

Dordina Janković, MSc

Mediterranean University Podgorica, Montenegro Tourism School

Aleksandra Govedarica, MSc

Mediterranean University Podgorica, Montenegro Tourism School

DOI: 10.5937/turpos0-50342

UDK: 338.488.3:[339.175:745/749(497.16)

338.48-6:65/68(497.16)

ANALIZA UMETNOSTI I PONUDE ZANATSKOG SEKTORA U CILJU UNAPREĐENJA ODRŽIVOG RAZVOJA TURIZMA U CRNOJ GORI

ANALYSIS OF THE TRADITIONAL ARTS AND CRAFT INDUSTRY WITH THE AIM TO IMPROVE THE SUSTAINABLE DEVELOPMENT OF TOURISM IN MONTENEGRO

Apstrakt: Turistički sektor u Crnoj Gori, uprkos bogatoj zanatskoj riznici, nije u dovoljnoj meri prepoznao značaj pospešivanja valorizacije ovog kulturnog resursa. Stoga, svrha ovog rada je da se ispitaju potencijalni problemi i slabosti zanatskog sektora i spremnost zanatlija da učestvuju u održivom razvoju turizma, te da se daju potencijalna rešenja za ulazak u turističku delatnost.

Cilj ovog rada je da se analizom stanja zanatskog sektora, ali i odnosa prema turističkoj valorizaciji zanata, prepoznaju prepreke i kreiraju preporuke u cilju unapređenja održivog razvoja turizma u Crnoj Gori.

Rad obuhvata sekundarna i primarna istraživanja, pri čemu se sekundarno istraživanje bazira na podacima dostupnih bibliografskih jedinica, dok se primarno istraživanje temelji na obradi podataka dobijenih putem ankete, odnosno upitnika, a odnosi se na analizu stavova crnogorskih zanatlija i zaposlenih u institucijama kulture vezano za trenutno stanje zanatske proizvodnje.

Rezultati istraživanja pokazuju slabo učešće zanatlija u turizmu, ali veliku zainteresovanost za predstavljanje njihovih umetnina za potrebe turizma. Prepoznaju se problemi sa kojima se zanatlije susreću, a rezultati pokazuju da nedostaju vizija i strategija razvoja. Ipak, postoje veliki potencijali.

Istraživanje će doprineti uključivanju malih privrednika u turističku industriju i valorizaciji nepravedno zanemarenog kulturnog

Abstract: Tourism sector in Montenegro, despite an abundance of crafts, has not recognized the importance of their valorisation. Therefore, the purpose of this paper is to examine potential problems and weaknesses of craft sector; to explore artisans' willingness to participate in sustainable tourism, and to provide solutions for entering the industry. The goal is to examine the state of craft sector, but also the attitude towards crafts valorization, to identify obstacles and create recommendations, in order to improve sustainable tourism development in Montenegro.

The paper includes secondary and primary research, whereby the secondary research will be based on the data of available bibliographic units, while the primary research will be based on the processing of data collected through a survey, and refers to the analysis of Montenegrin craftsmen and employees in cultural institutions, regarding the current state of artisanal production.

The results show a low participation of crafts in tourism, but also great interest for changes. The problems that artisans face are recognized, and the results show that there is lack of vision and strategy of development. However, there are great potentials.

The research will contribute to the inclusion of small businesses in tourism and valorisation of neglected cultural treasures,



blaga, uviđanjem postojećeg stanja, prepoznavanjem barijera i pružanjem smernica za njihovo otklanjanje.

Ključne riječi: *umetnost, zanat, kultura, održivi razvoj, kulturni turizam*

by analyzing the current situation, barriers and providing a solution.

Keywords: *art, craft, culture, sustainability, cultural tourism*

Introduction

Art and traditional crafts greatly enrich the tourist supply of a place, so Montenegrin crafts make a significant connection with the authentic life of Montenegrins throughout history. Globalization has also brought negative consequences that have contributed to the disappearance of the ethnic identity of nations and cultural unification, as sociologists warn, and it points at the necessity of action in order to strengthen the supply, but also uniqueness in the representation of Montenegro. Analyzing Montenegrin culture through history, it can be observed that crafts represent an important part of Montenegrin cultural identity. Therefore, today, traditional crafts through creative industries can revive Montenegrin tradition, customs, folklore and language, and finally influence the development of the tourist supply.

Constant changes on the side of tourist supply and demand, new competitors on the market, statistic that shows the growing desire of tourists to experience something different from their everyday life, to try local, authentic products, but also to experience the spirit of the place in the right way, all this requires adaptation, investment and effort so that the Montenegrin tradition is preserved. The best way to preserve tradition is to nurture traditional crafts, such as sewing, knitting, embroidery, making traditional fishing boats, a one-string instrument known as the *gusle*, cold weapons, *Bihor rug*, art of making *Dobrotska lace* and others.

Mass production can satisfy basic, everyday needs, yet traditional objects are part of the art and culture of a nation, in which a story bears special importance. According to many authors, traditional production is the most tangible manifestation of intangi-

ble cultural heritage and forms a link with ancestors and their way of life. Therefore, it is important to point that a large number of Montenegrin crafts have collapsed, and some are threatened with the same fate.

In order to meet the increasing demand of cultural tourists to experience the local culture and preserving traditional production, it is important to examine the possibilities of reviving Montenegrin crafts and their tourism valorization, which will have a double effect on the diversification of the tourist supply and on giving the crafts their deserved value and involving a greater number of craftsmen in the business.

Since cultural tourism is one of the most important segments of Montenegrin tourism, Montenegro, through the National Strategy for Sustainable Development by 2030, has committed itself to improving the importance of culture, among other things through crafts and creative industries, with the aim of sustainable tourism development (Ministry of Sustainable Development and Tourism of Montenegro 2017). Therefore, there is a need for a detailed analysis of the current situation in the craft sector, in order to recognize the possible problems faced by artisans, but also the possibilities of tourism valorization of crafts, in terms of creating an authentic and sustainable tourist offer, creating competitive conditions, innovations, market recognition, but also numerous socio-economic potentials.

Despite the long tradition, the wealth of crafts, of which there are 98 on the market, the information of the Chamber of Crafts and Entrepreneurs of Montenegro that about 100,000 citizens live from crafts, that a small part of citizens still cherish the old traditional Montenegrin crafts, there is still a lack of a diverse tourist supply with quality and

defined content. Hence, the starting hypothesis of this research is that traditional crafts represent a quality foundation for creating a diversified tourist supply in Montenegro, which could contribute to its sustainable development. The purpose of this work is to identify the advantages and potentials of crafts, but also to identify problems in the development of craft tourism and to recognize a way to overcome them, and to examine the will of craftsmen to be involved in tourist flows, in order to provide guidelines and recommendations for diversifying the supply in order to develop tourism more sustainably.

The paper consists of four main sections. The first section contains the theoretical foundations with a detailed insight into the concept of craft tourism. The second section of the paper is based on research methodology and approach. The paper continues with research results in the third section, followed with conclusions and recommendations for the further development of craft tourism, as well as references at the end.

Literature review

Crafts have existed since the earliest human days and have always been adapted to the conditions of life, but also to the conditions of the environment, in order to satisfy some of the basic human needs. However, with the progress of people, crafts also changed, so later they became part of the tradition and represented the culture of the country, with all its specificities. Even today, they show and represent art, skills, cultural characteristics and specificities of a society, especially through cultural tourism.

Cultural tourism can be defined as a commercial manifestation of human aspirations to see how others live. It is based on satisfying the demand of curious tourists to see other people and their authentic environment, the physical manifestation of their life expressed through: art, crafts, music, literature, dance, food and drink, handicrafts, language, customs (Jovanović 2013, p.124). Segmentation of the tourism offer into several new niches, namely cultural heritage tou-

rism, art tourism, gastronomic, creative and film tourism, marked the growth in cultural tourism (Richards 2018).

Crafts enter the field of art tourism and creative tourism. Thus, viewed through the prism of Balfour et al. (2018) art is a product of creative expression through visual arts, such as drawing, painting, sculpture, photography, then, performing arts such as theater, music, dance, film, and literary arts, to which he adds crafts and culinary arts. Art tourism involves travel to see and enjoy art. For development of art tourism it is important to understand the connections between art and tourism. It has a potential for creativity, pleasure and intellectual and emotional challenges. Art tourism has always been stimulated by the immobility of art. This type of tourism also needs separate forms of data collection to assist in its effective planning and design (Frenklin 2018).

Creative tourism on the other side creates the opportunity for travelers to develop their creative potential through active participation and learning experiences. Creative tourism can improve cultural tourism in different ways through uniqueness of creativity, innovation, sustainability. Also, it can be extremely mobile, without the need for dedicated infrastructure (Richards and Raymond 2000). The creativity of tourists can certainly be expressed through crafts, which according to the Townsend et al. (2017) along with film, music, performance, advertising and video games, is considered as an integral part of the creative sector.

Crafts are not only an important part of our cultural heritage, but it also provides an important connection between culture, creativity and the material world. It emphasizes traditional techniques and local culture. The creative industries are also connected with ideas of innovation and contemporary production, conserving past and tradition. The growing popularity of creative tourism has boosted the activities of craft producers and has made an impact in the development of crafts. Creative tourism is seen as a future-oriented strategy for sustainable development (Richards 2021).

The art of traditional crafts is contained in traditional knowledge which, according to the Secretariat of the Convention on Biological Diversity (2007), represents the knowledge, practices and innovations of local communities, which have been accumulated through different experiences over the centuries, then adapted to the community's culture and environment.

Crafts form a link between the past and the future (Mignosa and Kotipalli 2019). Thus, they are one of the few authentic representatives of the past of a certain culture and represent a real curiosity when it comes to introducing tourists to a new community. UNESCO has focused special attention on the protection and improvement of crafts, so there are numerous policies and plans that benefit them.

The UNESCO Action Plan for the Development of Handicrafts in the World 1990-1998 was evaluated by external experts from 5 different regions, and it was concluded that the UNESCO goals are correct and should continue in that direction, and that the UNESCO Handicrafts Program should be included in the reduction goals of poverty in the world, environmental protection and that crafts form an inseparable link between culture and sustainable development (Mignosa and Kotipalli 2019).

The term craft is of Arabic origin and represents the skill and knowledge of manual work (Fatić and Markoč 2019). There are definitions from different points of view, however, UNESCO points to the dual role of crafts in the field of creative industries and cultural heritage. The Convention on the Protection of Intangible Cultural Heritage from 2003 recognizes the importance of crafts as part of cultural heritage, while it defines intangible heritage as that which is passed down from generation to generation, changes and adapts again and again in the community, under the influence of nature and the history of the people, and it gives authenticity and identity (Mignosa and Kotipalli 2019).

This definition recognizes the importance of reviving old crafts and ensuring continui-

ty in the transmission of knowledge through generations, adapting crafts to the current socio-cultural situation, and highlighting the uniqueness in this case of the Montenegrin people in a completely different way than it was until now. Guided by this, it is important to direct the craft offer of Montenegro into tourist flows, thus ensuring the achievement of several strategic goals of its sustainable development.

Thus, the National Strategy for Sustainable Development of Montenegro by 2030 emphasizes the need to achieve the strategic goal - Improving the importance of culture as a fundamental value of spiritual, social and economic development, through concrete measures - Improving the protection of cultural heritage at all levels SDG 11 (11.4) and SDG 8 (8.9) and sub-measure - Ensure the preservation of traditional techniques and crafts, SDG 11 (11.4) and 8 (8.9) (Ministry of Sustainable Development and Tourism of Montenegro 2017).

It is important to emphasize that according to the latest Cultural Development Program of Montenegro, from the aspect of cultural heritage, one of the chances for the future development of small and medium enterprises lies precisely in traditional crafts and skills and their valorization (Ministry of Culture of Montenegro). The crafts area in Montenegro is regulated by the Law on Crafts ("Official Gazette of Montenegro", number 54/09 of 10.08.2009 and 64/09 of 22.09.2009), on the basis of which the Chamber of Crafts of Montenegro was formed with basic aim of improving crafts and taking care of the interests of craftsmen (Chamber of Crafts of Montenegro).

According to the Law on Crafts, there are trades that do not require a professional level of qualification and these are simple trades, while complex trades require a certain level of education (Ministry of Economic Development and Tourism of Montenegro 2011). Of the 98 trades, which are recognized by the Decision on determining trades, activities similar to trades and the list of simple and complex occupations, 36 of them are

categorized as artistic and traditional, among which are: carpentry and wood carving, boat maker, maker of musical instruments, maker of folk costumes, maker of masks and dolls, knitter, embroiderer and others (Institute for entrepreneurship and economic development of Montenegro 2019).

Craft products are unique, and despite the often complex production, artisans use simple tools to make them (Fatić and Markoč 2019). Montenegrin crafts are intertwined with art. The Bihor carpet, which has been part of the intangible heritage of Montenegro since 2016, is studied at art academies around the world, due to its artistic specificities - as a special cultural asset. It used to represent a status symbol, and today it is a kind of cultural attraction, which construction of square meter of carpet require up to ten days to complete.

Talented Montenegrin women have woven their special skills into Dobrot lace, the skill of making it was created eight centuries ago, and which requires up to five hours of work for just one centimeter of material. Montenegro inherits a song and the making of an instrument with one string - the gusle, which is a kind of guardian of history. Montenegrins make traditional fisherman's boat, in a special way - by feeling (National Tourism Organization of Montenegro). One of the five most valuable cross-stitch techniques in the world is Montenegrin hand-made gold embroidery. Embroidery that looks like braid, which was often used in the household as a way of decorating clothes, and dates back to the 6th century (Fatić and Markoč 2019).

Considering that this type of activity is poorly represented or insufficiently represented in the tourism flows of Montenegro, by focusing on crafts, which are mainly offered in rural areas, use sustainable local materials during production and have a history and a story that frames them, Montenegro will meet the sustainable development and achievement of the previously mentioned strategic goals. Thus, the fact that poverty still has a predominantly rural face should

be emphasized (Kay 2009). In this case, craft business and small-scale production can contribute to independence, self-organization, inclusion and diversification of small, local communities (Zhang et al. 2019). It is a well-known fact that crafts have always been a source of employment in rural areas.

Since the main characteristic of the craft is the use of folk knowledge and techniques that adorn the creative skills and skills of craftsmen, who use wood, metal, clay, stone, textiles and other raw materials for production (Fatić and Markoč 2019), for the purposes of tourism valorization of the craft, artisans can use the production process, which as such would represent a kind of attraction that acquaints the observer with the art of local production, and use the possibility of selling finished products.

If we take into account the cultural aspect of craft, its valorization is possible through cultural tourism, that is, craft tourism as a subsector. Cultural tourism is an opportunity for local communities to present all aspects of everyday life to visitors, from hand-made products and folk culture to folklore. (Zargham 2007). Some of the opportunities that can be given to artisans to emphasize and diversify their work is to add that touristic moment to it. For example, it can be a tour of the workplace and a demonstration of production, special workshops and classes such as the production of homemade bread or embroidery, the organization of events such as fairs and festivals (Guide for Niche tourism opportunities in Northern Ireland).

Research approach and methodology

This research aims to point out the need and importance of tourism valorization of Montenegrin crafts, in order to have sustainable development of Montenegro. The paper includes secondary and primary research undertaken between July and September 2023, where secondary research is based on data from available bibliographic units, as books, reports, scientific journals and websites, from the field of cultural tourism, traditional arts, sustainable development and crafts.

Primary research is based on survey method, that is processing data collected through a questionnaire with the aim of collecting opinions and attitudes of the Montenegrin artisans and employees in cultural and historical institutions of local and state importance, including private and public institutions (museums, libraries, archives, cultural centers, NGOs, artists and crafts associations, etc.), related to the current state of artisanal production and recognition of obstacles in order to overcome them. The survey was conducted through structured personal communication with artisans and employees in cultural and historical institutions, with a pre-prepared questionnaire, but also through telephone communication, depending on the request of the respondents, available contacts and the place where they work or live. Most of the respondents come from the area of Podgorica, Old Royal Capital of Cetinje (in a significant part from the coastal area of Lake Skadar), Bar, Ulcinj, Kotor, Nikšić, Žabljak, Kolašin, but also from other areas of Montenegro where people are engaged in craft production. The questionnaire combines multiple choice questions, open-ended questions, dichotomous questions and rating scale questions (Likert scale).

The questionnaires were adapted to the research topic. The first questionnaire consists of multiple questions of different types, and it was filled in by 59 craftsmen who are engaged in embroidery, wood carving, production of craft beer, knitting, making boats, folk costumes, domestic food products, fashion accessories, weapons, musical instruments and other Montenegrin crafts with their specific brands, in the period from July 10 until September 27, 2023. In this questionnaire, a 5-point Likert scale was used to measure how artisans rate tourists' interest in their products. In the same period 9 persons employed in cultural and historical institutions, which are related to crafts, were surveyed. They answered multiple questions, which are aimed at examining the willingness to get more involved and help craftsmen to valorize their work, but also to examine

the current state of crafts in Montenegro in relation to the problems that craftsmen face, all in accordance with experience which they acquired by working in their organization and cooperating with artisans.

After a detailed analysis of the answers to these questions, in the further work, the conclusions were presented. The collected data were processed in the Microsoft Excel and SPSS program. The method of descriptive statistics was used for the processing, presentation and analysis of the primary data obtained through the survey.

Research findings

Research findings suggest that traditional crafts can indeed serve as a quality foundation for creating a diversified tourist offer, but it that is certainly not the case at the moment, because there are numerous problems that artisans face, and the statistics will show which are the most common. Artisans and cultural institutions representatives play a crucial role in process of creating a diversified offer, as they possess unique knowledge and skills related to traditional crafts that can be shared with tourists. This research is divided into two surveys.

Research findings for artisans

Surveying artisans provided valuable insights into their work, techniques, and challenges. Some important findings which this research has provided us are that Montenegrin artisans have unique knowledge and skills related to traditional techniques, materials, and processes. This knowledge they gained mostly through generations and it is crucial to preserving cultural heritage. Artisans in Montenegro are facing the economic challenges related to the production and marketing of their products. They are dealing with high material costs, lack of access to markets and other problems. The positive finding is that they expressed their will for collaboration and partnerships.

Crafts can provide a range of career opportunities for young people of Montenegro, from traditional craft production to design, market-

ing, and entrepreneurship. It is interesting to note that among our respondents there is mostly a younger population, which is shown in the following table. This structure is important for future plans and recommendations.

Most of the respondents were in the age group between 25–65 years. The share of

respondents by gender shows that most of them were female, more precisely 36 female respondents and 23 male. According to the level of education, the largest number (28 of respondents) obtained a bachelor degree or finished secondary school (13 respondents).

Table 1: Crosstabs – Structure of respondents (artisans)

		Age				Total
		25-35	36-55	56-65	66 plus	
Sex	Male	4	12	6	1	23
	Female	15	11	10	0	36
Total		19	23	16	1	59

Source: Authors

These results lead to conclusion that young people really want to get involved in the development of crafts, which can lead to the conclusion that new generations are looking

for alternatives to traditional education and careers, and that they are increasingly recognizing the value of practical skills and trades, and owning their own business.

Table 2: Crosstabs – Evaluation of interest in products / award received

		How do you rate the interest in your products on a scale of 1 to 5?				Total
		2	3	4	5	
Have you received any recognition/award for your product?	Yes	1	5	8	10	24
	No	0	10	11	14	35
Total		1	15	19	24	59

Source: Authors

We can conclude from the Table 2 that tourists are quite interested in this product (up to grade 5), which also indicates the importance of traditional crafts for Montenegro. However, most respondents never received any recognition, so they would need

some kind of reward to achieve more in their work. Getting a reward can be a powerful motivator for artisans, and it can also help to generate interest in their products, but also can have impact on the (high) quality of produce.

**Table 3:** Crosstabs – Craft related to tradition / learning craft

		How did you learn this craft?			Total
		From family	Professional training	Self-taught	
To what extent is your craft related to the tradition of Montenegro?	Not connected	0	5	5	10
	It is related to the tradition of Montenegrin music	1	0	1	2
	It is traditionally related to the daily life of Montenegrins	20	4	8	32
	It is related to the region because of materials used for production	9	2	4	15
Total		30	11	18	59

Source: Authors

From Table number 3, it is concluded that most of respondents whose craft is related to the daily life and tradition of Montenegrins, learn it the most from their family. Therefore, here is still the transmission of knowledge from generation to generation which need to be preserved as cultural heritage with special

policies and plans, with aim of sustainable development. The surprising number of self-taught craftsmen in this sample, also considering the small number of those who had professional training (only 11 respondents), indicates that there may be a lack of organized workshops.

Table 4: Crosstabs – Opinion on importance of education / workshops for tourists

		Would you organize workshops for locals and tourists?		Total
		Yes	No	
Education and training about crafts for tourists and local communities can lead to sustainable tourism?	Strongly agree	22	5	27
	Agree	16	10	26
	Neither agree nor disagree	4	2	6
Total		42	17	59

Source: Authors

Table 4 shows that a significant number of respondents (precisely 53 respondents) consider education as important for the benefit of sustainable tourism, so it follows that the majority (42 respondents) would organize craft workshops with locals and tourists (which is referred to them), which would encourage the sustainable development of cultural (craft) tourism.

Tourists who participate in craft workshops led by local artisans can gain a deeper understanding of the local culture and traditions. By organizing workshops for tourists, artisans can generate additional income and

support their livelihoods. This can also help to create a sustainable craft tourism industry in the local community.

Organizing workshops for tourists requires careful planning and consideration of logistics such as space, equipment, materials, and staffing. It is important to ensure that the workshops respect local customs and traditions, and that tourists are aware of cultural norms and expectations. It is important to price the workshops fairly and transparently, taking into account the time, effort, and materials involved, as well as the experience offered to tourists.

Table 5: Crosstabs – Problems in craft industry / support received

		Have you received support from local or national organizations in the development of your craft?		Total
		Yes	No	
What do you recognize as a real problem in your industry?	Lack of help from the state	14	18	32
	Inadequate market	5	7	12
	Lack of modern technology	0	2	2
	Low income	5	8	13
Total		24	35	59

Source: Authors

From Table 5, we conclude that the majority of respondents (35) did not receive support of any kind for the development of their craft, so they single out the lack of assistance from the state as the biggest problem. In addition, most of the failures are related to the low income and inadequate market, i.e. lack of connection with real tourism

demand that likes cultural tourism, tradition, crafts. It leads to conclusion that artisans and small businesses can develop partnerships with other local stakeholders, such as hotels, restaurants, and other tourism providers, to cross-promote their products and services and create more comprehensive experiences for visitors.



Table 6: Crosstabs – Selling products / support received

		Have you ever received support from local or national organizations in the development of your craft?		Total
		Yes	No	
Have you ever sold your products to tourists? If yes, how did you market them?	Online presence	8	20	28
	Partnership with tourist agencies and organizations	7	8	15
	Participation in events	17	13	30
	From the recommendation of local accommodation providers	6	8	14
	I didn't sell	3	9	12
	Word-of-mouth	2	4	6
	Total	24	35	59

Source: Authors

The table 6 shows that the majority of respondents participated in events and thus marketed and sold products. Online presence also helps selling products. Dissatisfaction of artisans when it comes to marketing prod-

ucts shows that it is not enough to place the offer online or exclusively at events. So, an adequate market and a new way of connecting with tourists, i.e. tourist demand, must be provided.

Table 7: Crosstabs – Tourist observation/interest in product

		What is the part of the process that a tourist can enjoy?			Total
		Observation of production process	Product tasting	Participation in production	
How do you rate the interest in your products on a scale of 1 to 5?	2	0	1	0	1
	3	2	3	10	15
	4	6	8	5	19
	5	0	9	15	24
Total		8	21	30	59

Source: Authors

In Table 7, the respondents (artisans) were asked what is the part of the process that a tourist can enjoy, most of the answers refer to the tasting and the participation in production, and the rating is number 5 – when it comes to interest and satisfaction with the products, which is the feedback from the tourists to artisans, where we come to the conclusion that tourists are really interested in this type of tourism, and we need to develop immersive experiences where tourists can actively participate in the craft-making process and learn about Montenegrin culture. For example, to offer workshops where tourists can create their own traditional crafts under the guidance of artisans and take the product to their home. This is how we have the multiplicative effect of craft tourism, that is, learning about culture, transferring knowledge, promoting community development, preserving traditional crafts and permanently preserving elements of culture beyond the borders of Montenegro.

Research findings for cultural institutions

This sub-chapter represent the responses of 9 representatives of the Montenegrin cultural and historical institutions which are related to crafts. Most of the respondents were in the age group between 35–55 years. The share of respondents by gender shows that most of them were male, more precisely 5 male respondents and 4 female.

Research findings show the importance of cultural institutions for traditional crafts development. Cultural institutions in Montenegro are aware of the economic problems of craft tourism. They recognize that they need to support the artisans in terms of strategic approach and promotion. As well, cultural institutions have a positive attitude for collaboration with artisans and agree that they should collaborate more.

Table 8: Crosstabs – Collaboration with artisans / years of work

		Have you ever collaborated with Montenegrin artisans?		Total
		Yes	No	
How long have you worked at the cultural institution?	From 1 to 5 years	2	2	4
	From 5 to 10 years	2	0	2
	15 plus years	2	1	3
Total		6	3	9

Source: Authors

Table 8 shows that one third of respondents have never cooperated with craftsmen, and some of them have been working for more than 5 years in their institution. Still,

research shows that they are equally interested in collaboration with craftsmen and consider it very important.

**Table 9:** Crosstabs – Collaboration with artisans / measures

	Have you ever collaborated with Montenegrin artisans?		Total	
	Yes	No		
What measures are necessary to preserve traditional crafts?	Raise awareness about this topic through the media	3	1	4
	Create strategic partnerships in the private and public sector	4	0	4
	Improve the educational program	5	1	6
	Development of craft tourism	5	2	7
Total	6	3	9	

Source: Authors

The Table 9 shows that the majority of those who collaborated with artisans agree that the strategic partnerships should be realized in the private and public sectors, in

order to preserve traditional crafts. Also, the development of craft tourism and new educational programs should be a priority.

Table 10: Crosstabs: Inclusion of cultural institutions / resources to provide

	Is it necessary to involve more cultural institutions in the creation of an innovative craft-tourism product?		Total
	Yes	No	
What resources and services should cultural institutions provide to help artisans grow and develop their businesses?	New activities aimed at introducing to citizens and employees the significance of cultural heritage	6	6
	Promotion of research in the field of cultural heritage, i.e. interpretation of scientific knowledge	4	4
	Public exhibitions with the theme of traditional crafts	7	7
Total	9	9	

Source: Authors

Table 10 shows that all respondents from cultural institutions agree that more involvement of their institutions in the creation of artisanal tourism products is necessary. In addition to promotion of scientific research in the field of cultural heritage, thematic public exhibitions and development of new activities to introduce traditional crafts to citizens are their best way to help craftsmen to develop this type of cultural tourism.

Conclusions and recommendations

In conclusion, the findings of this research highlight the potential for craft tourism in Montenegro. The study identified a range of crafts and artisanal products that could attract tourists interested in authentic and culturally-rich experiences. The local craftspeople interviewed during the research expressed a strong interest in developing their businesses and collaborating with the Montenegrin tourism industry to promote their products and skills.

Additionally, the research highlighted the need for greater collaboration and coordination among the various stakeholders in the cultural, craft tourism industry, including craftspeople, tourism agencies, local government, and non-governmental organizations. By working together to develop sustainable tourism products and experiences, Montenegro can leverage its unique cultural heritage to attract a growing number of tourists interested in authentic and meaningful travel experiences.

Montenegro definitely lacks a visible, unique database that would provide information about the craft business, strengthen the craft sector and provide better insight into its shortcomings. There is a lack of scientific research in this area that would indicate the spatial arrangement of artisans, their aspects of their work and other important data. The Chamber of Crafts of Montenegro partially disposes of this data, but these are poorly used for tourism developing purpose. Another significant problem that Montenegro is facing is the decreasing number of children studying for a crafts, and this points to the

necessity of motivating children to enroll in these school courses.

The lack of a clear vision and strategy for developing craft tourism in Montenegro is a missed opportunity for the country. Montenegro has a rich cultural heritage and a diverse range of traditional crafts that could attract tourists interested in authentic cultural experiences. However, without a coordinated effort to promote and develop craft tourism, these opportunities may be missed.

Craft tourism has the potential to create employment and income opportunities for local artisans, stimulate the growth of small businesses, and support the preservation of traditional crafts. Additionally, craft tourism can attract tourists who are interested in sustainable and responsible travel, which aligns with Montenegro's commitment to environmental sustainability.

Taking into account the results of the research, the knowledge gained, systemic changes are recommended that will lead to the development of craft production, and thus craft tourism. Therefore, it is necessary to develop free training programs for craftsmen and for those who want to become one, based on the importance of knowledge and skills necessary for work. During the training, participants must acquire knowledge in the field of production, marketing, business management, and product design.

Networking artisans with the tourism industry is the first important step after training. In this case, it is necessary to create a platform through which knowledge and resources can be shared, where togetherness and cooperation among craftsmen, but also with tourism workers, will be promoted. This will create a high-quality and diverse offer, which will result in a greater number of visitors in frames of sustainable tourism.

A quality marketing strategy is the key to success in today's dynamic business. Due to the lack of it, it is necessary to develop a marketing strategy for craft tourism in Montenegro. The promotion should emphasize unique cultural heritage, crafts, distinctiveness of production and culture.



Public-private partnerships are extremely important for the Montenegrin market, so they should be promoted. To promote sustainable tourism development in Montenegro, public-private partnerships should be encouraged to ensure that the benefits of tourism are distributed equitably among all stakeholders.

Product certification would contribute to a better quality and standard of production, but also to distinguish crafts from mass-produced products. Thus, a certification scheme for authentic, Montenegrin craft products should be developed. Along with certification comes branding, so it would be necessary to design a brand with Montenegrin craft characteristics, with a special logo that will attract attention, with an emphasis on special production techniques, natural materials, unique design, bold colors and an emphasis on the quality of the handicraft.

Defining the vision and strategy of networking and business of artisans under the umbrella of tourism requires special attention. As this research began with the identification of crafts and the current state of their production, these data should be used for further improvement of craft business. Montenegro should promote crafts as part of its cultural heritage. In addition, the Government should provide a strategy for the development of special interest tourism, with a special emphasis on the training and support of artisans. Given that the problem of lack of support in business development has been recognized, support is proposed in the form of opening workshops, galleries and retail outlets for craft products.

Montenegro should establish partnerships and collaborations with other countries and organizations that have successful craft tourism industries in the region, to learn from their experiences and best practices.

Overall, the development of craft tourism in Montenegro has the potential to contribute significantly to the country's economic development and promote its cultural heritage. By implementing the above recommendations, Montenegro can create a unique and sustainable tourism product that benefits both tourists and local communities.

References

Balfour, B., Fortunato, M.W. and Alter, T.R. (2018) The creative fire: An interactional framework for rural arts-based development. *Journal of Rural Studies*, 63, pp. 229-239.

Fatić, O. and Markoč, V. (2019) Stari zanati u funkciji izrade suvenira. Biznis start centar Bar (BSC Bar): Bar [online]. Available at: http://www.bscbar.org/galleries/bsc/cms/folder/folder_364/Suveniri_Publikacija_Pregled_mne_205x205.pdf [18 July 2023].

Franklin, A. (2018) Art tourism: A new field for tourist studies. *Tourist Studies*, 18 (4.), pp. 399-416.

Institut za preduzetništvo i ekonomski razvoj (2019) Mapiranje kulturnih i kreativnih industrija u Crnoj Gori. Institut za preduzetništvo i ekonomski razvoj: Podgorica [online]. Available at: <https://kreativneindustrije.me/wp-content/uploads/2019/09/Mapiranje-kulturnih-i-kreativnih-industrija-u-Crnoj-Gori.pdf> [3 August 2023].

Jovanović, V. (2022) *Tematski turizam*. Third edition. Beograd: Univerzitet Singidunum.

Kay, C. (2009) Development strategies and rural development: exploring synergies, eradicating poverty. *The Journal of peasant studies*, 36 (1), pp. 103-137.

Mignosa, A. and Kotipalli, P. (Eds.) (2019) *A cultural economic analysis of craft*. Switzerland: Springer International Publishing.

Ministarstvo ekonomskog razvoja (2011) Zakon o zanatstvu. Ministarstvo ekonomskog razvoja: Podgorica. Available at: <https://www.gov.me/dokumenta/7cdb1001-28c5-493b-a37e-831997a452fc> [5 August 2023].

Ministarstvo održivog razvoja i turizma Crne Gore (2016) Nacionalna strategija održivog razvoja do 2030. godine (NSOR). Vlada Crne Gore: Podgorica. Available at: <https://www.gov.me/dokumenta/67dc487e-097d-41d2-8fd5-7827a19a1f5a> [10 August 2023].

Nacionalna turistička organizacija Crne Gore (2022) Nematerijalna kulturna baština. Nacionalna turistička organizacija Crne Gore: Podgorica. Available at: <https://www.montenegro.travel/me/istrazi-crnu-goru/kultura-i-ture/nematerijalna-kulturna-dobra-bastina> [01 July 2023].

Richards, G. (2018) Cultural tourism: A review of recent research and trends. *Journal of Hospitality and Tourism Management*, 36, pp.12-21.

Richards, G. (2021) Developing craft as a creative industry through tourism. *Brazilian Creative Industries Journal*, 1(1), pp.1-20.

Richards, G. and Raymond, C. (2000) Creative tourism. *ATLAS news*, 23 (8), pp.16-20.

Secretariat of the Convention on Biological Diversity (2020) Convention on Biolog-

ical Diversity. Secretariat of the Convention on Biological Diversity: online. Available at: <https://www.cbd.int/doc/meetings/cop/cop-09/media/cop9-press-kit-tk-en.pdf> [18 July 2023].

Townsend, L., Wallace, C., Fairhurst, G. and Anderson, A. (2017) Broadband and the creative industries in rural Scotland. *Journal of rural studies*, 54, pp. 451-458.

Zargham, H. (2007) Sustainable tourism development and handicrafts in the developing world. *WIT Transactions on Ecology and the Environment*, 102 (3), pp. 1011-1017.

Zhang, W., Walker, W. and Mullagh, L. (2019) Craft and sustainability: Reflections on design interventions in craft sector in China. *Proceedings of the International Association of Societies of Design Research (IAS-DR) Conference*, 2, pp. 326-339.

