaic areas in the Republic of Srpska, the remainings of Roman buildings, frescos and epigraphic monuments of the Roman cities, settlements and mining capitals of the then provinces of Pannonia and Dalmatia. The story of archaeological findings is an essential, attractive part of the touristic story of Podrinje and it is necessary to support it with the aim of protection and adequate presentation.

4. Methodology

Through the history of the region to the message that is documented in the souvenir/touristic attractions

The previously defined subject and its structures are usually sociologically treated as the manifestation of the social intangible needs of individuals due to whom they are organized and regulate the satisfaction institutions (Bulatović, 2004). It is by means of the specification of someone's conception of protection, musealization, that the museum as an institution that carries the process of production and exchange, occupies its unique place in the world of heritage. The need for the cultural good and its preservation is identified, and so is the need to maintain the testimonial state, the possibility of cooperation of a wide-spectrum of participants, with the development of tourism as the model of valorisation and economic development with the protection of cultural goods as the basis of the sustainable development. The general competence of all the institutions dealing with the protection of cultural goods is reflected in the graduality in attainment, and above all in the 'Wholeness of presentation', which predetermines every communicative activity, and ipso facto the activity of the Eco-museum "Zmijanje" and the Eco-museum "Drina". The goal of their work is the organisation and arrangement that implies the wisdom of management, the process of brand management with a reflection on the exceptional importance of emotional branding, that is, the branding of experience in tourism, where the touristic product is presented through economic rationalization, and so is the chain of permanent values with the aim of protecting the cultural heritage and developing the Tourism of special interests. And in order to move forward, it is necessary to overcome the issue of misunderstanding the multi-faceted role of presentation in economy and even at the level of the society's culture, the role of individuals, legal and natural persons, organisations and local population. True, because tourism is one of the most massive, most dynamic and most complex social-economic phenomena of the modern age.

The communicative activity is the collection of artistic works/information about the cultural and natural good and their organisation into the collections, which represents the social need for the presentation of a certain view on reality. Among other things, it represents the segment of the overall touristic offer, the potential of touristic destination, the source of creativity in the formation of the touristic product, and it can be achieved through the innovative and quality communication with consumers, subjects, tourists that

seek/research, and it should be interpreted through the media; sightseeing tours, offers in the open, models, lectures, new technologies (internet, audio tours, social networks).

‘The advantage’ of an eco-museum, the museum of space, in situ, is certainly the determination of the place of event and the starting point for the research/visit of the region/destination. In the space this can be info-centres, that is, tangible and intangible heritage with immeasurable possibilities of recording the reality, where the interpretation "as an educational activity with the aim of discovering the significance by using the original objects, personal experience and illustrative media, rather than just dealing with the facts" (Tilden, 1957) has a huge role. From the point of view of museums, the interpretation shows what is significant in relation to the places, people and events. It marks the culture and nature, creativity and folklore and can be anywhere in parks, historical places or museums. “Virtual collection” (Lazić, 2003), digital media and written documentation, which really are an appearance, ends on a very useful and relatively rich information on the existence of the cultural good, and to the museum activity there can be added the corresponding sense of researching and recording the goods that enjoy previous protection, that is, a symbolic collection of movable cultural goods.

‘The development’ of a specific ‘fragmentary museum’, which include the elements of the landscape and the belonging tangible and/or intangible testimonies that have been processed museum-wise and interpreted in situ, offers the possibilities for the organisation of cultural routes, packages, clusters that can contain the familiarization with many cultural goods, closer and farther surroundings, tours of the space by pedestrian, mountaineering and bicycle pathways. According to this, we can attain and drive the development of the tourism of a certain area through its specific forms of educational, eco-tourism, the tourism of inheritance, cultural tourism with the manifestational activities, workshops and presentations of life and customs of the local population.

Eco-museum tends to avoid the barriers of institutionalism, the final shelter of the testimonies into the national institutions, and places its accent on the conceptions, while involving the whole territory and everything that is valorised and recorded as important; through space and time, natural individualities or ensembles, events, individuals ..., recognizable in the place that gives off the monumental spirit and speciality in the very name. The organisation and determination of the place of event and the starting points for researching the region, the development of this specific fragmentary museum and the organisation of cultural routes, are segments in the realization of a specific form of tourism and product diversification. The sense of preservation and conservation of the space through the form of eco-museum, led by prominent conventions, definitions, terminologies, as well as the touristic valorisation of the cultural-historical and natural heritage of the surroundings of Banja Luka and Višegrad, the Western and Southeastern part of the Republic of Srpska, is the most adequate. Besides other things, by its specific manner of action, it encourages the growth and development of new knowledge in science and promotes education, while at the same time driving the development of the tourism of the region, cultural, eco-tourism, the tourism of heritage, that is, the values which are widely accepted today.

5. Conclusion

The cultural good as a "resource"

If we accept that "he who inherits increases or maintains by his property the wealth of general property; and increases the heir's wealth by transferring the property, while relinquishing, patrimonially peacefully from his nominal participation in the general good", then we say that the heritage is a resource. (Bulatović, 2009)

The purpose of collecting, preserving and presenting, that is, of the whole museum activity, lies in the preservation of memory, and the museum as an institution that carries the process of production and exchange, occupies its unique place in the world of heritage. The defence of the right on heritage often questions the exclusivity of the state institution in this area, because it is only a nominal title holder, and musealias are explicit communication objects. In relation to the social and spatial context, musealias develop the informational processes, the production, that is, the appearance of message, the museum offer, and it is not any message but just that which can be novus in that process, that is, intangible and as a service. And it is precisely because of this that, when they do not have enough ‘space’ for manoeuvring, the state institutions

tend to thwart the perspective of the museums, under the auspices of sustainable development, represented through the UN Convention, the perspective that was at one point characterized as slow benefit, that is, as a long-term institution with too huge a grace period. However, the UN Convention on sustainable development also obligates one to preserve the cultural landscape, which is reminiscent of and initiates the formation of the museum on the spot of heritage, that is, eco-museum, the declaration of the region of nature, culture, history, economic heritage as an unstoppable life and protected production, way of life and customs, together with all the people as inheritors and protectors. Therefore, the external arrangement of the national museums of the civic model, including the eco-museums according to which we tend to arrange the area of "Zmijanje" and "Drina park", by establishing the criteria of irrefutable representability, formally corresponds to the form of museum collections, and the very name itself implies the content of "testimony". Thus it follows and is implied that sustainable development, and with it the globalist model of museum institutions, need benefactors, that is, possible foundations that can invest, as well as new definitions of museum products.

If we take sustainable development seriously, the result of that will be drastic requirements for a change in almost all areas of life and the change in the awareness will have to occur in the fields of economy, society and politics, whereas a new lifestyle cannot be prescribed by any administrative acts, nor can they be politically adopted. They can just be transferred via communication between people, and a greater participation of citizens is a prerequisite for the success of new idea, the sustainable development. This work also aims to point out the importance and potential of the Tourism of special interests and its sub-kinds (educational, cultural, eco-tourism, heritage tourism) that enable education with a well thought out and organised activity which is necessary for the presentation and protection of the heritage. Today, the concept of cultural tourism has spread from the past visits to museums and galleries; it now represents almost all the manifestations of life, work and history of a certain nation. Tourists become active participants of events, and are thus informally educated as well, which contributes to the development of staff, future tourismologists, museologists, protectors, as well as to the understanding, valuing and creating partnerships between educational centres, cultural institutions and organisations, and the subjects of touristic business dealings. On the other hand, a firm connection is established in eco-museums, by reviving the traditional manner of production and cherishing the traditional forms of social life, between the local community and museums, not only in the rural but also in the city environments. A specific form of economy based on old crafts and trades, hotel management and tourism develops in them.

Endnotes

[1] The emergence and the developmental processes of founding the museum institutions on the one hand, and the 'primeval tourism' on the other, can be recognized already in the course of XVIII century, at the time of the definitive social and cultural shaping of the imperial states, and in this context, of the understanding of cultures and civilizations of 'Others'. The then-travellers and their stay in the culturally closer as well as culturally further away colonized regions, unconsciously marked some of the soldiers, imperial officers and missionaries as the forerunners of the modern tourists. "Speaking in that sense and being subdued to the modern context, the museums kept the material testimonies of the cultures and civilizations of the "far-away countries", while the primeval tourists (including the informally binding Grand Tours in the XIX century), recognized and kept that which was non-materialized, that is, their experience of the far-away countries in which they stayed". (Stojanović, 2014, p.8) According to the same author, during the 1980-ies, there occurred radical changes and formations of a new museology and cultural tourism after the decades that the museums and tourism "had travelled" in parallel routes. "Museums exceed their subject-centric purpose – the paradigm of a collection and curators, hence establishing the paradigm of the exposed medium", whereas on the other hand, tourism sees a constant improvement of the relations towards all the target and interest groups from the domain of the cultural heritage.

[2] It is interesting to point out that in 1974, the historian of art and the curator of the national museum of the modern art in Paris, Jean Clair, announced a "probable disappearance of museums, at the end of the XX century, in the form in which it was (then) known". He was hoping that the "museum would succumb at the end of the century to the united pressure of consumers-creators, scientists-creators, and certainly at the activism of the modern artists that want to realize their traditional mission, which is to give a picture of the world, 'As their own', and not only as the mission in the favourable circumstances of patronage, ideology, politics..." (Bulatović, 2004, p.1). Likewise, already in 1971 the first eco-museum in the world starts to develop in the Central France, and we can define it as a dynamic manner in which a certain community keeps, interprets and manages its own heritage in the direction of sustainable development. (participants of the workshop of the European Network of Eco-Museums, May 2004; Cited in the interpretation of Babić, 2009, p. 229).

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