

Cultural contents based on artistic creativity as an opportunity to improve cultural tourism in Trebinje

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Abstract

The focus of the work is the analysis of the potential of artistic creativity that is found today in the cultural institutions and facilities of Trebinje, with the aim of further developing cultural tourism. The shortcomings, as well as the possibilities of their touristic and cultural interpretation, were identified. An analysis of fine art was performed, which showed its quality, rarity and the need for a more attractive tourist and cultural presentation. Motives for the arrival of tourists to this city were determined, the level of visitation of cultural resources and the familiarity of tourists with artistic creativity were identified, which could serve as a base for the further development of cultural tourism. The need for the valorization and presentation of cultural content based on artistic creation, as well as the possibility of their touristic interpretation in accordance with the Tourism Development Strategy of Trebinje until 2030, was noticed.

Keywords: cultural tourism, artistic creativity, cultural and tourist motifs, Trebinje

1. Introduction

The topic of this paper includes the analysis of the artistic creativity that is found today in the cultural institutions of the city of Trebinje, and which, due to its quality, uniqueness and other specificities, deserves to be more strongly included in the cultural and tourist offer of this city. The purpose of studying this important segment of the cultural offer is to emphasize its not only artistic, but also historical quality, tourism valorization, as well as the need for more efficient and permanent protection of this cultural heritage. Deficiencies in the touristic and cultural affirmation of the artistic contents of the city of Trebinje were identified, and the possibilities of their more attractive touristic interpretation were also studied. The work is structured through several units, where the character and needs of modern tourists are presented in the first part, as well as an overview of the cultural and touristic offer of the city of Trebinje, with a focus on the shortcomings of the tourist interpretation. In the following text, the results of the research using the method of data collection through a survey are presented. The survey research was related to the collection of data from tourists visiting the city of Trebinje. This research refers to the share of cultural tourism, i.e., the percentage of tourists' cultural motivation, the level of visits to cultural resources and the knowledge of certain artistic creations. Then, through the analysis of the results of the survey, the need for a stronger cultural and touristic presentation of cultural resources based on artistic creativity was determined, and ways of improving their touristic and cultural interpretation were presented. The paper ends with a conclusion derived from specific data and analysis of artistic creativity.

2. The character of the cultural and tourist motives of Trebinje and the needs of modern tourists

The rich cultural heritage and culture of European countries is an extremely important element in the modern globalist tourist movement. Cultural tourism plays a major role in the creation of the European tourist product and maintains its competitiveness and vitality (Pančić Kombol, 2006, p. 221). European metropolises develop their tourism strategies on the basis of cultural heritage, which leads to the improvement of preservation and promotion of cultural heritage, and thus to the development of cultural tourism. Thanks to the rich cultural heritage, large European cities are becoming more and more competitive with the development of this type of tourism. Cultural tourism as a specific form of tourism completes the tourist offer, but cultural resources can also be the main motive for the arrival of tourists. The cultural offer makes the

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uniqueness and authenticity of a certain destination so that the image of the destination can be built on the basis of the cultural offer.

In modern society, cultural tourists are increasingly demanding, so tourist destinations are faced with the challenge of how to improve the tourist offer. Rich cultural heritage, architecture, as well as natural resources constitute the basic tourist resources of Europe. Cultural heritage, as part of the tourist offer, is managed by the management of the destination and the carriers of the tourist offer. In order for cultural heritage to get its deserved place in the tourist offer, it should be properly managed in marketing to, among other things, provide maximum economic effects. Such economic effects can only be realized if heritage is included in tourism to the greatest extent possible (Vrtiprah, 2006). Although this paper will not discuss the economic aspects of cultural tourism, it can be stated that this issue can be viewed from several angles, i.e. the management of culture for the needs of tourism, the impact of culture on tourism, the impact of tourism on a cultural destination, the perception of the image of the destination by potential tourists, the consumption of cultural tourism, the cultural impact of tourism on tourists (Jelinčić, 2008).

Cultural tourism depends on the growth of education and knowledge, and the use of new technologies. It includes visits to cultural attractions and events by culturally motivated people (Richards, 2014). Cultural tourism, in its basic form, is reduced to visits to cultural-historical heritage, cultural-historical monuments, famous places, memorials, old cities, archaeological sites, cultural institutions, that is, museums and galleries with the aim of education and gaining new experiences. Consumers of this type of tourism can be motivated by creative cultural activities that have been preserved from past times, such as learning the Glagolitic alphabet, traditional skills, crafts, that is, the motive is a practical introduction to traditional culture.

Cultural tourism has stood out as a prominent and growing trend in modern society. Tourists show a preference for new cultural experiences, dissatisfied with traditional activities. There is an increasing focus on cultural diversity and the desire to research, understand and participate in local cultural activities, visiting cultural attractions, participating in local fairs, festivals and workshops. The growing trend opens wide possibilities for integrating digital art as a form of interpretation of cultural content (Yang et al., 2023).

Cultural institutions are one of the ways of managing cultural heritage. Museums as cultural and tourist institutions are very attractive for visitors. As non-profit institutions, museums exist for the sake of society and its cultural development. The activities performed by museums as institutions range from collecting, studying, preserving artifacts, as well as presenting tangible and intangible heritage to the public. Contemporary museums collect and analyze objects that, in addition to being cultural and artistic, also have scientific significance and therefore influence the education of the public (Fleming, 2006). With the development of cultural tourism, both small and large museums become equally attractive to visitors. Museums have influenced the updating of the tourist market and increase of income. By strengthening museums as institutions that present culture, history, but also modern life, the number of visits and general interest in such institutions increased (Stephen, 2001). The new museology has completely changed the offer of its services, directing its activities and services towards the visitor. Visitors are looking for much more than the traditional approach, which was usually limited to viewing the exhibit with uninteresting, sometimes incomprehensible information about the museum's contents. The new museology follows the ICOM charter, which, in addition to study and education, also states satisfaction, that is, the experience of the visitor (Krivošev, 2012).

Modern tourists are increasingly oriented towards the cultural motif of movement, looking for new, additional contents and experiences. The cultural tourist of the 21st century, who is technologically aware and equipped, is interested in experience, interaction, innovation, attractiveness, information, quality and content of the offer. In an effort to respond to the new demands of tourists and their aspiration for new experiences, museums, as an example of a carrier of cultural tourism, supplement their exhibition spaces by including art spaces with the possibility of an immersive experience, where tourists, with the help of new technologies, can experience already known art content in a special and different way, as well as see and enjoy new virtual content. These are contents that are increasingly popular among the younger population. Museums also complete existing settings with 3D animations, evoking and conceptualizing e.g. the time or period from which a particular setting originates. The immersive experience integrates culture and technology, which is attractive for the modern tourist who is no longer satisfied with the original way of consuming works of art. Immersive art appeared to be responsible for the growth of the aesthetic demand of tourists who are primarily culturally oriented. A good example of an immersive experience are the European exhibitions of Van Gogh's works that attracted a large number of tourists, showed economic justification, but also opened the way to a new way of presenting works of art and creating a new experience and knowledge (Yu, 2022). The immersive experience combines virtual reality, sound, touch and other immersive elements to introduce the consumer to the magical world of the dressed setting. Digital art has become a strong force in the development of cultural tourism and the effort to respond to the growing needs of cultural tourists. The economic profitability of this type of cultural content is indicated by the fact that the Orsay museum in Paris recorded daily visits to the immersive Van Gogh exhibition of over 7,000 visitors on a daily basis. (Lawson-Tancred, 2022). There are many different ways to interpret cultural heritage, but here is an example that is currently one of the most popular.

Before analyzing the cultural content based on artistic creativity in the city of Trebinje, it is necessary to mention some characteristics of this city. The area of Trebinje occupies a very important geographical and tourist position within the Republika Srpska and Bosnia and Herzegovina. It represents a functional connection between Bosnia and Herzegovina, Croatia and Montenegro. Trebinje is a place that, in addition to its natural beauty and favorable geographical location, has a rich cultural heritage from different periods of civilization. Numerous preserved artefacts, material monuments and archival documents bear witness to the continuous cultural settlement. Trebinje was mentioned for the first time in the 10th century in the writings of the Byzantine emperor Constantine Porphyrogenitus as a populated place and the center of the Trebinje region (Ševo, 2003). A large number of material remains from the Roman, medieval, and Turkish periods, as well as numerous architectural objects from the Austro-Hungarian period, as well as from the modern era, today represent an excellent basis for the development of cultural tourism.

The team that developed the Tourism Development Strategy of the City of Trebinje for the period from 2020 to 2030 identified the cultural and historical heritage that represents a favorable basis for the development of the cultural and tourist offer. According to this Strategy, among the 12 attractions that attract tourists to this city, seven attractions are cultural and historical monuments. The established cultural offer is based on religious tourism, i.e. the Hercegovačka Gračanica within the Crkvina complex and the Tvrdoš monastery are in the tourist focus. Other monuments include the Old Town of Trebinje, the Arslanagić Bridge, the Cathedral of the Holy Transfiguration, the Museum of Herzegovina, Freedom Square with a monument dedicated to fallen freedom fighters. A selection of key attractions, according to Hortwath HTL, are the Tvrdoš Monastery, Hercegovačka Gračanica, the Old Town of Kastel. Therefore, the leading motives are of a cultural character (Horwath HTL, 2020, p. 27).

The quality and rarity of the collection of paintings by Atanasi Popović, Milorad Ćorović, Milena and Branko Šotra, sculptures by Radovan Ždral and Milivoje Bokić, the painting from the 17th century in the Church of St. Kliment by the work of Zograf Vasilij, the gallery of icons within the Hercegovina Gračanica complex at the Crkvina, the bequest of sculptures and paintings by Jovan Dučić can serve as opportunities for the development of cultural tourism and the expansion of the cultural offer based on fine arts. Several of the mentioned contents are in the Museum of Herzegovina in Trebinje, but the collections of paintings and sculptures are not adequately displayed. In terms of artistic quality and cultural importance, the aforementioned works of art deserve better presentation and visibility in the tourist and cultural offer of the city of Trebinje. In order to highlight and familiarize with the importance of the mentioned names from the sphere of fine arts, it is necessary to provide basic information about them.

The collection of paintings by Atanasi Popović consists of 43 works of art (Lojović et al., 2024, p.142). This is the first academic painter who was born in Trebinje, although his creative work is related to the neighboring city of Dubrovnik. He graduated from the Academy in Vienna, where he also worked as an assistant for a while. It is recorded that he worked as an assistant to the famous painter Marko Gregović on the creation of frescoes on the iconostasis of the Cathedral Church of the Holy Transfiguration in Trebinje. Numerous awards for painting are proof of his strong artistic personality, most of whose paintings are today in the Museum of Herzegovina in Trebinje. In the immediate vicinity of the museum is the birthplace of Atanasi Popović, which could contribute to a more attractive presentation of his life and artistic path. The collections of Milena and Branko Šotra, artists from Herzegovina, could serve as a contribution to the expansion of the artistic offer of the city of Trebinje. Milena Šotra's collection consists of 24 paintings, oil on canvas, mostly landscapes from Herzegovina and 61 paintings with landscapes created during a trip through Russia and Ukraine, while Branko's legacy consists of 15 graphics with landscape motifs from around Trebinje, portraits, cities made in linocut (Lojović et al., 2024, p. 142).

The collection of Milorad Ćorović, which is also a gift from this artist to the Museum of Herzegovina in 2000, consists of 57 artistic paintings with bull motifs and portraits of Trebinje (Lojović et al., 2024, p. 143). Milorad Ćorović was a Serbian academic painter, professor of painting, dean of the Academy of Fine Arts in Sarajevo, founder and first dean of the Academy of Fine Arts in Trebinje and regular member of the Academy of Sciences and Arts of the Republic of Srpska. Since 2003, the Museum has also housed the gift collection "The World of Stone" by the artist Radovan Ždral. This artist was born in Bileća in 1929, and is known as a prose writer, playwright, essayist and sculptor. The collection, which consists of 120 sculptures, is unique because of the material from which the sculptures are made. The sculptures are made of minerals, i.e. semi-precious stones that were found in the territory of the former Yugoslavia (Lojović et al., 2024, p. 143). The uniqueness of this gift collection could further contribute to tourist attractiveness.

The Bokić Art Gallery was opened to the public in 2015. Due to its architecture, location and the fact that the sculptor Milivoje Bokić conceptualized the architectural complex and partially participated in the construction of this art building, it gives even greater cultural and artistic significance. On the first floor of this art space, the sculptures of this ninety-year-old artist are exhibited, and the facade of this building is decorated with motifs made in relief. Around 40 sculptural works by Milivoj Bokić are exhibited in the gallery. Bokić Gallery realizes several artistic events during the year, which are mainly of cultural importance for Trebinje.

The collections of Atanasij Popović, Milorad Ćorović, Milena and Branko Šotra, Milivoj Bokić and Radovan Ždral, with their quality and uniqueness, could serve as a basis for building the artistic image of the city of Trebinje.

A painting from the 17th century, located in the church of St. Kliment in Trebinje, has inestimable artistic, and especially historical and cultural value. The painting was made by the zoographer Vasilije in 1623. The frescoes are fairly well preserved, but minor cracks were noticed on the church, which was built at the beginning of the 17th century. In the church, there is a fresco depicting the Holy Trinity, which is an iconographic rarity. The Holy Trinity is presented as three faces, which deviates from the usual iconographic solution characteristic of paintings in Orthodox temples (Lojović, 2024, p. 38, 132). There are also doors in the church, which are also from the 17th century. All the mentioned data that make up the wealth of Serbian culture can complement the tourist offer of Trebinje.

The icon gallery within the Crkvina complex was built by request and in honor of the great Serbian poet Jovan Dučić, born in Trebinje. Jovan Dučić distinguished himself as a successful diplomat and one of the leading representatives of Serbian modernism. Dučić had a visionary view of Trebinje already in the last century. Even then, he formed the idea of Trebinje as a city of culture, so he bought ancient sculptures and sent them to his hometown. Today, a small part of these sculptures can be found in public places and contribute to the attractiveness of the city. Within this Crkvina complex, which is located on a hill above Trebinje, is a church dedicated to the Annunciation, and it was built on the model of the medieval Gračanica, an endowment of King Milutin in Kosovo, near Pristina. In this church, which was built in 2000, when the entire complex was built, Jovan Dučić was buried, which is an additional point of interest. By the way, according to many indicators, this complex is the most visited touristic cultural motive, most likely because of the attractive and specific place where it is located, and from where the most beautiful view of the city is offered. Within the complex, there is also an amphitheater designed for concerts and performances during the summer months. From the very beginning of the existence of this complex, there was a Gallery of Icons, which eventually ceased to operate. There is a plan to rebuild this gallery with a permanent display of icons. The collection of this gallery would include icons, as well as imperial doors from the 16th, 17th, and 18th centuries, as well as somewhat younger icons.

Jovan Dučić's collection consists of sculptural and fine art works that are in the Museum of Herzegovina. This legacy consists of 14 paintings by domestic and foreign artists, 73 exhibits of stone sculpture, one tapestry, one mosaic, one Japanese embroidery. The artistic pictures were mostly made on canvas, cardboard and hardboard in various techniques (Odavić, ed., 2000).

Cultural content, i.e. a product, is not only made up of objects, buildings, but also the way in which that product is interpreted, i.e. presented touristically and culturally. It is necessary to revitalize the tourist product, to make it attractive for tourists, at the same time it is necessary to strengthen its historical and cultural significance.

The tourism development strategy of Trebinje until 2030 envisages the improvement of the interpretation and conservation of cultural resources. It was determined that certain contents are not adequately marked nor do they offer a satisfactory level of interpretation. The need to define an operational model for the management of cultural resources of the destination, conservation of cultural resources and creation of preconditions for tourism valorization, devising a creative concept of interpretation of individual localities, marketing communication with the aim of raising the recognition of the cultural localities of the destination, regular maintenance of materials used for interpretation (Horwath HTL, 2020, p. 134) were mentioned as key success factors.

It is noticeable that the cultural motifs, which until now have positioned themselves as the most attractive for tourists, lack a more innovative form of interpretation. As an example, Hercegovina Gračanica, or Crkvina, is the most attractive complex in Trebinje because natural, anthropogenic and ambient elements are united in one place. However, there is a lack of available data about the complex that could be presented to tourists through QR codes, as well as continuity and up-to-date advertising in the Internet space about cultural contents within this tourist complex. In this way, fresh information would be provided about the latest cultural events, then information about Jovan Dučić, the Trebinje poet under whose visa this complex was built, and whose grave is located inside the church, as well as information about the construction of the church, painting and other interesting things.

After the analytical presentation of cultural motifs based on artistic creativity, it is necessary to present the shortcomings in their cultural and touristic interpretation. The collection of paintings by Atanasi Popović, before the remodeling of the interior of the museum, was exhibited as a permanent exhibition. However, today the collection is not on display and for a long time there has been no adequate space in the museum where this collection could be housed and adequately interpreted for tourists. The collection of paintings by Milena and Branko Šotra also does not have adequate space for permanent exhibition. The collection of paintings by Milorad Ćorović in the 25 years of existence of this collection, these works have only been publicly exhibited once in the form of an art exhibition. The works were exhibited for about a month in the premises of the Museum of Herzegovina, which was not enough time for a more complex presentation and tourism valorization of this collection. Damages were visible in the pictures, which indicates the need for restoration or conservation. Modern tourism also includes the protection of cultural heritage, which is the reason why the collection of artistic paintings, which are the subject of this research, should be presented in the right way and included in tourist visits. In 2022, an artistic association from Trebinje prepared a video exhibition of the works of Milorad Ćorović, which was shown on the walls of the Old Town, which represented a form of touristic interpretation, but also the protection of this cultural resource. It was also the event where the painting of Milorad Ćorović was presented for the second time. However,

this event was not recognized as a new opportunity for the development of cultural tourism. The gift collection "World of Stone" by the artist Radovan Ždral is also not on public display. The Bokić Gallery, due to its architectural structure and internal artistic content, has a huge potential for touristic and artistic affirmation, but it is evident that there are a small number of cultural events in this institution that could become traditional and of tourist interest. The gallery has an official website, but there is no advertising on social networks or on the official websites and YouTube channel Trebinja. When it comes to the church of St. Kliment, it was noticed that the approach to this little church is not adequately marked, nor is there any clear information that would point to the valuable cultural and historical heritage that is located in the church itself. On the page of the Tourist Organization of the Republika Srpska, very scanty and unattractive information about this church is listed (Tourist Organization of the Republika Srpska, 2008-2025). Exhibits from Jovan Dučić's collection are in the Museum of Herzegovina, but they have not been available to visitors for several years, except for a small number of sculptures. For now, this collection has not been digitized. The gifts of this poet, in the form of stone sculptures, are also found in public spaces, in parks, in front of churches, on walls, and in squares, and thus make additional cultural landmarks and contribute to tourist attractiveness. Inadequate interpretation of the mentioned contents was noted. For years, these contents have not been marked with legends or QR codes, so tourists are mostly unaware of what kind of heritage they are talking about. The icon gallery within the Crkvina complex with the icon gallery, although it is on the official YouTube page of the city of Trebinje (#gotrebinje), it is noticeable that attractive video content is missing, as well as the official website with all the cultural resources located within this tourist complex. It is precisely these shortcomings in terms of proper cultural presentation and touristic interpretation and affirmation that are the main reason for researching the topic related to cultural and touristic resources based on the artistic creativity of the city of Trebinje and the development of cultural tourism.

3. Cultural motivation and tourist visits to the cultural resources of Trebinje

For the purposes of a more detailed study of this topic, which is focused on the development of cultural tourism based on the artistic creations of artists who were born or created in Herzegovina and who left their works in the city of Trebinje, and due to the lack of any official, public data related to this topic, a survey was conducted.

The author's survey was conducted physically, and three questions were listed in it with the possibility of answering multiple options within one question. The survey was divided into several private accommodations in the period from August 18 to September 18, the period when Trebinje has the highest attendance, which can be concluded from the appearance of the city in this period. The respondents voluntarily filled out the questionnaire when leaving Trebinje, while the apartment owners, who were previously familiar with all the details and questions from the survey, were able to explain all the details related to the questions. The questions were written in two languages, Serbian and English. The first question related to the main motives of tourists coming to the city of Trebinje due to the fact that there are no public data on the level of cultural motivation of tourists who come to Trebinje. The second question related to the visitation of tourists to the cultural resources mentioned in the paper, that is, to the institutions and facilities where artistic creativity is located, which is the subject of this research. The survey includes a question that focuses directly on tourists' familiarity with the names and artistic work of artists whose work falls within the domain of this research. The method of descriptive statistics was used for data analysis.

Table 1. Cultural motivation and tourist visits to the cultural resources of Trebinje

Variable	Number of Respondents (N)	Positive Answers (%)
Motive for coming to Trebinje		
Culturally motivated	100	12
Motivated by cultural and natural-geographical motives	100	30
Motivated only by natural and geographical values	100	84
Visiting cultural resources		
Complex Crkvina	100	90
Bokić Gallery	100	4
Museum of Herzegovina	100	22
Church of Saint Kliment	100	1
Knowledge of and visits to artistic creation		
Milorad Ćorović	100	4
Radovan Ždral	100	2
Atanasije Popović	100	14
Branko and Milena Šotra	100	10
Zograf Vasilije	100	2
Milivoj Bokić	100	6

Source: Author's creation

Respondents could circle multiple answers. The total number of responses may exceed the number of respondents (N = 100).

4. Possibilities of touristic interpretation of artistic creations

The survey analysis found that a significantly smaller number of tourists come to Trebinje for cultural reasons, despite the rich cultural heritage. Favorable geographical location and natural features are the motive that mostly determines the arrival of tourists to this city. It was found that out of 100 surveyed tourists, 90% visited the Crkvina complex, the Museum of Herzegovina recorded a rather lower attendance rate of only 22%, while the Bokić Art Gallery was visited by 4%, and the Church of St. Kliment by only 1% of the surveyed. Although the collections of works of art by Milorad Ćorović, Radovan Ždral, Atanasij Popović, Branko and Milena Šotra are located in the Museum of Herzegovina, tourists are familiar with their work in a lower percentage compared to the number of visitors to this museum. So, according to the level of attendance, the collections of paintings by Atanasij Popović and Branko and Milena Šotra stand out. Out of 100 respondents, 14% were familiar with the name and work of Atanasij Popović, and 10% with the name and work of Branko and Milena Šotra. Only 4% of the 100 surveyed were familiar with the work of Milorad Ćorović, and 6% were familiar with the work of Milivoj Bokić.

These data point to the necessity of implementing certain measures and steps in order to eliminate deficiencies in the tourist and cultural presentation and to find new ways of interpreting these cultural contents. The importance of tourist interpretation was already indicated in the Tourism Charter adopted by ICOMOS in 1999. It suggests the achievement of sustainable development, and special focus is placed on the principles according to which cultural heritage, in addition to physical and intellectual accessibility, must also be emotionally accessible. Physical accessibility implies that certain cultural content is physically accessible, that it is possible to visit it, while intellectual accessibility consists of information that is offered to visitors. When it comes to emotional accessibility, a proper and imaginative interpretation of the cultural resource plays a big role, with the aim of awakening the visitor's emotions and creating experiences as a new and higher form of cognition. At the same time, permanent protection of cultural heritage is necessary, so a permanent assessment of the impact of tourist activities on cultural heritage and the environment is necessary (Krivošević, 2014).

In order to improve the tourist presentation and visibility, a better and more attractive presentation of cultural heritage is necessary on the websites and social networks of the Museum of Herzegovina, the city of Trebinje, on the social networks of the Tourist Organization and the Tourist Organization of the Republic of Srpska, on the YouTube page #gotrebinje. It is necessary to publish short, high-quality videos with short interesting information using the hashtag (#hashtag) in order to achieve interaction with a larger number of users. Short video contents would better highlight the experience and provide better interaction with followers. The official printed promotional material of Trebinje only mentions the collections of Atanasij Popović, Milena Šotra, Radovan Ždral, Milorad Ćorović from the mentioned artistic values, which indicates the need to create printed material that would refer to these artistic contents. An urgent need for the digitization of cultural heritage in the area of Trebinje was noticed, and the digitization of artistic cultural heritage is also necessary in order to promote and protect it.

And the tourism development strategy of Trebinje until 2030 envisages the improvement of the interpretation and conservation of cultural resources. This strategy, as an initiative for the improvement of tourism, recommends or foresees the improvement of the interpretation and conservation of cultural resources, so it recommends the creation of the interpretation center "Jovan Dučić". As part of this center, his life and work would be presented at the site of Jovan Dučić's birthplace or at some other attractive location where historians would be engaged. For the education of such a center, it is necessary to collect a certain number of items that would represent the rich heritage of Jovan Dučić. The strategy proposes shaping and presenting interesting stories from his life through new technologies, and the center itself could have a wider purpose in the cultural sense. It was emphasized that it is necessary to refresh the character, work and importance of Jovan Dučić in Trebinje: map his cultural heritage, notice boards, QR codes, map his birthplace and form some kind of memorial house with an entrance fee (Horwath HTL, 2020, p. 116).

In order to create the possibility of expanding the offer of cultural tourism based on fine art, it is necessary to provide adequate exhibition spaces for the collections of Atanasij Popović, Milorad Ćorović, Milena and Branko Šotra and the sculptor Radovan Ždral. Based on the analysis of the premises of the Museum of Herzegovina, it was determined that there is a lack of adequate space for the permanent exhibition of these collections, and there is a need to find new exhibition spaces in which to organize temporary or permanent exhibitions of these collections of paintings with legends in Serbian and English along with QR codes that should make useful information about the observed artistic content easily available. There are already catalogs of Atanasij Popović and Milena Šotra on the Museum's website, so digital cataloging of other collections is also necessary. European metropolises, as well as smaller tourist places, build their tourist image on the artistic creations of certain personalities, contributing to economic prosperity. An example of the tourist connection of three cities where the works of Salvador Dalí are located, creating the Dali triangle (Šincek, 2024). The city of Figueres in Spain attracts tourists with an attractive Dalí theater and museum, the house museum of Salvador Dalí in Portilligat and the Gala Dalí castle museum in Pubol (Barrachina, 2023). In a similar way, a tourist story could be shaped based on the painters Popović, Ćorović, Šotra, where the story of these artists could be linked in nearby locations, for example, by selling tickets that include all three locations, which would promote the art of these three artists.

The Bokić Art Gallery with the sculptural works of Milivoj Bokić deserves, due to its quality and authenticity of the building, better promotion. To this end, it is necessary to organize art exhibitions and various cultural events of an international character in this cultural institution, update the website and place a QR code at the entrance so that visitors are better acquainted with the creative work of Milivoj Bokić, as well as an analysis of individual sculptor's works. It is also necessary to engage art historians from time to time who would provide organized groups with the necessary data on the architectural values of the building, as well as artistic values, and it is also necessary to connect with cultural, educational and tourist institutions in order to organize tourist visits and other forms of cooperation. Organize a tour for tourist groups and hire an art historian for that occasion. It is necessary to raise awareness among the younger population about the cultural significance and artistic value of the sculptural exhibits that are the work of Milivoje Bokić and which are a permanent display on the upper floor. Highlighting this gallery on the official websites of the city and tourist organizations. Even though the gallery has an official website, it needs to be refreshed periodically and display new announcements, news and short videos on social networks.

The painting in the church of St. Kliment is almost completely unknown to the local population and tourists. Stronger education is necessary, above all of the local community, about the artistic and cultural value of the painting in this church, which dates back to 1623, and is the work of zograf Vasilije. The frescoes are quite well preserved, but minor cracks have been noticed on the church, which was built around the same time as the painting. In the church, there is a fresco depicting the Holy Trinity, which is an iconographic rarity. The Holy Trinity is presented as three faces, which deviates from the usual iconographic solution. There are also doors in the church, which are also from the 17th century. All the mentioned data that make up the wealth of Serbian culture can become interesting for tourists, especially for tourists whose main motive for movement is culture and education. Tourist valorization of the church of St. Kliment would entail adaptation of the building. On the page of TO RS, there is very little information about this church. Based on the survey data, it can be concluded that the offers on the websites of the TO of the Republika Srpska and the Trebinje Guard are unattractive. In order to complete the experience, it is desirable to highlight short videos in order to achieve a better interaction with tourists, which primarily highlight the educational side of tourist visits (Tourist Organization of the Republic of Srpska, 2008-2025).

The icon gallery was located within the Crkvina complex. Due to the renovation of this complex, this gallery stopped working, but there is an initiative to reorganize and display this collection within the Icon Gallery. The collection of this gallery would include icons, as well as imperial doors from the 16th, 17th, 18th centuries and somewhat younger icons. This collection would represent a valuable artistic and cultural value in the future, so it would be necessary to create a website with individual data for each icon as well as a corresponding catalog.

5. Conclusion

Based on the analysis of the collections of paintings and sculptures of Atanasij Popović, Radovan Ždral, Branko and Milena Šotra, Milorad Čorović, Milivoj Bokić, as well as the paintings of Zograf Vasilij from the early 17th century, it was determined that these collections possess great artistic potential and that these cultural resources could serve as a basis for the further development of cultural tourism in the city of Trebinje. Numerous shortcomings in their current cultural and tourist presentation have been identified. It is evident that this potential for the development of cultural tourism has not been fully utilized, nor has it been sufficiently presented in terms of tourism, nor has a wide platform for the touristic interpretation of cultural values been used. Concrete shortcomings were pointed out, but new ways and possibilities of their cultural and touristic interpretation were presented. Survey data points to deficiencies in the cultural offer, as well as the weaker cultural motivation of tourists and their lack of knowledge of the fine arts that this city possesses. Of course, they are not completely authoritative, but they are useful data that point to shortcomings in the interpretation of cultural resources, but also to the possibility of developing cultural tourism in the city of Trebinje. The need for a survey that focuses on issues related to the level of cultural motivation of tourists who come to the city of Trebinje, visits to cultural institutions and facilities where cultural resources are located that are the subject of this research, as well as tourists' familiarity with the work and names of artists who donated their works to the Museum of Herzegovina or are located in some institutions in the city of Trebinje, arose due to the lack of public data on this issue. Survey research has determined that tourists who come to Trebinje do not know enough about the cultural heritage and that the reason for their arrival is mainly the favorable geographical location of the city. For the further growth and development of cultural tourism, it is necessary to take a number of steps in order to more strongly include cultural resources in the Internet space with the aim of strengthening interaction with consumers of cultural tourism through social networks, official tourist sites and YouTube channels. New solutions are necessary for the correct presentation of cultural contents and their more attractive interpretation, integrating the protection of existing artistic contents, as well as finding solutions for their permanent presentation through the digitization of the entire cultural heritage, but also finding a real space for their permanent realistic cultural and tourist presentation.

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