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Media and Tourism



Прва меѓународна конференција за културно
наследство, медиуми и туризам

Conference Proceedings

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Почитувани,

Почитувани учесници на Првата меѓународна конференција за културно наследство, туризам и медиуми,

Почитувани дами и господо,

Дозвелете на почекот да ви посакам добредојдовите во Охрид, градот на Св. Еразмо, Св. Климент и Св. Наум, на царот Самоил, Синан Челеби, Григор Прличев, Кузман Шапкарев, Живко Чинго, градот каде е пронајден храм на египетската божица Изида, каде можете да ги видите велелепните споменци на културата како црквата Св. Софија, Св. Богоридица Перивлепта, Св. Јован Канео, локалитетот Плаошник, Теќето на Зејнел Абедин Паша, како и Спомен куќата на Робевци и Спомен Домот на Григор Прличев.

Во текот на изминатите неколку децении, забележливо е зголемувањето во употребата на визуелни и дигитални техники за истражување, документација, менаџмент, презентација и комуникација на/со културното наследство. Печатените, видео и аудио медиумите, како и "новите медиуми" добија улога на главни средства за зачувување и афирмација на културното наследство, но и како главни алатки за промоција на вредностите на културното наследство како туристички производи. Сето ова драстично го трансформира начинот на кој ние прифаќање, чуваме, процесуираме, презентираме и дистрибуираме информации.

Користењето на "старите" и / или "новите" медиуми станаа потребни алатки во образовниот процес во врска со антропологијата, археологијата, книжевноста, историјата, уметноста и други хуманистички и општествени науки. Дигиталната хуманистика, дигиталната антропологија, 3-D археологија и другите интердисциплинарни студии го зголемија својот интерес кај многу научници, истражувачи, студенти, музејски работници, ИТ програмери, 3D (re)конструктори итн.

Културното наследство, медиумите и туризмот имаат многу заеднички точки за контакт, интеракција и дополнување. Сите полиња се посветуваат и на објаснувањето и презентацијата на културните вредности на општеството. Интердисциплинарниот пристап помеѓу овие области би имало за цел давање на повисоки резултати особено на туристичките понуди и создавањето на туристички производи. Ова е исклучително важно во процесот на идентификација и мапирање на антропогените и други туристички атракции, како и за презентирање на културните вредности преку различни видови на медиуми.

Во ерата на глобализација, автоматизација и дигитализација на секое можно човечко изразување, во најширока смисла на зборот, од музика до театар, од дизајн и сликарство до фонетика, се покажаа како процеси кои силно се

наметнуваат во работата на секој научник, експерт, новинар, туризмолог, наставник, уметник или било која професија.

Целта на секој истражувач во современо време е да ги прошири своите видици и да ја развие креативноста преку соодветно интегрирање на технологијата и економската рационалност во нивните научни активности, како што се употреба на технологии за анализа на текст, GIS, интерактивни игри и мултимедијалност во истражувањата и учењето на историјата, филозофијата, литературата, религиозните студии, социологијата, бизнис секторот, економијата итн.

Учеството и поврзувањето на различни актери (студенти, истражувачи) од различни дисциплини во заеднички мултидисциплинарен тим има за цел да ја прошири логичката рамка и границите на размислување во генерирање на таканаречено “дизајнерско размислување” (design thinking) кое нуди мултидисциплинарен пристап во решавањето на најсложените проблеми во истражувачката работа и иновирањето. Се повеќе се напушта индивидуалниот пристап и гледањето на работите само од една страна (страната и интересот на “тоталитарното” размислување) и се воведува таканаречено размислување “надвор од границите”(»outside the box« thinking) заради создавање на рационални и економско исплатливи решенија при тоа почитувајќи го индивидуалниот пристап и мислење на индивидуата, преку оставање на простор за размената на идеи, ставови во групата заради донесување на рационални и синергетски издржани одлуки, решенија и проектни идеи, зад кои ќе стои целиот тим. Примарниот ефект на компјутеризацијата не е да го забрза темпото на хуманистичките истражувања, туку да обезбеди нови патишта на пристап и нови парадигми за проблемите во проучувањата на човечките културни артефакти.

Неколку фактори го направија туризмот посебно релевантен за културно наследство и хуманистичките науки. Туризмот ги опфаќа човековите општества. Луѓето, во скоро секое општество на некој начин се во контакт со туризмот. Многу антрополози сведочат од прва рака за промените настанати од туризмот во нивните истражувачки терени. Местата од одредена дестинација, кои се многу интересни за истражувачите на културното наследство, се повеќе се отворени према туризмот, особено откако се глобализира светската економија, и меѓународните мрежи на сообраќај и транспорт се подобрија. Денес, туристите имаат пристап дури и до најнедостапните дестинации на Амазон, Хималаите, Антарктикот.

Економското значење на туризмот исто така предизвика големо внимание од страна на научниците кои се занимаваат со културното наследство. Туризмот е значаен катализатор на економскиот развој и социо-политичките промени, процеси кои се во фокусот на интересот на многу антрополози, социолози, културолози, политиколози и се разбира туризмолози, а особено за тие кои се занимаваат со одржливиот развој и заштитата.

Исто така, туризмот го задржува вниманието на научниците и експертите од хуманистичките и општествените науки и поради тоа што вклучува соочување лице-со-лице помеѓу луѓе со различно културно потекло. Кога туристите и локалното население се сретнуваат, и двете страни имаат можност не само да погледат едни со други, но и да ги огледаат своите животи преку очите на другите. Оваа културна интеракција често е предмет на широки теоретски прашања и анализи.

Почитувани дами и господа

Интердисциплинарното работење како и споделувањето на истражувањата, знаењата и спознанијата на научниците и експертите од областите на културното наследство, медиумите и туризмот, е релна неопходност на современото во ерата на глобализацијата и големиот научно-технолошки и информатички развој. Новите времиња, донесуваат нови предизвици и бариери, но и нови пошироки граници на можностите. Поради тоа, оваа Прва меѓународна конференција за културното наследство, медиумите и туризмот претставува наш скроман придонес кон исполнувањето на нашата заедничка глобална мисија. На оваа конференцијата ќе бидат презентирани 52 современи трудови или истражувања, од страна на 63 еминентни научници и експерти што доаѓаат од 12 земји.

Нашите планирања се да вакви или слични конференции организираме традиционално во Охрид, градот под заштита на УНЕСКО, за време на чествувањата за празникот Водици, бидејќи сметаме дека токму оваа место заслужува да биде научен, културен, медиумски и туристички центар во овој период.

Дозвелете на крајот да им се заблагодарам на сите кои на некој начин во овие кризни времиња ја подржаа оваа конференција, а тоа се Заводо за заштита на спомениците на културата и музеј Охрид, Факултетот за Туризам и Угостителство Охрид, Универзитетот за Информатички Науки и Технологии „Св. Апостол Павле“ од Охрид, и се разбира покровителот Општина Охрид.

Ви благодарам,
Д-р Рубин Земон
Претседател на Организациониот Одбор

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I. Cultural Heritage

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ЗАШТИТА НА КУЛТУРНОТО НАСЛЕДСТВО ВО РЕПУБЛИКА МАКЕДОНИЈА, СО
ПОСЕБЕН ОСВРТ ВРЗ СПРЕЧУВАЊЕТО ВАНДАЛИЗАМ ВРЗ СПОМЕНИЦИ НА
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Апстракт

Република Македонија избилува со непроценливо културно наследство што претставува широк спектар на неподвижни и подвижни споменици на културата и разни видови природни реткости. Дел од ова национално богатство се загрозува со разни облици на криминални напади и негативни појави меѓу кои и со вандалско однесување.

Во трудот најнапред се прави обид да се лоцираат, да се прикажат и глобално да се обработат појавните облици на загрозување на културното наследство, со посебен осврт на вандализам врз споменици на културата (како што се: оштетувања, демолирања, сквернавења, пишување графити и др.). Со вандалското однесувања, се предизвикува непроценлива материјална штета, но последиците се и од пошироки размери, односно се предизвикува загрозување на исечок од сопствената историја и македонскиот идентитет, што не може да се надомести на никаков начин.

Авторите на трудот презентираат теоретско-емпириско остварување во кое што главен акцент му ставаат на разните облици на превенирање на вандализам врз споменици на културата. При ова се разработуваат разни облици на техничка и друга заштита, како и превентивната и репресивната улога на некои субјекти што се надлежни за справување со оваа појава.

Во трудот авторите го испитуваат јавното мислење во врска со заштитата на културното наследство во Р Македонија и со проучување на ставови на испитаници (примерокот ќе изнесува најмалку 300 испитаници) во врска со моделите за проактивно и реактивно справување со појавите на вандализам врз споменици на културата во нашата земја.

Посебно место во трудот им се посветува на местото и улогата на печатените и електронски медиуми за актуелизација на заштитата на културното наследство, како и за развивање безбедносна свест и култура за зачувување на каков било споменик на културата.

Клучни зборови: културно наследство, споменик на културата, заштита на културното наследство, вандализам, медиуми и културното наследство, јавно мислење.

Воведни забелешки

Културното наследство претставува составен дел на цивилизацијата и културата на кој било народ. Спомениците на културата како севкупна цивилизациска придобивка стануваат препознатливи и ја добиваат својата вистинска вредност во национални и меѓународни рамки само доколку е познато нивното потекло и средината во која што настанале во даден историски момент. Зачувувањето на кој било сегмент од културното наследство има приоритетно значење за историјата, културата и за националниот идентитет на кој било народ.

Република Македонија избилува со непроценливо културно наследство создавано со векови. Тоа наследство (материјално и духовно) е обележје и доказ за постоењето на македонскиот народ како посебен народ со своја автентична култура, традиција и идентитет. Културното наследство како огледало на минатото сведочело, но и како светилник на иднината и понатаму, за век и веков, ќе сведочи за битисувањето на македонскиот народ, за неговата творечка енергија во сите сфери од материјалното и духовното живеење, за времињата кога ова парче земја било арена на несомнени цивилизациски потфати, но и на крвави воени расплети.

Културното наследство во Република Македонија немилосрдно се загрозува со криминални и други напади, со кои што на нашата земја и се нанесуваат загуби што не можат никако да се надоместат. Ова се однесува особено во случаите кога станува збор за нелегано ископување и недозволено изнесување на движни предмети што како непроценливи артефакти завршуваат во нечии приватни колекции или во мрежата на меѓународниот организиран криминал. Не се за потценување ниту загрозувањата на недвижното материјално културно наследство, кое што се напаѓа особено со вандализам.

Токму поради ова секоја земја, па и нашата, се грижи на соодветен начин да го заштити националното културно наследство, кое што наедно е и составен дел на светското културно наследство. Заштитниот систем треба да биде насочен особено кон изнаоѓање модел за проактивно и реактивно справување со какви било појавни облици на кривични дела против културното наследство и природните реткости.

Заради проучување на актуелните состојбите во врска со заштитата на недвижното материјално културно наследство во Република Македонија спроведовме емпириско истражување при крајот на 2012 година. Граѓата ја собравме со писмени прашалници за анкетирање испитаници поделени во три целни групи (експерти, свештени лица и граѓани), а потоа ја обработивме со неколку методи (метод на испитување, статистички метод, метод на анализа и др.).

1. Поим на културното наследство

Културното наследство градено со векови сведочи за развојот на човештвото на одредени простори. Тоа е одраз на умешноста и генијалноста на твореците што создавале материјални и духовни дела во определен специфичен временски период..

Културното наследство се состои од материјални и нематеријални добра, кои што поради своите археолошки, етнолошки, историски, уметнички, архитектонски, урбанистички, амбиентални, технички, социолошки и други научни или културни вредности, својства, содржини или функции имаат културно и историско значење, а заради нивна заштита и користење се наоѓаат под правен режим.[1]

Културното наследство претставува збир на вредности што потекнуваат од некое подалечно или поблиско минато и до современоста допираат како материјални симболи или како обичаи, навики, искуства, знаења или умеѐња; тоа се содржини од различни области на животот пренесувани од генерација на генерација независно од времето, местото, начинот, целта и формата на создавање или кој ја создал.[2]

Со терминот споменик на културата се означува секој уметнички, културен и книжевен значаен остаток од минатото.[3]

Материјалното културно наследство се расчленува на недвижно и движно. Под поимот недвижно културно наследство се подразбираат: споменици, споменични целини и културни предели. Со движното културно наследство се опфаќаат: археолошки, етнолошки, историски, уметнички и технички предмети, архивска граѓа, библиотечни добра, аудиовизуелни и фототечни добра.

2. Распространетост на кривичните дела против културното наследство

Криминалот против културното наследство зазема национални и меѓународни размери.

Понесени од мотивот за брз и лесен профит, диви копачи, приватни колекционери, крадци и други сторители се интересираат за националното богатство, за негово противправно присвојување, но во исто време и за негово изнесување надвор од границите на земјата, по што завршува во приватни колекции на странски државјани или во збирки на меѓународни аукциски куќи. Потоа изнесените артефакти се прикажуваат како сопственост на други држави. Со вршењето инкриминации врз националното културно богатство сторителите и нанесуваат непроценлива штета на нашата земја, со оглед дека со тоа се загрозуваат националниот идентитет, култура и традиција.

Немоќни ефикасно да се справат со овој вид криминал, безбедносните служби на Република Македонија очебијно потклекнуваат пред предизвикот да се

зачуваат културните добра како врвна национална и цивилизацииска вредност. За тоа, меѓу другото, придонесуваат и: корумпираноста на царински, полициски и други државни службеници; алчноста на археолози за присвојување новопронајдени откритија; побарувачката на црниот пазар во странство за движни материјални предмети од културно и историско значење; итн..

Според податоците со кои располага Интерпол, вредноста на украдените културни добра на годишно ниво единствено е надмината само со вредноста на недозволената трговија со дрога и оружје.

За тоа колку културни добра нелегално се изнесени преку државната граница на РМ официјално и не постојат податоци. Шпекулативните податоци до 2007 опфаќаат бројка од околу еден милион артефакти. [4] Проценките на ФБИ за вредноста на криминалот со културни и уметнички добра на светско ниво покажуваат дека таа изнесува повеќе од шест милијарди долари.

Статистичките податоци во Р Македонија покажуваат дека во последните пет години (од 2007 до 2011 година) регистрираниот криминал против културното наследство и природните реткости бележи опаѓање, со голем расчекор помеѓу пријавени и осудени лица, што е посебно карактеристично за 2007 и 2008 година.[5] Секако дека овие податоци не се одраз на реалноста. Темната бројка на овој криминалитет се смета дека е многу поголема отколку што тоа го покажуваат официјалните државни статистички податоци и досега таа не е емпириски истражена во нашата земја.

Според Државниот завод за статистика во периодот од 2007-2011 година соодносот помеѓу пријавени, обвинети и осудени лица за криминал против културното наследство изнесува: 57-24-19. За ваквите кривични дела биле изречени казни затвор (12), условни осуди (5) и мерки на засилен надзор (2).

3. Правно регулирање на инкриминациите против културното наследство

Македонскиот законодавец му посветува значајно внимание на правното регулирање на поведенијата насочени против културните добра, опфаќајќи ги со повеќе законски одредби.

Така, дека навистина се работи за предмети кои се од голема важност и оти нивната заштита е неминовна се согледува и од фактот што тие се сметаат за добра од општ интерес (членот 56 од Уставот на РМ). Според овој член сите природни богатства, растителниот и животинскиот свет, добрата во општа употреба, како и предметите и објектите од особено културно и историско значење определни со закон, се добра од општ интерес за Републиката и уживаат посебна заштита.

Со Кривичниот законик во посебна глава се опфатени повеќе инкриминации за кои се пропишани парични казни и казни затвор до десет години (оштетување, уништување, присвојување или нелегално изнесување во

странство добра под привремена заштита, културно наследство или природни реткости; отуѓување културно наследство од особено значење во државна сопственост; увезување движно културно наследство украдено од музеи, верски и други слични јавни објекти; уништување или прикривање архивски материјал; итн.).[6] Освен ова и во некои други членови на Кривичниот законик постојат одредби во врска со: одземање, крадење, затајување, оштетување, уништување, сквернавање и прикривање добра под привремена заштита, културно наследство или природни реткости.

Оштетувањето, уништувањето или сквернавањето споменик се третира и како прекршок предвиден во Законот за прекршоци против јавниот ред и мир.[7]

Одредувањето на категориите, видовите, начините и инструментите за ставање под заштита на културното наследство и низа други прашања поврзани со оваа тематика се утврдени во Законот за заштита на културното наследство.

4. Заштита на културното наследство (резултати од емпириско истражување)

Под заштита на културното наследство во смисла на Законот за заштита на културното наследство се подразбира: истражување, идентификација, валоризација, ревалоризација, категоризација, прогласување, регистрација и означување на културното наследство, негово чување, почитување, негување, одржување, конзервација, реставрација, реконструкција, дислокација и ревитализација, како и превенција, надзор, реституција, презентација, популаризација и секој друг облик на непосредно или посредно зачувување на културното наследство што се остварува во јавен интерес.

Основна цел на заштитата е: зачувување на културното наследство во изворна состојба; создавање поповолни услови за негов опстанок и за задржување на интегритетот на сите податоци што тоа ги носи со себе како сведоштво, извор или своевиден документ; ширење на сознанија за вредноста и значењето на културното наследство за идентификација на националната култура; итн.

Загрозувањето на културното наследство не е детерминирано само од од природни фактори (земјотреси, пожари, поплави и др.). Многу повеќе загрижува фактот што поединци или групи, и тоа поради небрежност или со умисла, атакуваат врз културното наследство.

Заштитата на културното наследство опфаќа чување на сопствените културни вредности, но во исто време и почитување на културното наследство на другите народи. За тоа е потребна интензивна, напорна, долготрајна и постојана заштитна активност на меѓународно рамниште.[8]

Заштитата не може да се оствари само со функционирање на постојните државни контролни или други механизми, туку е неопходно координирано стратешко проектирање на мерки и дејствија што треба да бидат преземани од сите општествени чинители. Совеќата треба да се подигне на повисоко ниво кај носителите на правата и обврските за заштита на културното наследство. Потребно е да се сфатат вредностите и националното и универзалното значење на културното наследство.

За да ја согледаме глобалната состојба со загрозувањето и со заштитата на културното наследство во Република Македонија спроведовме скромно емпириско истражување. За таа цел, анкетиравме над 200 испитаници, од кои се прибра граѓа за загрозеноста и заштитата на над 150 споменици на културата во пробиштипско-злетовскиот, поречкиот и струмичкиот регион. Резултатите од истражувањето ги прикажуваме според ставови и мислења на испитаниците од секоја целна група.

4.1. Ставови на експерти

Испитаниците - експерти (над 20) имаат различен степен на образование (завршени додипломски, постдипломски и докторски студии) и различно занимање (археолог, професор, правник, работник во областа на културата, копаничар, кустос).

Сите испитаници се еднодушни во оценката дека Република Македонија изобилува со разновидно културно наследство кое ги отсликува историјата, културата и идентитетот на македонскиот народ.

Анкетираните стручњаци за заштитата на културното наследство во нивното досегашно повеќегодишно работење пронашле повеќе видови предмети кои потекнуваат од доцна антика, 13, 14, 19 и 20 век (монети, накит, алати, глинени предмети, керамика, минеролошки збирки, фрески итн.).

Тие сметаат дека културното наследство е мета на најразновидни појавни облици на загрозување (нелегални археолошки ископувања, крајби на дрвжни артефакти, оштетување природни реткости). Случаите на вакви и слични криминални напади ги пријавуваат во МВР и во и Министерството за култура. Нивните установи соработуваат со наведените државни органи, а не изостануваат ниту контакти со јавните медиуми заради информирање за актуелните состојби во врска со криминални напади на културното наследство во РМ.

Испитаниците сметаат дека најзначајни предуслови за грижа и за зачувување на културното наследство се: подигање на јавната свест и безбедносната култура кај граѓаните (и тоа преку јавни трибини, работилници и др.); едукација на јавноста и одделни целни групи за значењето на културното наследство; промоција на културното наследство; континуирана институционална соработка (помеѓу МПЦ, МВР и Управата за заштита на спомениците). Како мерки

кои би дале најдобри резултати за заштита на културното наследство експертите упатуваат на: поголема информираност на народот; издвојување значителен фонд на финансиски средства за реализирање на проекти од оваа област; поактивен настап пред меѓународните фондови за прилив на средства; поставување техничка заштита на верските објекти, спомениците на културата и на другите национални богатства.

4.2. Ставови на свештени лица

Анкетирани беа скромни број свештени лица (10), меѓутоа, нивните одговори се однесуваат за актуелната безбедносна состојба на над 150 верски објекти што им припаѓаат на: Струмичката, Брегалничката и Дебарско-кичевската епархија, како и на Евангелско-методистичката црква и Апостолскиот егзархат. Тие се едногласни во мислењето дека нашата земја изобилува со богато културно наследство и дека има бројни цркви, манастири, џамии и други верски објекти според кои се познати пробиштипско-злетовскиот, поречкиот и струмичкиот регион.

Свештените лица нагласуваат дека верските објекти често пати се мета на провални кражби и кражби. Ним им е чудно кога забележуваат дека нешто недостига, а нема никакви траги на кражба или провалување. Најчесто се крадат: икони, крстови, пари, свеќници, книги, црковна облека и олуци.

Верските објекти опфатени со истражувањето имаат механичко обезбедување (брави, огради, решетки и сл.), меѓутоа, ама немаат ниту чувари за физичко обезбедување, ниту техничко обезбедување (алармни уреди и видео надзор).

Свештените лица во врска со преземањето мерки и активности за заштита на културното наследство првенствено пледираат на подигање на свеста кај народот (за ова се изјасниле 60% од овие испитаници), како и на собирање на артефактите во специјални депоа или во музеи (30 %). Покрај ова, се залагаат и за други превентивни активности (заживување на интегрален систем за безбедност; воведување постојани дежурства; воведување веронаука во образовниот систем; итн.).

4.3. Ставови на граѓани

За потребите на истражувањето анкетиравме над 170 граѓани (од двата пола - 54% жени и 45% мажи) од повеќе градови од државата (Македонски Брод-53, Пробиштип-32, Скопје и Струмица- по 23, Валандово-9, Штип-5 и во помал број во други градови).

Скоро две третини од овие испитаници имаат средно, а околу една третина виското образование. Според занимањето, станува збор за државни

службеници (14%), занаетчи (13%), трговци (11%), наставници и медицински лица (по 10%), економисти (8%) невработени (над 30%).

И кај оваа категорија испитаници доминира (над 70%) ставот дека нашата земја изобилува со богато културно наследство.

Во регионите каде што живеат или работат испитаниците, постојат разни видови верски објекти или други видови културно наследство (цркви и манастири -110, џамии -31, споменици и археолошки локалитети – по 86, музеи - 36, природни реткости - 82 итн).

Поделени се мислењата на испитаниците во врска со грижата за културното наследство. За нијанса повисока вредност има ставот на оние испитаници (52%) што сметаат дека населението во нивниот крај недоволно го почитува и чува културното наследство.

Анкетираните граѓани на следниов начин го оценуваат работењето на надлежните органи за зачувување на културното наследство во Р.М.: лошо (18%), недоволно (33%), добро (42%), одлично (7%).

Две третини од овие испитаници зазеле став дека надлежните органи не преземаат соодветни превентивни мерки за заштита на културното наследство. Испитаните граѓани за заштитата на културното наследство предност и даваат на репересијата. Имено една третина од нив сметаат дека се потребни построги казни за сторителите што вршат криминални нападни врз културното наследство. Покрај ова тие сметаат дека голем придонес за заштита на ваквото наследство можат да дадат масовните медиуми со репортажи и написи за вредноста, за значењето и за загрозувањето на културното наследство (вака се изјасниле 22% од испитаниците). Некои од нив сметаат дека е од корист објавувањето податоци во масовните медиуми во врска со потрагата по украдени артефакти. Овие испитаници сметаат дека се неопходни безбедносни системи (12%), како и подигање на граѓанската свест за зачувување на културното наследство и природните реткости.

Оваа категорија испитаници смета дека сите видови масовни медиуми имаат значајна улога за зачувувањето и афирмирањето на културното наследство (печатени медиуми-5%; електронски-45%; и печатени и електронски-50%).

4.4. Вандализам врз културното наследство

Вандализмот се смета за современа општествено-негативна појава, меѓутоа, таа има дамнешна историска позадина. Гледано низ историска призма, зборот „вандализам“ влече корени уште од петтиот век, кога германското племе Вандали во разурнувачки походи во Рим, Западна Европа и во Северна Африка крадело или уништувало споменици и друго материјално културно богатство. Накусо вандализмот може да се дефинира како безобѕирно, некористољубиво и намерно уништување, оштетување или сквернавање туѓ имот.

Според последиците што ги предизвикува, станува збор за индивидуална и масовна појава со која на приватен или на државен имот и на општеството во целост им се нанесуваат огромни материјални и нематеријални штети. Последиците се особено изразени доколку станува збор за вандалски напади врз културното наследство, а такви напади во современи услови се вршат речиси секаде ширум светот. И во Република Македонија е присутна појавата на вандализам врз споменици на културата.

Така, сите испитаници - експерти сметаат дека во пракса се застапени секакви појавни облици на вандализам врз материјалното културно наследство (оштетување, пишување графити, диви археолошки ископувања, оштетување и присвојување на природните реткости, сквернавење), за чие што спречување инсистираат на поголема грижа и заштита преку преземање на превентивни и репресивни мерки.

Свештените лица како доминантни појавни облици на вандализам ги посочуваат: оштетување и уништување црковен инвентар, уништување фрески, сквернавењето гробови и слично. Меѓу овие вандалски однесувања свештениците ги поместуваат и кражбите на икони. При појава на вандализам најчесто свештените или одговорните лица за верскиот објект пријавуваат во државните институции задолжени за заштита на културните споменици и кај органите на прогонот.

Доминантен број анкетирани граѓани (70%) се запознаени за постоење на случаи на вандализам врз културното наследство во нивниот крај, и тоа: сквернавење споменици и гробови (40%), пишување графити (19%), оштетување материјални културни добра (15%), оштетување природни реткости итн.

Заклучоци

Република Македонија изобилува со непроценливо културно наследство и природни реткости. Официјалната статистика и податоците од емпириското истражување несомнено потврдуваат дека ова културно наследство се загрозува со разни појавни облици на криминални и вандалски однесувања.

Најголемиот број испитаници од сите целни групи сметаат дека во пракса се застапени секакви појавни облици на вандализам врз материјалното културно наследство за чие што спречување инсистираат на поголема грижа за превентивна и репресивна заштита;

Податоците од истражување покажаа дека во над 30 верски објекти во Струмичкиот, Поречкиот и Пробиштипско-злетовскиот регион постои само механичка заштита и повремено физичко обезбедување, додека изостанува техничка заштита (нема алармни уреди и видео надзор).

Испитаниците сметаат дека е нужно информирање на јавноста за случувањата кои се однесуваат за културното наследство како облик на

превенирање на евентуални загрозувања, а се залагаат и за подигање на јавната свест за заштита на културното наследство.

Најголемиот број испитаници смета дека заради ефикасна заштита на материјалното културно наследство е потребно воведување техничка и секаков вид електронска заштита на спомениците на културата, како и зајакната координирана соработка на надлежните субјекти.

Повеќето експерти сметаат дека еден од најтешките облици на загрозувања се нелегалните ископувања на подвижни артефакти.

Поголемиот број експерти и свештени лица заземаат став дека се потребни депоа и музеи во кои ќе се зачува подвижното материјално културно наследство.

Две третини од анкетираниите граѓани сметаат дека треба да се заостри казнената политика против сторителите на кривичните дела во врска со заштитата на културното наследство;

Повеќето анкетирани граѓани сметаат дека значајна улога за заштитата на културното наследство имаат прилози и од печатените и од електронските медиуми (репоратжи и написи, објавување податоци за потрага по украдени подвижни предмети од материјалното културно наследство и по сторители на кривични дела).

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Dr.Meli Shopi, Dph.Valbona Kalemi, Dph.Ddenis Himci

Intercultural communication

Discursive features of today's poetry of Arbëresh in Italy between two cultures and bilingualism

Abstract

Language is a feature and a clear view of a nation and its shared (common) culture. The academic Rexhep Qosja will quote most clearly: "The language is the biography of the nation, because in the language better than in any document, in the material is preserved their intellectual history, social and moral." This statement applies not only to the Albanian language, but for all the languages of the civilized world.

The object of this paper will be the intercultural communication through the world of poetry and in particular the nowadays arbëresh poetry in Italy. Through the analysis of discourse features, we will discover some stylistic proceed-language feature story of this poem as well as point out individualism and originality of authors in the linguistic realization that transmit information in their creations.

In contemporary Arbëresh poetry a range of different issues are related to aspects of their social life. This poetry is a continuation of the old Arbëresh poetry, which never halt. A whole generation of Arbëresh intellectuals, ever-increasing work through those settlements to collect and study, but also to assess the beautiful folklore, Arbëresh precious traditions and their sweet language. Lately there are many volumes of poems by young poets that entered the path of writing, these last 10-years few were not. Even shuttle creators Arbëresh and Albanians in Albania and Kosovo have been countless.

There started a momentum mental track and literary movement more powerful, a second renaissance Arbëresh to regain former positions of deradiane and skiroiane literature. Through the use of an abundant material we will bring somehow that which is necessary for those researchers in the field of Sociolinguistics Linguistics.

Key words: Communication, discourse features, Arbëresh poetry, folklore, literature.

Article

Discursive features of nowadays Arbëresh poetry in Italy between two cultures and bilingualism

I have the opportunity to present at this conference, through this paper, to convey some cultural linguistic values of today's poetry rarely makers, Arbëresh writers. This constellation of writers in terms of two cultures and bilingual track of them for many centuries, although displaced in foreign lands preserve the language, culture, traditions and love for the land of their forefathers. In the last two decades came alive this literature, which had remained silent for a long time. This literary creations of authors who will come after will be an integral part of Albanian literature.

In this sense we can talk only in terms of language, because it was the only regionalism element of our literature, which is gone after the '70, when Arbëresh literature began to implement almost massively standard Albanian[1]. Regarding the diversity of Arbëresh literature it has never been richer. Besides poetry volumes today there are also published plays, short stories, scientific writings consisting of the collection, publication of Arbëresh research. We can mention especially the comedies of Giuseppe Skiro Di Maxhios (GS di Maxhio) at Piana of the Albanian (Sicily); short prose of Dusko Vetmos and Vincens Belmontes, therefore publicistic and politology arbëresh of Vincens Goleti Bafa. Through the site and books, but also through the internet come to us every day that there have always been poets information. So today Arbëresh poetry literary geography is wide and stretched almost every plantation of Arbëresh speakers. Through lexical layers of different poets today the Arbëresh have taken an important double step:

On one side they put their poetry new interest circles, new opportunities of *acceptance stylistic motivation*, expands the meaning of the lyrics, on the other hand, to raise to a higher school *language* use, which in the language of dialect poetry, had the risk of becoming relict.

So today poetry Arbëresh incorporates a *informal modernity* and it approaches more to poetry through the ways and motives but also purely artistic motives. It is important to note that the connection with the folklore gives force to this poetry. Accept this Arberesh today have a rich publicist literature and the beginnings of a scientific activity. If we see the language of Arbëresh literature in this period there emerges a large number of very interesting issues. If we make a comparison with the literature of the last century, writers who wrote in their local dialect version and felt it necessary to insist on spreading all culture, that had given them a leading role. While today to all Arberesh is clear that the only Albanian language issue is the question of the historically specific circumstances of the Albanians and that they as Diaspora, wanting to strengthen further the links with the trunk, should follow linguistic model of the trunk. Therefore is distinguishable from the present Arbëresh literature the literary in use, in which in some moment are "*stolen*" some Arbëresh elements that sounds like

an enrichment the mixture. In the Arbëresh literature also we see a trend of writing exclusively dialectal tendency towards the establishment of the dialect in written language level with all its functions, making trials to incorporate a new fund lexical, characteristic of today's world. First quality which distinguished contemporary Arbëresh poetry is the *modern conception* and *modern poetic expression* with free structures chain and internal rhythm. Arbëresh poets benefited poetry as a creature, as vital and integral unit, expressive, poetic and semantic. They followed no further disbursement of the poem, as did their predecessors, they were forced to use gene independently pronouncement of poetic narrative, a language and a particular today system of expression. The arbëresh literature is a reflective literature that confirms the presence and his existence through the creation of value, often written in two languages: *arbërisht / Albanian and Italian* .They are Arbëresh that originate from ancient Albania, maintain beautiful customs and traditions of the past, they have been very proud of their history and their historical trends as primordial Arberi, and in the second motherland, Italy. They represent a world facing economic and cultural progress that comes from the supremacy of the Italian language and the letters kept barely alive in front of mass pressure of media. However, till now, despite the pressure of Italianizing waves, the Albanian language among Arberesh remains the "*language of the heart*" Italian courses, as in every Diaspora is the "*beautiful language*" the employing language and the communication environment in which they already are not only physically, but also mentally involved. As there says some Arbëresh and Italian cultural anthropologists, they are already "*Italian citizens with Albanian roots*". The poets as activists of the Arbëresh culture, have felt and feel their rightful role in this current flow Arbëresh life, so they, overcoming numerous difficulties and overall, try to word their influence weight, drop in eye wear measure Arbëresh and to apply them to not lost the being Albanian. That is why the most common word today among intellectuals Arbëresh and Italian deal with studies Arberesh is "L'albanesita" (shqiptaria).

As the prof. Nasho Jorgaqi says:

"... Poetry as the world Arbëresh spokeswoman says that the world's existence cannot be understood without identity or nationality, that without it life would not have worth and dignity. The Arbëresh gets weight in the first place, at first from the community that it belongs. Thus explained his pride, the nature of the independent, freedom-loving spirit ... "[2]

Poets, all of them, being mainly intellectuals of Arberesh settlements (teachers, priests, journalists, employees) participate actively in this effort vitality. Poetry and writings, whether in magazines of modest flyers, if a summary volumes of poetry with a wider spread, intended to be known to have an impact on the Italian environment relevant to claimed always held itself as a few ethno linguistic with individuality and dignity.

Nowadays Arbëresh literature, especially after the 70' of the XX -th century. onwards linguistic plan leads them away more and more its dialectal character, being carried out in unified literary Albanian language or, at least, an "Arbëresh literature". Through different lexical layers enters without hesitation as beautiful words of the Albanian dialects, as well as those around Albania to come through the recognition of current literature Albanian and English language standard. Modern conception and modern poetic expression is the first quality which distinct the free structure strings and full internal rhythm of this poem.

"Musicality or plasticity of a literature work is the mirror of the internal attack of the poet's spiritual attack expressed through the words of greenhouse-knitted series (verse - verse); harmonized with the content, the meaning of the literature work"[3]

For example Vora Ujko in the poetry "I've gone" not cries, nor charges, not provides an explanation. But what is shocking not only for the poet, but also to those who will read: through *metaphor or a bunch stile more*:

Goes to the village to charge sadness...

In a situation when the time (as the village seems to know soulless, dead) has remained without tomorrow (as is likely to remain free time tomorrow...) which signs that the village has been without new people.

Being a poet of the feelings, but also of the view, poetic image, the author, through which his matter appears. Views of the image appear as such as:

Nature fog, smoke, flocks of birds, free time tomorrow, sheep.

Poet: -

Village, quiet streets, houses without name, hills, roofs tempting, coast of the sea; men with black beard, trees and sheep.

This image with these ingredients together the guiding principle of all the poetry that loom as such:

Changes in time and space are seasons of poetic objects where human experience is active and intense. Anxiety, loneliness, despair, pain, sadness, drama and effects, characteristic of everyday life and action, poets express through various symbols, especially the darkness, wind, tears, insomnia, fog, thorns, dry oak, coal ceased, the river without water, black beetle, snake, bird without wings etc.. these impose either as a phenomenon characteristic of the life of another, even those people:

I have brought my shadow;
Language in the mouth has become stone;
I drank the acid of the patience;
Only you know
O LORD, how shaggy
Is my skin.

Often in life they sought a flower and found a sticker, called a lamb and found a wolf:

I was looking for a bird
And I found a snake

To present more completely the Arbëresh world, the poets return to the past and perpetuate the artistic phenomenon, events, personalities and characters that have had multiple importance to and associated with the Albanian world:

Arbëria-Shqipëria, Kruja, Shkodra, Vlora, Tirana, Prishtina, Ulqini, Gjakova pastaj Gjergj Kastrioti- Skënderbeu, Jeronim De Rada, Gjergj Fishta, etc..

Apart from all these the poet sings to love. Main basis of the imposition of love is the wife or Arberesh maiden, she is associated with beauty. She has an extraordinary beauty; through metaphors describing this stunning beauty:

In her hair gain light,
Flashed and shed light
The sun and the moon.

The poet does not compare the beautiful Arbëresh girl with the violet *flower* regarded as the most venerated flowers, but the poet does the opposite:

The poet compares the Violet with the beauty of the Arbëresh girl

Under the clear,
Azure sky
Like an Arbëresh girl
You are pure.

Sometimes the Arberesh girl is expressed as a perceived maiden generally being a symbol of beauty and privacy of beauty, both as a source of inspiration as pain, as well as a wonder under the sky.

Stay always like this
Flowers that bloom unwelcome
Nightingale whiz
Fresh water source
With your violet dress
With the sky, etc..
V.Ujko (first senates)

In addition to everything that we analyzed above, we can say that they wrote poems for the cities of Albania, Saranda, Tirana, Shkodra, Kruja, for the people, who found there and befriended them immediately, Albanian beauties of nature, but for poets and writers to recognize in Albania and Kosovo Albanians. Values of contemporary Arberesh poetry are visible, especially in the pens of some of the most prominent poets, who go further than impressions from visits to Albania and tend to penetrate deeper, to capture a wider space, directions and streams of Albanian life.

They form a mosaic of images, drawings of poetic outburst, captured in some of the major contrasts and representative of Albania in nowadays. With their creations all Arberesh activists and poets as Solona (Dushko Vetmo), Lluka Perone Vorea Ujko, Pjetro Napolitano, Giuseppe Schino di Maggio, Kate Zukaro shows that the distribution of the Arbëresh in Italy is still a vibrant culture and it is capable, even after so many years "The Spirit of Arber Lives."

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д-р Биљана Кочишка

Дигитализација на македонското литературно богатство, Проект „е-книга“ на
Градската библиотека „Браќа Миладиновци“ Скопје, Македонија

Abstract

This paper is a discussion of the role of media in Macedonia in providing public space for cultural knowledge and its role in turistic promotion of state. Increased exposure to global cultures and consumption of mass media has spawned the growth of a modern cultural trend that challenges the survival of the material and non-material contents of Macedonian cultural identity. Literature treasure is a potent source of cultural knowledge and a forum for cultural expression and exchange, therefore, supporting the general quest for cultural maintenance.

Oral and written canons of literature constitute an important domain of a country's cultural heritage. Literature in its varied manifestations like poetry, fiction, drama, reflect the spirit of a nation, its character, its dreams and aspirations. In simple terms, a country's literary tradition is a reflection of its culture.

For the state's responsibility to preserve, protect and promote the Macedonian cultural heritage, and through it, to enrich the cultural life of the people. This paper will discuss the need for cultural sustainability in terms of literary heritage. The discussion is based on an analysis of digital items in project "Macedonian treasure" selected from City library "Braka Miladinovci" in Skopje and is grounded in perspectives drawn from contemporary discourse on the role of media in cultural sustainability. The commercial market opportunity for sales of digitized books has recently begun to expand dramatically.

Maintaining and promoting Macedonian's rich literary culture is main concept of these paper. Macedonian language is a language of opportunities, of lateral and vertical movements in life. The home- based literary contents of Macedonian treasure provide literary materials that not only disseminate knowledge about the Macedonian literary tradition but also present the social, cultural, and pastoral values that have sustained community life for centuries.

The discussion of the paper will relate the need for cultural sustainability to the development concept of Macedonian treasure.

Government policy on the role of the media must recognise opportunity for promotion, especially in "an oral society that has not developed a strong literary tradition" that moves with uncertainty towards a literate culture where reading, writing, and inquiry become inevitable tools of survival.

Macedonia is becoming a cultural destination of the world. That is the form of an intelligent ability to survive in the global cultural cauldron in which the ancient

customs, traditions and values are being rapidly replaced or displaced by the powerful forces of a global culture.

The need for cultural maintenance and promotion in the case of Macedonia is a national agenda, a goal sought at various levels through government and non-government initiatives.

Key words: digitalization, literature, library, e-book

*A person who gets deculturalised
–loses his self-confidence. He suffers from
a sense of deprivation. For optimum performance, a person
must know it`s self and the world*

*Lee Kuan Yew, Prime Minister of Singapore, 1978,
(in Pennycook 1994: 247)*

Зачувувањето и презентирањето на културното и историското наследство, како и поттикнување на современото уметничко творештво е една од главните цели на стратегиите за развој на секоја културна институција во светот. Библиотеката, како дел од оваа мрежа на културни институции во кои се чува културното наследство и согласно насоките на идните културни процеси, ја усвојува обврската за заштита на пишаниот збор кој е неизоставен дел од културно наследство во државата.

Денес кога новите електронски средства покрај вообичаеното секојдневно комуницирање го менуваат и начинот на изразување, денес кога се смета дека компјутерската технологија и интернетот дефинитивно ќе покажат дека печатење на книги е излишно и дека електронската копија го означува крајот на печатената книга - ситуацијата е дијаметрално спротивна. Книгата и натаму трае, опстојува, а во светот и понатаму се прават големи „фараонски згради“ за нејзиниот комотен престој и во 21 век, но и во вековите кои ќе следат. Нивниот заеднички соживот со новите современи технологии не само што не згаснува, туку уште поинтензивно ја продолжува мистеријата и магијата на книгата и библиотеката и нивната вечна симбиоза.

Проценка е дека повеќе од 100 милиони книги се отпечатени откако Јохан Гутенберг ја откри подвижната лента во 15 век. Голем дел од оваа огромна литература сега се конвертира во дигитални книги и се преселени во светот на електронското издаваштво. * (www.cbc.ca/news/arts/books/story/.../f-google-digitization-books.htm)

Значителен напор е направен од голем број на универзитети и компании како што се Гугл и (до скоро) Мајкрософт, да ги дигитализираат содржините на

огромен број на книги. Оваа масовна дигитализација на литература во светот е овозможена преку договори направени со големите библиотеки ширум светот. Гугл достигна вкупна бројка од 1.000.000 скенирани и дигитализирани книги во почетокот на 2007 година. Дигиталното издаваштво до некој степен го заменува овој напор, бидејќи неодамна објавените книги се издаваат двојно во печатена и е-верзија, но огромното тело на литература сепак е печатено пред 2010 година, кога големите издавачи почнаа да ги произведуваат книгите директно во е-верзија. * (Coyle Karen, *Mass Digitization of Books*, Preprint. Published in the *Journal of Academic Librarianship*, v. 32, n. 6, www.kcoyle.net/jal-32-6.html)

Баварската државна библиотека е една од најважните и реномирани меѓународни истражувачки библиотеки во Европа и преку своето партнерство со Google им овозможи на читателите пристап до библиотечните ресурси, онлајн преку Google Book Search. Партнерството со Google Books Library Project овозможува да се пребаруваат повеќе од еден милион книги кои се без авторски права и кои се дигитализирани, и тоа од германските класици, па се до делата на браќата Грим и Гете.

Во друга спогодба, Мајкрософт склучи договори со Британската библиотека за масовна дигитализација на околу 100.000 книги. Во текот на 2006 година Мајкрософт скенираше околу 25 милиони страници од Британската библиотека. Во мај 2008 година, Мајкрософт објави дека е кон крај на проектот и дека се дигитализирани 750.000 книги и индексирани 80 милиони статии. * (www.massdigitization.com)

Следат нови проекти како оној со Universal Digital Library кој е иницијатива на Карнеги Мелон Универзитетот и голем број на (UDL) партнери од Кина, Индија и Египет кои се залагаа за масовна дигитализација на целокупното човечкото знаење, опфаќање на сите книги во дигитален формат и нивна достапност, бесплатно на интернет. Universal Digital Library се фокусира на дигитализацијата (како и чување на безбедно) на ретки и уникатни книги од целиот свет. Но ако се постави прашањето за авторските права на книгата, само 15 отсто од една книга е објавен на интернет – но затоа целата книга е скенирана и архивирана од Universal Digital Library.

Почетната цел на Universal Digital Library беше проектот - Библиотека на милион дигитализирани книги, чија цел беше масовно да се дигитализираат над еден милион книги за да се демонстрира feasibility – физибилити на Universal Digital Library. Ова е помалку од 1% од сите книги на сите јазици некогаш објавени. (Вкупниот број на различни наслови индексирани во WorldCat OCLC е околу 48 милиони). Бројката од 1.000.000 беше постигната во април 2007 година. До крајот на 2007 година повеќе од 1,5 милиони книги се дигитализирани. Споредна цел на проектот Библиотека на милион дигитализирани книги беше да ги поттикне другите истражувачи кои работат на подобрување на техниките за

скенирање, подобрување на оптичкото препознавање на знаци и подобрување на индексирање. Тоа значи дека една огромна машинерија е поврзана со процесот на дигитализација и тоа информатичко-технолошката, издаваштвото и библиотеките во светот. * (www.ulib.org)

Повеќето од библиотеките прават напори за да се постигне масовна дигитализација и се фокусирани на промовирање на знаењето и документите и нивна достапност - особено кога документите се од историско значење. Во моментот се чини дека читањето книги на лап-топ компјутери и сите нови технолошки чуда како IPED, MacBook, kindle, и сите тие преносни книги, за некои читателите е далеку помалку привлечен од основната форма која ја користи светот со векови - печатените книги. Јасно е дека дигиталното издаваштво е растечкиот тренд, така да повеќето печатени публикации имаат и онлајн изданија.

Може многу да се зборува за светските проекти за дигитализација на културното наследство почнувајќи од нашите простори. Тука е EUROPEANA - virtual European library, интернет портал кој дејствува како посредник на милиони книги, слики, филмови, музејски предмети и архивски податоци кои што биле дигитализирани ширум Европа.*(<http://www.europeana.eu/>) Повеќе од 2.000 институции од цела Европа придонесоа за Европеана, од големите меѓународни имиња како Британската библиотека и музејот Лувр, се до регионалните архиви и локалните музеи од секоја членка на Европската унија. Нивните собрани колекции овозможуваат на корисниците да го истражуваат културното и научното наследство на Европа од праисторијата до ден-денес.

Се поставува прашањето – Каде е македонското културно наследство – во овој мозаик од европски култури и истории. Одговорот е – сеуште во домашните ковчези и креденци, во долапите на страта мијачка куќа, во везот на невестинската кошула, во драпната на долнореканската невеста, во витрините на библиотеката.

Зачувување и промоција на културното наследство е еден од основните столба кои го поддржуваат концептот за развој на националната стратегија. Можеби Македонија не може да биде културен цин меѓу народите во 21 век, но таа може да претставува културен парадокс во форма на интелегентни способности да се преживее во глобалниот културен котел, во кој древните обичаи, традиции и вредности брзо се заменуваат или се разбиваат од страна на моќните, често невидливи сили на глобалната култура или движење кое често се нарекува - културен империјализам. Потребата за културно одржување и промоција е национална агенда, која дејствува на различни нивоа преку владини и не-владини иницијативи, со цел да се одржи континуитетот на живата традиција, кои помагаат да ја заштитиме својата култура од „пустошењата“ предизвикани од доаѓањето на светската култура која е фундаментално непријателски расположена кон националните идентитети, вредности и духовност. Од тука големата посветеност на

потребата да се спаси своето наследство и да се заштити од глобалните културни движења.

Усните и писмените канони на литературата претставуваат важен домен на културното наследство на една земја. Литературата со своите различни манифестации како поезија, фикција, драма, прозните форми, биографии и мемоари, го одразуваат духот на еден народ, неговиот карактер, неговите соништа и аспирации, неговите вредности и стандарди. Литературното богатство е моќен извор на културното знаење како и форум за културно изразување и размена, и затоа е поддршка во општата потрага по културното одржување. Со едноставни термини, книжевната традиција на една земја е одраз на нејзината култура. Постои разбирлив договор меѓу литературните толкувачи, дека книжевната уметност изразена во форма на поезија, проза, драматични композиции, балади, песни, мемоари, биографии, есеи и слично, во својата целост комуницира со културата. Без култура, нацијата станува емотивно, интелектуално и духовно стерилна и осиромашена. * (*Thinley, Dorji, 2007, Cultural Maintenance and Promotion: The Print Media's Role in Providing Space for Knowledge and Discourse, Quelle: 2007, Media and public culture: proceedings of the Second International Seminar on Bhutan Studies; http://archiv.ub.uni-heidelberg.de/savifadok/volltexte/2009/342/pdf/Cultural_Maintenance.pdf)*

Ако емотивното, интелектуалното и духовното здравје на луѓето се основа за доброто на нацијата, тогаш аргументот дека луѓето мора да продолжат да раскажуваат приказни, да ги пеат своите песни и балади, станува сосема легитимен. Литературата како носител на културните вредности влијае на начинот на кој луѓето размислуваат и се однесуваат, исто така, им помага на луѓето да го развиваат чувството за тоа кои се тие, каде припаѓаат, истовремено издигајќи го чувството за нацијата и единството. Всушност, литература помага да се изгради национална солидарност и траен идентитет.

Земјите со богата и голема литературна традиција често се оние кои го поставуваат трендот на развојот на литературни канони. Државите со богата книжевна традиција обично се почитуваат како културни и цивилизирани народи. Русија е познат по славата на Александар Пушкин и Лав Толстој исто колку што и од Спутник, Англија по Вилијам Шекспир и Џон Милтон колку што и од Исак Њутн и Стивен Хокинг, а Македонија по Марко Цепенков и браќата Миладиновци исто како и по Гоце Смилевски.

Одржување и промовирање на богатата македонска книжевна култура е главниот концепт на овој труд, бидејќи македонскиот јазик е јазикот на можности, на странични и вертикални движења во животот на македонскиот народ. Почетоците на македонската литература, литературните содржини на македонското богатство, кои се основа на проектот „Е-Книга“ на Градската библиотека „Браќа Миладиновци“ Скопје, обезбедуваат литературни материјали со кои, не само што се проширува знаењето за македонската литературна

традиција, туку ги претставува и социјалните и културните вредности кои со векови го градеа животот на македонската заедница.

Проектот „Е-Книга“ започна ентузијастички, со аматерски обиди, во 2007 година, кога група вработени во Библиотеката започнаа со дигитализирање на првите печатени изданија на македонски јазик, издадени после Втората светска војна во периодот од 1945 година. Тоа се примероци кои се сопственост на Библиотеката и се најчесто подарок на тогашните окружни библиотеки кои подоцна се здружиле во Градска библиотека. Тие се чуваат во посебни витрини и не се издаваат на корисниците на библиотеката, но затоа постои нивен дигитализиран запис и слободен пристап на веб страната на Библиотеката. Тоа се делата на Јован Бошковски - „Бегалци“ , „Мое село“ - Ванчо Николевски 1950 год., „Огинот“ - Венко Марковски 1945 год., „Песни“ - Блаже Конески 1953 год., „Тиквешки легенди“ - Лазо Каровски 1948 год., Гого Ивановски „За новата пролет“ 1946 год., Волче Наумчевски „Виорно знаме“ 1950 год., „За македонските работи“ од К.П.Мисирков, издание од 1946 год. Следен чекор беше дигитализацијата на „Зборникот на Димитар и Константин Миладинов“, „Песните“ на Кочо Рацин, драмите „Бегалка“, „Парите се отепувачка“, дела кои се обработуваат во програмата за основно и средно образование. Ако првата цел беше пристап до првите изданија печатени на македонски јазик, втората цел беше задоволување на потребите на нашите корисници. Понатаму следеше дигитализирање на првите романи од современата македонска литература, делата на Томе Арсовски, потоа поезијата на Гане Тодоровски, биографиите на македонските ликовни уметници, Никола Мартиновски, Младен Србиновски, Димитар Пандилов, Димо Тодоровски, Петре Гарката, Петар Хаџибошков. Овие наслови се достапни на интернет како и во форма е-книга и може да се користат во одделите во библиотеката. Проблемите со кои се соочивме беа многубројни, започнувајќи од методот на скенирање и опремата користена, преку програмите за обработка и објавување на интернет. Тука се и авторските права, потоа заштитата на првите примероци, можноста за дистрибуирање и слично. (<http://www.gbsk.mk/>)

Во витрините на Библиотеката има и 50-тина примероци пишувани на арапски јазик некаде од периодот на XVI и XVII век од времето на турското владеење кои сеуште не се проценети, дешифрирани; потоа и примероци од „Дон Кихот“ од 1872 печатена во Берлин, Езоп „Басни“ издадена 1566, собрани дела од Молиер печатена 1732, примерок од „Илијада“ на Хомер, печатено во Лондон 1787 год. Како дошле во Библиотеката е непознато, имено не е утврдена историската вредност, не се заштитени и конзервирани.

Овој труд има за цел да предизвика дискусија за улогата на медиумите во промовирањето на македонското литературно наследство, бидејќи медиумите служат како ефективен посредник меѓу постојаните ветрови на агресивната глобална култура и малата, ранлива македонска култура, како и одговорноста на

државата и културните институции за зачувување, заштита и промовирање на македонското културно наследство. Овој труд ќе покрене дискусија за потребата од културна одржливост во однос на книжевното наследство, дискусија базирана на анализа на дигиталните елементи во проектот „македонски богатство“ избрани од Градската библиотека „Браќа Миладиновци“ во Скопје. Бидејќи повеќето напори во масовната дигитализација на библиотеките се фокусирани на промовирање на знаење и документи и нивна широка достапни - особено кога документите се од историско значење, и нашите напори се насочени кон национална и историска промоција. Комерцијалниот пазар и можноста за продажба на дигитализирани книги неодамна почна да се шири драматично, а со тоа и се создава поголема можност за комерцијализација на македонското литературно наследство.

Државата, Р. Македонија мора да ја подржи улогата на медиумите во ширењето, ако не и генерирање на културните знаења и промовирање на културниот дискурс кој се движи кон писмените култури каде читањето и пишувањето се неизбежна алатки за преживување. Овој процес со текот на времето ќе има длабоко влијание врз јавното мислење и став, бидејќи Македонија сè повеќе се издига како културна дестинација во светот, пред сè во прикажување на светот - колку земјата е во состојба да го задржи своето наследство. Затоа, потребата за културно одржување и унапредување во случајот на Македонија е национална агенда на различни нивоа преку владини и невладини иницијативи. Градската библиотека „Браќа Миладиновци“ Скопје е културна институција која е дел од локалната и националната мрежа на културни институции кои го градат културниот идентитет на граѓаните на Република Македонија, културен идентитет кој го идентификуваа современите културни движења, изразени преку грижата за културното наследство, мултикултуралноста, интеркултурниот дијалог, културната разноликост и новите насоки на развој на културните содржини.

Заштитата на културното наследство во земјите од Европската Унија е главен приоритет и главна стратешка цел на секоја европска културна институција, а бидејќи Македонија е на патот на европеизацијата, безрезервно ја прифаќа главната стратешка цел – заштита на културното наследство, а Библиотеката како дел од оваа мрежа на културни институции ја усвојува обврската за заштита на пишаниот збор кој е неизоставен дел од културно наследство во државата. Затоа и заклучоците на овој труд наведуваат кон потребата за културна одржливост на концептот за промовирање на македонското литературно богатство и одредување на негово почесно место помеѓу македонската традиционална храна, облека, архитектура, со што ќе биде дел од „Македонија вечна“, „Истражи ја Македонија“, „Мојата чудесна земја Македонија“.

Dragica Popovska, Ph.D

Integration of the tangible and intangible cultural values for tourist purposes: a case study of Macedonian shrines

Abstract

The paper focuses on Macedonian shrines as places which have great potential to promote cultural/religious tourism and benefit both the tourist and community. My research has shown that into the small geographic areas throughout Macedonia, there are numerous shrines such as: sacred stones, sacred sources, trees and religious objects: churches and monasteries. Their existence in “one place” provides a lot of opportunities to contribute for “creating a positive image of destination”, for enriched tourist experience. Along with tangible values, these sites arouse the interest of locals and tourists with an original knowledge practices, beliefs, legends and so on.

Key words: Macedonian Shrines, culture, tourism.

Introduction

The Culture (according to UNESCO) is the whole complex of distinctive tangible and intangible values that characterize a society or a social group. This includes not only visual manifestations such as: architecture, art, landscape ... but also modes of life, value systems, traditions, and so on (Rautenbach)[1]. In recent years, around the world we can see the practice of emphasizing culture, especially intangible values of culture, to attract tourism.

Culture and cultural heritage are prominent resources in any society, especially in the field of tourism. They provide the authenticity of a particular destination, which is distinctive and different, compared to other destination.

Culture is an important precondition for the development of tourism, and tourism is an effective way of cultural valorization. Because of this, the culture is commercial “product” which is being offered to tourists seeking rest and experience. (Vrtiprah 2006:279-280)

Cultural tourism is focuses on the cultural attractions and activities as the main reasons for the trip. It is a generator of sustainable development because it allows places which are not only tourist, (with designed development strategies based on local cultural resources), to become interesting for tourists, but also for the locals. (Đukić-Dojčinović 2005:16)

The culture and cultural tourism are complex and many-sided phenomenon, so I will not deal with the explanations that refer to them. I will present some of the Macedonian shrines as places that possess the power to attract visitors, thanks to their tangible and intangible values. Because, in particular, cultural tourism is a search for

and a celebration of that which is unique and beautiful, representing our most valued inheritance.

1. *Macedonian Shrines*

Usually, the tourist attractions are concentrated in the cities, but it should be noted that local cultures have a good basis for creating an interesting tourist destination. Macedonian land abounds with places which are perceived as sacred.

The term *Macedonian Shrines* in this paper refers to “local” places that one way or another manifest holiness and are perceived as *sacred*. It consists of the following contents: the *natural monuments* and *religious objects*.

The concept of sacredness can be connected with most different natural objects: trees, groves, rocks, stones, caves, springs, etc. depending on the local natural conditions in the geographic area, and also with *churches and monasteries*. It should be noted that in human perception natural sacred places very often are closely related to the religious objects (Popovska 2012).

The sacred object (the stone and others) usually does not act as a separate subject in nature, but very often is fused together with objects or phenomena that have a fruitful function (it exists in correlation to the cult of water, cult of plants, and the cult of the Sun, Moon and Earth)[2]. Very often the natural sacred objects and religious objects (churches and chapels) are fusion elements in ritual activity associated with those places (Popovska 2012).

My research has shown that into the small geographic areas throughout Macedonia, there are numerous shrines such as: sacred stones, water sources, trees and churches and monasteries. Their existence in “one place” provides a lot of opportunities to contribute for “creating a positive image of destination”, for enriched tourist experience.

In this paper I present some of the shrines located in the southern part of the Veles area, such as: Crn Kamen (Black Stone), Monastery of St. Dimitrija and sacred water sources, today named Church of St. Petka. The paper focuses more on intangible cultural values of these places, because usually they receive less attention.

Crn Kamen (Black Stone)

Crn Kamen (Black Stone) is situated on a high, isolated spot. Just be up, in a religious sense, is to be filled with holiness (Shevalie 2005:682). The only way to reach it is on foot. According to collected material, there is the belief that reaching the stone is an expression of human effort to get closer to the “divine”, closer to desire (Popovska 2012:98)

This stone represents a black rock which rises high and waters run down it like a waterfall. The external appearance of the stone was crucial in receiving the epithet

“sacred”. Along with the image of the stone, in the community there is a story that conveyed the “content” of the stone as a medium (Popovska 2009:17).

There is an interesting legend about Crn Kamen (Black Stone). Its occurrence is associated with the death of twelve priests who were killed by Turks. Their shed blood, according to legend, is the reason for the black color of the stone and marks its holiness. If we pay attention to its appointment, we will see that the color of this stone is distinct from others in the immediate vicinity, which probably attracted the attention of archaic man. The story shows that under Christianity the stone received different religious value.

Observation of the stone as a religious object, gives its form a special energy. If we assume that the unclear shape is giving a picture of the original chaos (Shevalie 2005:937), this perception of the shape of the stone marks the end of the chaos and establishes an organised picture of its existence (Popovska 2012a:107).

Crn Kamen, according to folk beliefs has capability: to provide offspring, to protect health and to predict: whether the individual’s desire will be fulfilled.[3] The time functioning of this stone is St. Georges Day (May 6th) and every Thursday until St. Spas.

According to folk beliefs, communication with this stone can be achieved by: passing through the place where water falls down from the rock (three times). After the third circle, the visitor should take a pebble from the ground, and it should be carried for a year. After one year, a pebble should be returned to the same place. It is good for visitors to be wet after they pass under the water falls. By spraying with water, the stone in magical way, affects people. It has belief that if the visitor is wet, his/her desire will be fulfilled. If he is not wet, the desire will not be fulfilled. According to belief, dry visitors are “sinful” people and the water “ran” from them (Popovska 2009).

The immediate area of this stone also exudes holiness. It is comprised of trees, mainly figs where people attach parts of their clothing in the belief that they are going to be healed this way (Popovska 2012).

As gratitude of healing, or baby born, the visitor responds with giving gifts to the nearby monastery of St. Dimitrija.

Monastery of St. Dimitrija

It is assumed that the church dates from a long time ago. In the period from the 14th century until 1885 the church was under the ground. According to legend, the Saint appeared in a man’s dream and showed the place where the monastery was underground. So, on the initiative of this man, whose grave is located at the entrance of the monastery, it was unearthed and renewed. During the unearthing of the monastery, monument stone slab has been discovered dating from 14th centuries.[4]

It is tradition to visit the monastery on the East Friday-Balaklija. It is a first Friday after Easter. It is a holiday that is dedicated to the Virgin Mary/Bogorodica, whose oldest icon is located in the monastery. The belief tells that Bogorodica washed the wounds of Jesus. Therefore this day people visit the springs, wash the eyes and face, or three times by itself transferring water from the springs.[5]

Sacred Water Spring/Church of St. Petka

In the past, the source was called: Petočna Voda/the Friday Water. People from the surrounding area come here to wash and drink from the water. Make the request to the spring, is almost always accompanied by leaving coins as a pleading sacrifice on it.

It is believed that the water is capable to heal head pain and to cure eye diseases. It is perceived as sacred by the Christian and Muslim.

At first, water drained from the rock. Later by private funding a fountain has been built, and it is called St. Petka. It is interesting to note that during the construction of the fountain, coins were found, from different historical periods. First chapel was built here, and today, in this place there is a church of St. Petka, in whose interior is the natural source (Grozdanovski 2006).[6]

In the vicinity of this source, according to Grozdanovski, there is a tree, with the shape of the letter S. It is believed that it has magical power. According to folk beliefs, everyone who will circle around it, three times, will be lucky and his/her desire will be fulfilled (Grozdanovski 2006).

Presented shrines in the area, are only a small part of what this geographic region possesses as a manifestation of "holiness". In the south part of the Veles area the visitors can also find several other churches: Church of St Nicholas/Nikola, Church of St. Nedela in which vicinity there is also the stone with opening through it,[7] then the Chapel of St. Ana and so on.

2. Macedonian Shrines and tourism

Shrines represent specific physical attributes of the destination, the material form of cultural values: appearance or sacral architecture, art, icons and landscape.

On the basis of these values is created the image of the destination, ie, elements that make the difference in terms of other potentially competitive destinations. It is about original knowledge practices, beliefs, legends, and so on, associated with shrines or their immediate area. Those are expressions of Macedonian culture that is transmitted across generations and shaped anew as each generation innovates. They are preserved because of their intrinsic value to the community.

Visit to the shrines not only provides contrast from the everyday life, the opportunity for distraction, but also an opportunity to come closer to the sacred,

consumption of the sanctity of the place through direct participation in ritual activities. "The nature of the experience which a sacred site offers to its visitors is highly complex; being both intangible and including such elements such as nostalgia, a closeness to God, 'atmosphere' and the gaining of spiritual merit, on which it is impossible to put a monetary value" (Shackley 2005, 34).

Although it is not possible to attribute one motive to all tourists, it seems that all of them look for some form of contrast with the everyday. For tourists, the desire to travel is the desire, to experience something unfamiliar, something different.

The practices which are performed in these places are also tourist value that attracts potential tourists - participants and tourists-observers. The idea to have the magical powers to procreate an offspring or help provide a cure is a strong basis for this event to have a unique identity.[8] Certainly, it is not always "the cure" or the search from same kind of religious experience, the motivation of traveling to such places. There are cases when sacred places are visited as a way to attend to "unusual" events.

The analysis show that although the whole area is reach with cultural/religious values, in general it is not utilized enough to promote tourism to the country. Very often the natural sacred places are unmarked and undistinguished by the tourist operators, although they are a "uniquely" category of culture.

The situation is somewhat different with the religious objects, or with the "natural" objects that function within them. Religious events are organized during religious holidays. There are places where visitors come for pray and get some rest.[9] Within the monasteries complex usually there are organized fairs in which different products are offers: food, souvenirs and other things for sale.

In terms of location, it is about places that are large enough to receive many visitors. On the other hand, the existence of multiple cultural-tourist attraction in "one place" allows saving time, money and so on, for potential tourists.

To encourage the interest of tourists to Macedonian Shrines as cultural attractions, the local communities should to take a number of actions, using the sanctity of these places to develop tourism.[10] I will not deal with what they need to take, but I will just point out that the tangible and intangible cultural values of the Macedonian Shrines are a good base to create sustainable tourism.

Culture is always interesting, but the key is to revive and activate its potential. It is not enough that these resources exist, but they must be made accessible, appealable and attractable to potential tourists (Demonja 2011: 182).

Originality, diversity and abundance of such cultural resources determine the level of quality of tourist attraction, which increases the value of the overall tourist offer of each destination and country (Vrtiprah 2006:284). Macedonian shrines with their tangible and intangible cultural values, would create a wonderful cultural experience for the tourist visiting the country.

Conclusion

As we can see from what was previously presented, into the small geographic areas throughout Macedonia, there are numerous shrines such as: sacred stones, water springs, trees, and churches and monasteries.

Although, these sites attract a lot of visitors, the tourist potential of Macedonian shrines is not used enough. They are always interesting, but the key is to activate their potential. Increased activities of the local communities and monasteries will allow shrines as cultural/religious values to become desirable tourist attractions. Their existence in "one place" provides a lot of opportunities to contribute for "creating a positive image of destination".

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Endnotes:

[1] According to UNESCO... The above reflects the separation of culture and cultural heritage into both movable and immovable forms. This report focuses primarily on culture's immovable forms, recognizing that the "cultural landscape" includes expressions of traditions and lifestyles that must be taken into consideration when looking at effective ways of safeguarding a community's cultural heritage.

[2] Edmund Leach said that the symbols do not have meanings in isolation, but only in relation to other symbols in the environment that determine their meaning (in Žikić 1997:25).

[3] More about healing capabilities of the sacred stones see: Popovska 2012.

[4] "Manastir Sv. Dimitrija-Veles", Makedonska nacija, Wednesday, July, 13th. 2011 <http://www.mn.mk/kultura/4501>

[5] More about this monastery on: <http://www.mn.mk/kultura/4501>

[6] More on: <http://star.vecer.com.mk/tekst.asp?tid=13340>

[7] About this stone and its healing capabilities, ritual practices... see more in Popovska 2012:72.

[8] They are still leaving tradition in Macedonia. The sacral character of these places has accepted by members of different cultural and religious groups. The research has shown that many traces of paganism are incorporated into Christianity and as such practiced by Christians but also by Muslims. See more in Popovska 2012a.

[9] Some monasteries develop tourism, by offering sleeping facilities and a kitchen with its own food, from one's own garden. Monastery usually organize christenings, weddings etc.

[10] The potential of Govedarov Kamen (Stockman's Stone) in the area of Ovce Pole is used by the local community to develop tourism. The money collected from its activities (organizes the entire "event", set directions...) is used as the funds for the construction of the church, by the locals.

Ermela Broci, PhD Researcher

The “authenticity” of traditions and tourism

Abstract

Recently, authenticity is used as an analytic category to distinguish “the truth”; the authentic traditions from “the false”. This article aims to present some studies on the material culture, researchers’ different points of view concerning authenticity and authentic. The notion of authenticity is in the center of the attention of the touristic phenomenon analyses, usually used to criticize the touristic activities, to justify its usage. Further, in this article, it is as well presented a classification into two groups of tourist.

Key words: authentic, authenticity, tourist, material culture

“I would like to live in the real travel time,
when provided with all its splendor a
show still unspoiled and authentic”[1]

Claude Lévi-Strauss

The studies regarding the material culture include many disciplines, as archaeology, history, cultural anthropology etc. Recently, this definition is widely used in the cultural anthropology. The scholars through the material culture have the attention to show “the visible” aspects of a culture, as the objects of everyday use, means and tools of manufacturing activities. Its traditional meaning includes the material object in every material cultural environment[2]

The notion of material culture has distanced itself from the concept of culture, bringing attention to the symbolic aspects of people, products and tools production activities, as well as different types of techniques, materials and concrete objects of the society.

The study of material culture emphasizes the individuality; examines facts repeated day after day by a shared and transmitted knowledge as “tradition” from one generation to another, or between groups of the same generation, therefore, do not have to deal with unique and individual events.[3] Furthermore, it should be taken into consideration that the study of material culture can not ignore the fact that every human action is on the nature, the elements of nature are as well transformed to produce food, utensils, clothing, shelter.

The term “material culture” was used for the first time by the scholars of Marxist East Europe, who wished to be referring to all knowledge and practices related with the human being behavior and material needs. The debate raised in 1953 by the Institute for the Study of the History of Material Culture in Varsava together with the

scholars of Western Europe, was about the issue if the material culture might be understood as an autonomous discipline. In this debate was come into view the idea of defining the material culture (by Witold Kula), as the history of means and methods used in the production and consumption of the objects of material culture, which is different from the economic history and the history of science and technology[4].

However, recently, the studies of material cultures are focused on the functions of objects and not on their creation. This does not diminish the importance of the handmade. Researchers are trying not to study how the object is produced, but they are focusing on how the object is being used. The concept of “use” includes a wide range of terms. The influence of the market in the object, as buying and how an object can act in different from other groups, as it actually operates in a daily context and finally its reuse. The objects of traditional life have taken the special role becoming symbols of identity, while other objects of traditional culture that stimulate new interest, have a very different resonance. Their value exceeds that of the image.

Their production requires to repeat knowledge and old gestures. Nowadays, the market requires the authentic object, it is considered unspoiled, original, true, and common. Its existence is not new, but probably it has never been as it was required and claimed. Many stores presents goods as handmade, following the traditional examples. A salesman at a store in Shkoder describes his carpets as authentic. But, is the customer aware of the regional characteristics of these carpets. Referring to this, we are never sure what is behind these “handmade” works, that is, which part of the object is handmade, or how many new elements were introduced. Labeling, expert’s lectures and putting on stage the products for example: have a variable contribution to the effectiveness of the authentic process. This process is a technical communication operated itself by the professionals who want their products to be perceived as authentic.

Also a local population may put on traditional costumes for when tourists arrive and in this case we do not call this authentic; the locals convert themselves into a tourist attraction. But, if tourists still feel they have some sort of authentic experience, we may call this dressing up symbol related authenticity. However, if the locals wear these dresses anyway, with or without the tourists, obviously we can call this object related authenticity and even part of a heritage. For example In north of Albania, in Dukagjin people dress as they have always done with or without tourists around; it is part of their cultural heritage

The desire for authenticity

Since the beginning of massive production and the increase of the cultural materials of the XX century, the attention was concentrated to the maintenance of the pre-industrial heritage. This approach aimed to present the importance of the originality with as few interruptions as possible. In fact, the practices of maintenance

highlight the importance of the recognition of something from all the phases of historical development of many types of the assets of the cultural heritage.

The idea of the authenticity is becoming important in the assessment process of an object. Art works, rare books and other examples of the cultural materials are subjects of various evaluations that are considered as available. The most important aim relating the authenticity is that every change should be registered before and after intervention into the object.

What is authenticity?

Authenticity is perhaps the only space that influence in the management of the cultural heritage and in the plans of its preservation. The debate on this issue includes a wide range of opinions. It is a concept interpreted in some ways. Its meaning differs from one visitor to another, from a society to another. The usage of the term “authenticity” or “authentic” expresses a true, sincere state or an original element in the historic context.

According to the Charter of Venice “on the cultural heritage’ an authentic object should represent a message from the past, remaining nowadays as a live testimony of the ancient traditions [5] (ICOMOS) and divides into two aspects::

1. The importance of some cultural objects, that go beyond historical values and outer for the community.
2. Their placement opposite the cultural identity.

According to Trilling, the original usage was in the museum, where persons expert in such matters test whether objects of art are what they appear to be or are claimed to be, and therefore worth the price that is asked for them*or, if this has already been paid, worth the admiration they are being given (1972:93)[6].

The author Ian Yeoman includes the below definitions in the determination of the term “authenticity”[7]:

The ethic. Originality is based on the principles of community participation, sustainable development and ethical consumption.

Natural. Tourism should be a natural and pure fact. Products of “natural” tourism are closely related to the destination and its features.

Honesty. Do not try to convince others believe a product as true when it is not.

Simplicity. An authentic experience should be simple to be credible

Beauty. An authentic destination possesses a beauty that is unique. It is a magnificent view or for a moment, which may not be copied or is lived somewhere else, because it belongs to the place where it happens.

Roots. Originality refers to a past - rooted in the destination.

Human. An authentic experience should be human, living, people-oriented, favoring real contacts with the local population.

However, interpretations are numerous and almost infinite. Authenticity is a term grown ambiguous from varied usages and contexts (Golomb 1995:7).[8] The interpretation of the word “authenticity” depends on traveler education and his cultural baggage, for eg; a person well informed about the country that will visit will have the advantage to distinguish between an authentic and unauthentic experience. An object is authentic if there is conformity between “the object that appears” (from the paper) and reference.[9] Thus, the authentic is frequently associated with the original, the natural, terrain, by tradition, honesty, sincerity and symbolism of the past. Authenticity’s signs are often required in the daily lives of consumers. Thus, recently a lot of interest is shown from various customers for objects derived by the traditional models.

So, the authentic might be requested in two versions:

On one hand, the authentic as unique, historical, that it comes to what is preserved and presented as such by not intervening by time, modernity etc.. This side represents what is called “a relic of the past”. Also, it may be a marker in the urban landscape, that resists to the capitalist modernity. This is required by the tourists who are looking for a particular object, authentic, different from other objects and representing the country they are visiting.

On the other hand, it is required the authentic that emphasizes the forced uniformity towards modernity, development, etc., including here the revenues arising from this process (ie, economically).

According to Fainstein and Gladstone, tourism is responsible for the distortion of local cultures, it is the “image on reality, historical photos on the true story, the false on the Original”[10]. According to Brunel, the tourism industry has been transformed into a scenic planet. “Tour operators know how to make the world as a dream, how to generate a need, to provide a product, a basic of the capitalism incomes.” [11] As said by Harvey, the production of a mythical past is used to produce local identity elements, but it is as well a source of profit[12].

Other authors, in a somewhat similar perspective, have studied the perception of tourists[13]. This is an interesting research strategy, but it does not solve the problem of why tourists were introduced such a similar thing. In this second viewpoint, the tourist is then presented as constantly deceived, who does not see the consistency in which it is immersed, where it is himself the victim.

Cohen, who is familiar with the problem of authenticity, has compared the tourism with a game, that “is deeply rooted in reality, but for its success is used a large dose of imagination, by the “actors” for “the spectators”. Voluntary, although unconsciously, they (the audience) participate in this game with “if”, claiming that it is

a real product (authentic), although they ultimately are not at all convinced of its authenticity.[14]

So, on one hand there is a desire for the truth and, on the other hand, a thirst to enjoy authentic request and to integrate it into a marketing strategy.

Which is the relation to tourism, which, on the one hand promotes real experiences and, in turn, requires to co-modify them, turning into consumables?

Often used to criticize the tourist activities, to justify their practice, the notion of authenticity is the focus of analysis of the touristic phenomenon. Two assumptions, although seemingly contradictory, are central to the relationship of tourism with the authenticity: firstly, tourism will be an entirely artificial activity, modern and, secondly, the request for the authentic will be part of the main theme of the journey of postmodern human.

Tourist may look for authentic experiences but may not seek to face the reality. The discussion relating different views of authenticity, leads to another viewpoint, that of visitor and tourist. Usually, people who experience a cultural attraction for the first time, are surrounded by superficial values or authenticity. Even when little is known or understood from the object, the visitor feels something from the history, or a trace that makes him nostalgic (Sharples). This has often led to the argument that objects could go towards total transformation and maintain their authenticity, to which some of the tourists are concerned. The idea of authenticity is relative, understanding this strategy as a compromise, in order to increase its values by preserving the original as a whole.

Boorstin (1964) and McCannell (1973, 1976) are considered as precursors of reflection on authenticity in tourism. According to Boorstin, modern tourism intentionally requires unauthentic experiences, called pseudo-events as part of a superficially home living. This attraction was built in order to attract mass tourism[15]. According to McCannell, if authenticity is located in the touristic sites is liked by tourists, is simply invented. [16]

Authenticity can be explained as a kind of compensating process, through which the foreign visitor requires more authentic existence during a holiday abroad. Another author, Nash, in the discussion-analysis of tourists, poses the question in this manner: these people may require more or less the authenticity in their tourism, according to how they are alienated from the social conditions in which they live[17]. Urry has a view that differs from Boorstin and Nash. He rejects the idea of searching for authenticity as the primary motivating factor for tourists (although acknowledging that this may be important). He continues with a further comment about the basis for the organization of tourism as a key feature which seems to be a difference between normal residence / work and travel experience, because there is a sense in contrast to everyday experiences [18].

Conclusions

However, today must be faced with a world where everything is reproduced or processed. Although for a long time has been considered as a central feature, which means, as the original attribute of an object or a subject, the notion of authenticity today takes the values of a conceptual construction. The idea of authenticity is no longer based on the object, but to the presentation made him.

The arrival of Modernism and Industrialism have changed the relationship between individuals and their environment (physical and cultural), creating in them a form of alienation. (Handler, 1986). If modern Western societies symbolizes, non-Western societies become, for many people, the representation of a pre-modern world. Thus, tourism is looking for authenticity in the countries of the so-called "traditional society" little or not at all "contaminated" by the industrialization and modernization

Regarding the Albanian reality, it should be noted that it is too late, if that is thought to be found the intact, the original of the region or national characteristics, trying to be fabricated an intact group, in fact it is only damaged the image of a tradition. Given that tourism is often the largest industry in the world, it is often supplied with scenes created under the column of heritage. New directions in the study of material culture will find that we are all cultural tourists in search for links between design and value, the world's tourist informant reflects our work and that of researchers[19].

The nowadays researchers are introduced in the business of documenting of newer objects trends, trying to determine what would be the best selling. New icon objects will be required, in the efforts to restore the lost meaning. In this effort, we have the moral responsibility as researchers to ensure the survival of the makers of objects, recognizing that the authentic object can be an object of postmodern fantasy and also a historical fact.

The questions that might be raised: what is it marketed and what is it considered as the authentic of the country? What do the customers want? What is required? Will the tourism lead the Albanian society towards the transformation of the national culture, or simply continue the "other countries", as Handler says; countries looking for tourism?

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NGOs in research, protection and promotion of historical and cultural heritage in
Azerbaijan

Abstract

Historical and cultural heritage of Azerbaijan is very rich and distinctive. After the Soviet Union, non-governmental organizations have been functioning as far as state bodies in cultural and scientific terms of Azerbaijan. Last few years NGOs like MIRAS Social Organization in Support of Studying of Cultural Heritage supports conduct of archaeological excavations, conservation and restoration of the revealed construction ruins and finds in medieval Agsu town, SEBA (Seoul-Baku) Azerbaijan-Korean Cultural Exchange Association -Antique and medieval Gabala town, Regional Development Public Union in medieval Shamkir town in the line of research, protection and promotion of historical and cultural heritage. These organizations demonstrate the finds and their photos and copies inside and outside the country; publish books and journals; arrange conferences and seminars on the excavations and cultural activities; hold international and local symposiums and conferences on subjects Eastern culture, cultural heritage of Turkic world; organize archaeological tours and camps to the excavation sites. These cultural activities implemented together with local and international scientific institutions attract attention of wide community.

Keywords: NGO, cultural heritage, Azerbaijan, MIRAS

Gala Historical-Ethnographical Reservation was created in a historical part of Gala Settlement under the Order of Cabinet of Ministers of the Azerbaijan Republic in 1988 and covers 156 hectare. There are 215 architectural and archaeological monuments in Gala Village. The environment which is dated back to 3rd millenium B.C. is preserved here.

There are several architectural monuments - 5 mosques, 3 bath-houses, nearly 177 houses, agricultural buildings, sepulchers, tombs, kurgans, remnants of castle, etc.-of historical importance in Gala which belong to the period between 3rd millenium B.C. and 20th century.

Gala Village with its history of five thousands years old have several districts. From those, Tarakama, Balaverdi, Haji Ramazan, Chambarakand are preserved today. According to historical data, a great caravan road passed through the area of Gala Village till 14th century.

“Open Air Archaeological Ethnographical Museum Complex” was created in the territory of Gala Historical-Ethnographical Reservation. Official opening ceremony of the complex. Presently renovation work is on going there with the support of Haydar Aliyev Foundation. This complex develops as an irreplaceable museum reflected local

history along with a resort zone. Kurgans, houses and other architectural monuments belonging to 3rd-2nd millennium B.C., are set as their originals in this area. A wonderful environment was created to observe the pearls of Azerbaijani history in this museum complex which has a territory of 1.2 hectares.

Antique town of Gabala. Gabala played significant role in economic, political and cultural life of the country from 4th century B.C., and which name is recalled in written sources since A.D. 1st century was the first capital town of Albania. Main residence of Albanian rulers had located there. Gabala the name of which is mentioned as "Kabalaka" and "Khabala" in works of author Pliny the Elder of the 1st century and 2nd century author Claudius Ptolemy is recalled frequently in the first Middle Ages and middle ages sources.

Town of Gabala consists of three main parts known as Gala, Selbir and Chaggally. It was proved that, intensive urban life existed in Chaggally (50 hectare space) which is situated amongst Garachay and Gochalan Rivers as a result of the explorations from 4th century B.C. till late 1st century A.D. It was defined that a rich cultural layer of several meter thickness belonged to 1st-10th centuries existed in Selbir part of the town (about 13-hectare space) and 1st-17th century in Gala (about 12-hectare space).

At least 4 expeditions worked every year in Gabala in 70-80s of 20th century. Since 1990 activity of that Expedition stopped and only after 18-year interval, i.e. 2008 Gabala Archaeological Expedition of two groups of NASA Institute of Archaeology and Ethnography launched explorations in antique and medieval areas of the town again with support of Azerbaijan-Korean Cultural Exchange Association (SEBA). Gabala Expedition functions since 2009 with international content. In initiative of SEBA Korean archaeologists have been carrying out successful explorative work in Selbir for 3 years. A part of the ancient fortress walls revealed in the area of Selbir was covered up in initiative and organization of SEBA and urgent conservation work implemented inside that. Presently a museum exhibition and archaeological base are constructed in Gabala History and Culture Reserve.

Medieval Shamkir town. Written sources deal with Shamkir as a town in the period of conquests of Moslem countries. Shamkir town situated on Silk Way grew progressive at the second half of 9th century and 10th century; turned into significant handicraft and trade centre. Shamkir town became flourished in 11-12th century.

Development harmony of Shamkir town was spoilt by Mongolian conquest. Mongolians seized the town after 1235 persistent fight committed large massacre there and put the population to the sword. After this event the town regressed and could not come to itself.

The ruins of medieval Shamkir town are located on left bank of Shamkirchay and in the north of Mukhtariyye Village of Shamkir region. The description of the monument proves its possessing all features specific for flat medieval cities.

Topographic plan of the town taken in 2007 admits to determine the design structure of town like square.

Large-scale archaeological excavations in medieval Shamkir town are implemented as a joint project of NASA Institute of Archaeology and Ethnography, Regions Development Social Organization and Ministry of Culture and Tourism of the Azerbaijan Republic.

Architecture and construction domains entered high development stage in Medieval Shamkir town. As a result of archaeological excavations too much construction rests, as well as engineering devices of fortifications, rests of civil edifices and town renovation were displayed. The finds revealed from the archaeological excavations are of various kinds: labour tools, guns, iron, metal products, ceramics, glass products, bone and stone products, decor items and coins.

Archaeological excavations conducted in Shamkir town become important with achievement of new information on different stages of the town development; its defense system; dwelling houses and public buildings and home and economy of the residents. Shamkir Archaeological Expedition is being implemented conservation work in the edifices with high-threat of collapse.

Medieval Aghsu town. MIRAS Social Organization in Support of Studying of Cultural Heritage was founded in January 2010 with the purpose to increase public activity in the line of study, protection and propagation of our cultural heritage monuments. The Organization implements the following duties to gain its purposes: to assist to fulfillment of scientific-research work on study of cultural heritage; to assist to research and popularization of our national and moral values; to assist to repair and restoration of historical monuments and other objects; to study our forgotten traditions and deliver to next generation.

A very seriously resonated project of the Organization not only in cultural life of Azerbaijan, but also particularly, in scientific world was the project of archaeological research and conservation of Medieval Aghsu town in 2010. In initiative and with fully financial support of "MIRAS", a joint expedition of NASA Institute of Archaeology and Ethnography and National Museum of History of Azerbaijan, Aghsu Archaeological Expedition displayed materials assume extremely very great scientific importance in the terms of not only displaying new pages of Aghsu town history, but also determining topographic peculiarities of last medieval towns in whole Azerbaijan and South Caucasus; studying the situation of different fields of urban life; following progressive and regressive inclinations observed in separate handicraft fields; investigating social and moral level of the urban population, and trade and cultural relations of Azerbaijani cities with various countries and cities of the world.

The second considerable direction of the work conducted in Aghsu in "MIRAS" initiative includes applying the most various propagative methods of the revealed historical and cultural memories and bringing them into the community's notice.

“MIRAS” Journal serves such great significant and charitable purpose. The Organization has the following web-sites: <http://miras.az>; <http://archaeotourism.az>; <http://agsuexpedition.org>.

Some cemeteries of Middle Ages are fixed near Agsu and outside the town. During 2011 explorations main and breast stones of the graves are cleaned in the cemeteries in north, east and west parts of the town and primary conservation launched. Over 200 tombstones are explored.

A large group of the uncovered subsidiary edifices contain of storehouses and artisan workshops. Let's recall that parallel with this type of building edifices, numerous artifacts uncovered there prove existence of workshops there, specialized over these or other handicraft fields. For instance, hearth-bellows, sharp metal items, tweezers, fire-irons and casts or half-finished copper products, as well as many industrial hollows revealed in the third site report on mainly production of brazier. Colourful delicate metal product was manufactured by cast method in various-form and various-size stone and metal moulds uncovered during the explorations. Usage of such moulds proves naturally high qualification of production and its mass scale. Many iron ingots and slags were encountered in the explored area. To recall, there are hundreds of finds of this kind, i.e. smith workshops functioned for a long time, incessant in the finds location.

21 silver coins are included in total to the treasure. They were found as disseminated in south part of store-ice house. Treasure of golden coins disseminated next to one another was uncovered upon next excavations on 22 June, 2012. The site being cleansed from the rabbleness accurately under the scientific staff's control and taken photos, the coins were drawn up a report on-site by the expedition board and taken. Total number of the coins is 37. One of them was minted in 1781, the other- 1786, three coins- 1787, the other one 1796, the rest 31 units were minted in 1800. All displayed golden coins are almost in good condition. It is notable that, the coins of this treasure are Holland trade gold ducat. Alloy of coins 986, diameter-21,8 mm, thickness-1,3 mm, weight legal 3,49 gms, shape-round, edge-milled and surface-minted. Analogous coin paradigms spread widely in various world countries in 18th country. According to the experts, in that period Holland gold ducats were the same significance of current US Dollars. The Expedition board continues Agsu treasure explorations.

Agsu was the largest town of Azerbaijan for the number of population in XVIII century. The castle built by Nadir shah Afshar nearby Agsu village in May 1735 was a considerable residence in this area for a long time. The rulers appointed by Nadir shah and Shirvan khans had a seat in that castle. Agsu castle was a centre of uprisings by Shirvan noblemen against Nadir shah. Haji Chalabi khan, and Muhammadhasan khan from Shaki, Husseinali khan, Fatali khan and Sheikhali khan from Guba, vicegerents of Aga Muhammad shah Mustafa khan Develi and Aligulu khan, Russian warlord count

Valeryan Zubov, and Naibussaltana Abbas Mirza attacked, sieged this castle, some invaded, while some returned back. Famous travellers of XVIII century Samuel Gmelin, Bieberstein, Bronevski and others wrote about this castle. Plague was spread twice in Agsu and many people died as a result of it. Handicraft, trade and culture widely developed in Agsu during the rule of Shirvan khans.

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Pictures:

Agsu



Picture 1.



Picture 2.



Picture 3.



Picture 4.



Picture 5.



Picture 6.



Picture 7.



Picture 8.

Gabala:



Gala:



Shemkir



Picture 1.



Picture 2.

Valbona Kalo (Shengjegji) Ph.D. researcher, Esmeralda Hidri Ph.D. researcher

Seeing Albania through Konica's eyes

(The way how the literary writing makes known the plurality of the essential aspects of a country.)

Abstract

The introduction of distant foreign countries is usually made through reading, as the fastest way which provides geographically distant countries by making them recognized for the reader. Taking it from here, the power of scripts which are started and fulfilled promoted by the desire to bring closer a forgotten civilization, who pushed no more from the anthemist goals of the preceding period, would make a picture of a wonderfully diverse, a lot discussed of, country.

We will try to investigate exactly into Konica's writings, the real Albania of those years, the country with a rugged view and with a lot of corrupted politicians, populated by clean blood people who continued to live in nature until the end of the XIX century but who had not a single idea that their language could and should be written, where the multiple religions lived together in a silent and dominant war, trying to understand also the way how these writings introduced to the world a place with all its diversity.

So in "Albania, the rock garden of Southeastern Europe and other essays" book (Boston 1957) Konica aims and gives the American reader a small encyclopedia, a mosaic of Albanians history, culture, ethnographic features and psychology across two sides of the truth.

It's difficult to find a masterpiece of this kind, that within the limit of the essay (as a kind) to give such a rich information, in such a broad spectrum and to introduce it in a convincing way for the foreign reader.

Key words: *Albanian culture, the cultural writing, anthropology, critical history etc.*

Paper body

"To fulfill an interdisciplinary work isn't sufficient to choose a subject and to summarize two or three sciences about it. Interdisciplinarity consists in the creation of a new object, which doesn't belong to anybody."

This determination of the structuralist theorist, R.Barthes highlights the undetermined limits that characterize the relations between different kinds of texts, whether they are with referential or aesthetic functions.

The topic of this researched article concentrates his determined object, in that kind of text or writing, organized in that manner from the author, through the combination of informative-presentative, descriptive, argumentative and narrative

elements, as much as it exceeds the capacity, which refers to an authentic aesthetic writing, making this work very specific and original in its kind.

It is about the book of the Albanian writer and erudite, the great Faik Konica, "Albania, the rock garden Southeastern Europa and other essays", which he writes in English language, according to the order of Robert Mc. Bridge and Company in 1935.

"We are very interested to publish a modern history of Albania with a popularized character, where is particularly highlighted the progress done from this country after the war. We know that your country isn't ever treated like it should in the English literature. Even those few notes that exists in English are very old and their times have passed." (Panariti, 1957)

This 'postume' work, which will be published after the death of Konica, in 1957, in Boston, while in the Albanian language will be published only in 1997, is the best testimony of the unclear (vague) limits that exist between the anthropologic writing, which has as an object the human world, watched in some aspects: ethnic, historical, social, linguistic, publicistic.

There is no doubt that the work 'Albania: the rock garden Southeastern Europa' is the most complicated creation of Konica, as for it belongs to the characterization and the typology of its kind. The combination of the publicistic elements, of scientific analysis, combined with those of imagination and literary figuration, give to this work, mostly, particularly in the formal aspect, the aesthetic form.

Konica, in the role of anthropologist, will leave the privileged place to the text, from where, he will convey and make real, making the "other's" experience controversial, as Albanian people result to the remote American readers, of 1935-1939 years, of whom, the author heads this work.

The recognition, geographically, of the remote and foreign places is often made possible through the reading, as a fast way or the only way (in some cases). From this aim it is urged the Albanian's philologist desire, to bring closer to the foreign reader, miraculously, the photo of a very controversial and diverse country, to a 'forgotten' and simultaneously alive civilization.

This mission, more than any other Albanian writer, Konica completes it with success, especially due to the advanced studies and researches, that he had made in the London's library archives and in the other European cities, in the basis of which he had discovered and published worldwide the red flag with the black eagle vulture of Scanderbeg from the Latin history of Marin Barleti. (Noli, 2001)

The biggest value of Konica's erudition stands in the fact of his placement in the service of Albanian culture, to testify not only to Albanians but to the civilized world the antiquity, Albanian values, that often happened in tragic age-long

crossroads, which were left aside and deformed or were misused according to anti-albanian interests.

The aesthetic summary "Albania: the rock garden of Southeastern Europa and other essays" even in the structural point of view, is a study of the cultural type, separated in chapters, that treat each a matter on itself, respectively:

I. That strange country-Albania; II. Albania: the rock garden of the Southeastern Europa; III. Racial Origin; IV. Albanians, the keys to realize their life and nature; V. The picturesque kilt; VI. Military features; VII. Beys and Baryaktars; VIII. The literature and the language; IX. The religion, X. Farewell to the Zog's Albania

The cultural writing of Konica before a knowledgeable and communicative writing, answers not only the shafts of referee but also the different meanings shafts, which results easily traceable in the text.

Of course, that the most important element of the literary writing, in "Albania: the rock garden of Southeast Europe", creates in the work, through a special interpretative optic of the author, an optic this that brings near the American reader, the history, the psychological features, archaic stereotypes of the Albanian culture- just like a manuscript or a mosaic, which can't be enjoyed, if all the entirety of its pieces doesn't join and see as one.

Since at the first reading of the text, stands out the repetition of the same strategy, aimed with the convince of the foreign reader, in the relation with it's truthfully of what is written. Thereby, Konica increases the documentary values of the work, referring continually of the well-known foreign researchers , of the European culture, from the ancient antiquity up to the "konicjane" present, like Milan Shuflaj, Eduard Gibbon,⁵ Bajron, J.C. Hobhouse, Dr. Paul Treager, Colonel Lic, T. S. Hughes, Franc Baron Nopsca, Nikephoros Gregoras, Enri Fymo, Dr. Herbert Louis and not to the national academics, whom points of view won't be able to avoid the subjectivism and the "himnizues" descriptive tone, leaving in this way other undesirable sides of their country in shadow. (Konica, 2001)

All foreign researchers who are involved in this manuscript bring documental testimonies, which support objectively the statements of the author and his interpretations, in different areas, such as ethnography, history, sociology, psychology, language, etc.

Below is introduced how does Konica refers to their testimonies in the work, while he tries to divide the documentary fact from the oral data, myths, legends or personal impressions through the corresponding linguistic register, where the proper group of words show up, which separate exactly the fact from the hypothesis :

" A French writer of the XIX, Admiral Jurien de La Graviere, the commander of French fleet, for many years in the Eastern Mediterranean has made a detailed study for

Albanians, where highlights that "the nationality unites Albanians more than the religion separates them". (De La Graviere, 1878)

Sir Edwin Pears, experienced for more than a half century with Albanians, can be rightly passed for authority in this area. The mankind, cavalry, the independence, tolerance, loyalty are five qualities that he orders as characteristics of Albanians.

They are clever – says Sir Edwin – they have dignity and gentle behavior and leave a favorable impression. " As their defect I can mention the tyranny: " the northern Albanian, abroad has showed himself as an incompetent tyrant – he continuous." (Pears, 1912)

"Dr. Paul Treager has made long visits through Albania and he ingratiated in the popularity with his patient and simple nature, frequenting weddings, meetings, parties and adjusted in every time the country. After coming back in Germany, measuring some hundreds of people from the North to the South, Dr. Paul Treager concluded that referring his observations, Albanians are a racial homogenous group. (Treager, 1900)

This testimony and many others, reflect an ethnographic textual strategy, which is noted more in the work by the author, in the function of the persuading and reliability of the confession. The work in question of Konica characterizes from the combination of the objective and the subjective, as well as the combination of the journalism style with the scientific and literary one.

Reflections in the work move in the " epistemologjik⁹" plan, involving categories of objectivity, subjectivity, universal, relativism and "hermenautikes", also joined with the linguistic issues. Since the first chapter, titled "Albania, an amazing place", Konica promises, with the seriousness of a scientist, objectivism and impartially, criteria that reinforces through the demand made to the publisher:

"I have made efforts with all my power being objective and neutral in these essays. If sometime I may seem to anyone influenced by the national passion, worth the thought for the reader to justify the cause of this impression. Maybe, this derives from the fact that the history of Albania is treated relying in the interested and subjective testimonies of enemies' of this country. New testimonies that the Albanian writer would of course shock some ways of thinking and some pre-prepared opinions, linked with the issues that will be treated." (Konica, 2010)

Publishers: " the only service that I require is a place for referees and index: otherwise the book would seem as prepared from an amateur and I don't want to be like that."

After all, this is the creative profile of an author that shines not only wide culture but also the dignity of a scientist that ever is going to compromise with amateurism.

The old documents which Konica refers to, at the preexisting testimonies, belong to that category which M. Bahtin defines as “The Antiquity”, at his work “Problems of literary creation” and they belong to the cultural type, that is to say they refer to the completeness of the values which have preexisted as a kind of ethnographic culture, but at “The rock garden of Southeastern Europa and other essays” they are fulfilled by Konica through the interpretative and aesthetic act. And is exactly this last act, the one, which has also conditioned “the violation of the promise” of the author for objectivity and impartiality, because the form of essayistic lecture itself “has forced” him, to give freedom to his expression of opinions, emotions and concerns.

As an essayist, Konica is characterized by the passion and willingness, to reason, judge, claiming and denying. But his objectivity can't be realized in the rate that scientific logic requires, for two reasons:

1. Konica, conscious that is not directed to a qualified auditorium, feels himself free to express his perceptions and beliefs. The essayist form of pattern, in this case, not only adopts to its preferences but increases interest on reading for the public of all times, a fact that is also emphasized from the researcher S. Hamiti:

“Konica writes a text for the no time limits and bizarre (strange) Albania, creating a history's philosopher more than a history's chronic.” (Hamiti, 2009)

2. The work's objectivism is harmed in certain way by the author's temper itself, rough up to cynicism towards the occurrences he doesn't like. When its rumored for the konecian un(unin konecian) in the all times Albanian culture, it seems that the critical trials resonate in a common statement:

“He knew for himself he was a “hors serie” element. The high aristocratic origin over the crowd, the genial natural properties and the culture lift him over the aristocrats, an artistic flavor, wonderfully diluted is added to the alive experience and the long staying in one of the most known centers of the western civilization” (Koliqi, 2001)

This reasons have conditioned the most visible tendency of Konica, especially in some particular moments of the work, from the literary writing. Most visible this trend is made, especially when he exploits the poetic lines (especially from Bajron), to support different topics which talk about the antiquity of Albania, its history and culture, the racial origin, which sometimes it combines with subjective descriptions.

“The easiest way to enter in Albania from the sea is to start from Bar, harbor of Italy. The Italian comfortable steamer starts late in the evening and arrives in the harbor of Durres in the early morning, when:

*Morn dawns; and with it stern Albania's hills,
Dark Suli's rocks, and Pindus' inland peak,
Robed half in mist, bedewed with snowy rills,
Arrayed in many a dun and purple streak...”* (Bajron, 2004)

In these cases, the author leaves the publicistic and scientific style, using more a direct-conversational style. As an authentic literary creation, is felt the narrator's UNI, which sometimes narrates and sometimes asks questions and answers himself, sometimes gets angry and becomes ironical or sarcastic and other times is very sincere with the receptor(receptuesin), and it asserts to him that:

"I usually maintain a courtesy silence, but sometimes it happens not being in the best days and in this cases i can't maintain a strong laughter"

From the other side, confessing in first person creates a more direct communication with the imaginary receptor, who, is always present next to the author:

"It seems like Tirana is chosen by the nature itself to present all the types of mountains, which surround the city on all four sides. You can see bare rocks, hills with trees, peaks covered with snow and everything the imagination can create, by using colours and shadows."(Konica, 2010)

All the ten essays , provide the American reader a small and interesting encyclopedia about Albania and Albanian people. By exploiting his profound recognition, his realistic sense and his objective attitude but by also creating parallels with the world, Konica shows the foreign reader what his nation represent in the European community and further. Across this work he also has clearly defined the Albanian people individuality, his live and history, with the two sides of the truth. The work mentioned it is a manifest of the Albanian culture, of the Albanian civilization through centuries. The problems Konica raises in this work are so diversified and interesting they create a real critical history.

The "Albania, the rock garden Southeastern Europa and other essays" work it's a long essay, which in itself combines the literary style with the scientific and publicistic one, in accordance with the topic that treats, the emotional moment and the imaginary listener. Exactly from this masterly combination derives the dynamic and the weight of the original essayistic style of Faik Konica.

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Endnotes:

[1] Anthropology – term which comes from the anthropos Greek, logo's man=science, is the science that studies and put in front the cultures of the nation's civilizations. An analogue term with that is ethnology (term, which derives from ethnos – nation)

[2] The history of ethnological and mythological thinking, adapted by Jakllari, A, (2003)Tiranë, pg 222

Lina Gergova, PhD

Intangible Cultural Heritage in Bulgaria: Virtual Presentation and Interactions

Abstract

The paper aims to present two cases of virtual presentation of masterpieces of intangible cultural heritage in Bulgaria. The official one is a register of practices which is elaborated by scholars and supported by UNESCO and the Ministry of Culture – it is more representative, rich and organized. The unofficial one is proposed by a media and is a list of patterns selected through two stages of voting – by scholars and by general public.

The two cases will be compared according some criteria as following: interactivity; interaction between tradition-bearers; communities, scholars and authorities; variety of domains; connection with national or local policies, etc. Information about the elaboration of these platforms for virtual presentation of cultural heritage will be provided and analyzed. Some conclusions and general recommendations will be delivered and discussed in the presentation.

Key words: intangible cultural heritage; virtual presentations

Virtual representations of cultural heritage are usually connected with two main aspects – globalization of heritage (heritage of humanity) in general and of cultural audiences (see Halbertsma 2011; Wong 2005), on the one hand, and efforts for safeguarding of the heritage and enhancement of the attention to it, on the other. However one could outline another important trend in this sense – presentation of the national masterpieces to the global public by means of digital databases and virtual collections, museums or registers – often linked within bigger international, regional or global platforms. The interactive experience of, in broad sense, consumers of heritage is also a crucial motivation for its owners or bearers to provide better and distant access through Internet.

Furthermore, presentation of the intangible cultural heritage (ICH) in traditional ways (in museums, collections, catalogues, etc.) is quite tricky – Thorolf Lipp claims that this part of the humanity's heritage never exists “as such” - it needs to be mediated to come into being (Lipp 2011:1), or it is virtual as a rule. This claim could be criticized as far as pieces of ICH could be found on the field as well; however the view point is quite interesting and heuristic because it provides the idea of cyberspace as the usual context of intangible (or even material) heritage. On its turn UNESCO, in its function of coordinator of global policies regarding ICH encourages virtual presentations of registers and inventories on national level (Identifying and Inventorying...).

In my article I present briefly two approaches to the virtual presentation of intangible cultural heritage on the territory of Bulgaria and I try to compare them in several aspects. They are especially interesting in context of growing demands of institutions and publics for internet data bases and virtual visibility and access to the heritage. I personally got familiar with that topic when last year I should contribute to the 6-year report of the Bulgarian Ministry of Culture to UNESCO of the development of policies concerning implementation of Convention for the Safeguarding of the Intangible Cultural Heritage from 2003 (Convention 2003). It turned out that, according to the reporting forms, UNESCO considers virtual presentation of heritage through registers or inventories to be the most important for its safeguarding. This article is based on two databases and a campaign for collecting materials and for communication of intangible cultural heritage within Bulgaria.

Intangible cultural heritage and UNESCO

The term 'intangible cultural heritage' was introduced by UNESCO in the Convention 2003. According to the document it means, briefly, "the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage". So – at first glance – we have at least two problems: 1) ICH is almost everything; and 2) it seems really intangible. These problems are especially important concerning databases, inventories, archives and virtual representations of elements of such heritage or – in other words – masterpieces.

The appearance of this new term and, moreover, of this new approach to the heritage and the community emerged lots of discussions about the ways of presenting, transmitting and safeguarding these elements. UNESCO introduced requirements national inventories to be elaborated and – on its part – start worldwide administrative procedures for inscribing of elements in Representative List of the Intangible Cultural Heritage of Humanity and List of Intangible Cultural Heritage in Need of Urgent Safeguarding as instruments for realisation of the so called Convention 2003. UNESCO takes some other activities as well – capacity building workshops, register of best practices, network of involved NGOs, etc. These activities demonstrate organization's will to decentralize heritage safeguarding as action and perhaps as policies.

According to Convention 2003 an important preliminary measure for safeguarding the intangible cultural heritage is to ensure its identification by drawing up and regularly updating one or more national inventories (cf. Article 12 of the Convention for the Safeguarding of the Intangible Cultural Heritage). In order to identify and encourage the bearers of tradition UNESCO proposed to Member States to establish national systems of 'Living Human Treasures'. Actually the 'Living Human Treasures' project started worldwide before the Convention and in Bulgaria this

inventory was elaborated earlier – in 2001-2002. Moreover the first 'Living Human Treasures' system was created in 1950 in Japan. Korea set up its system in 1964. Till 2003 six other countries (the Philippines, Thailand, Romania, France, the Czech Republic and Bulgaria) have also founded their national systems, which considerably differ from each other.

Bulgarian experience

Here I am going to present briefly the Bulgarian experience in elaborating such an inventory. Actually The first attempt for inventorying intangible cultural heritage in Bulgaria was done due to Low for search for antiquities and contributing to scientific and literary institutions (1889). However recent activities on national level are not a direct result of cultural policy in 19th century.

So "Living Human Treasures – Bulgaria. List of Activities" identifies traditional activities and skills which have been distinguished by the state as important and liable to preservation components of the immaterial treasure on the territory of the Republic of Bulgaria. The List "Living Human Treasures – Bulgaria" has two basic parts – a national and a regional ones. The national list summarises the activities and the skills considered most representative for Bulgaria and the preservation of which is the state's most serious concern. Regional lists follow the administrative division of the country and are more detailed. They include activities and skills typical for the particular regions.

The List is ordered according to the inner nature of the traditional culture on Bulgaria's territory. It starts with rites as collective activities and skills engaging a whole village or a ritual group and continues with activities and skills more or less presupposing individual bearing, performance or practising. The order of the activities and skills in the List is liable to updates.

What criteria have been applied for the inclusion of the activities and skills in the list? Firstly, they should be authentic ones – i.e. performed or practiced in their natural milieu and transmitted to the next generations from living human experience within the processes of practicing and performing. This naturally means that they should not be part of the spheres of professional and specialized art. Secondly, they have to be representative for the community and to have artistic qualities predetermining their uniqueness and their value as cultural activities.

Important condition for the inclusion of a particular activity or skill in the List is its liveliness: it has to be practiced nowadays and to be successfully transmitted to the next generation. The criterion of antiquity is not less important: the activity has to be known either as practiced from "unknown times", to have been brought in its present day locality as a result of immigration or to be known as having started long ago.

The order of the items in the regional lists for traditional dancing and child playing as well as for traditional singing and music playing ranges from the most widely spread to the less widely spread ones.

Competition “Living Human Treasures”

The competition with a same name – ‘Living Human Treasures’ – is organised since 2008 by the Ministry of Culture and former Institute of Culture and former Institute of Folklore Studies, now Institute of Ethnology and Folklore Studies with Ethnographic Museum. It post factum fulfils the Guidelines for the Establishment of National “Living Human Treasures” Systems of UNESCO (unesco.org/culture/ich/doc/src/00031-EN.pdf, last visited on 12 May 2013). Actually the organisers still call it ‘the system’ but it is not a real system anymore. Every second year (2008, 2010, 2012) a call for proposals is opened and local communities through the museums, municipal authorities or so called communication centres – chitalishta – prepare a huge massif of documentation, including pictures and videos. The archive of these applications is closed within the archive of the institute – it is not digital or digitalised and it is not wide accessible as far as it is not published in Internet.



In this sense, some questions appear – how this competition supports transmission of knowledge, how it encourages the bearers or how it makes the idea of intangible cultural heritage sustainably popular within the Bulgarian society.

So we have one public but frozen inventory and a competition which produces only winners but not an archive or settings for safeguarding of the heritage or sustainable development of local communities. However the competition is closely connected with Representative List of the Intangible Cultural Heritage of Humanity and it repeats the procedure for selecting the elements for inscription on a national level. So – sometimes – experts speak about a National Representative List. I cannot agree with this term because a representative list is not a campaign but a list of information or – in other words – an archive. Here I am going to show you some screenshots of World Representative List but I cannot show you of the national one because it does not exist in any space.

Representative List of the Intangible Cultural Heritage of Humanity	
All acts, songs, processional march and poetry	Oman
All Tigrayans' traditional festival (chafer) poetry in the United Arab Emirates and the Sultanate of Oman	United Arab Emirates – Oman
Arirang, lyrical folk song in the Republic of Korea	Republic of Korea
Traditional chanting of Ladakhi recitation of sacred Buddhist texts in the trans-Himalayas (Ladakh region, Jammu and Kashmir, India)	India
Cherry festival in Sado	Mexico
Craftsmanship and performance art of the tar, a long-necked string music instrument	Romania
Craftsmanship of Horeca ceramics	Romania
Cultural practices and expressions linked to the battles of the Samko communities of Mali, Burkina Faso and Côte d'Ivoire	Mali – Burkina Faso – Côte d'Ivoire
Falgun, a living human heritage	Romania
Fast Noz, festive gathering based on the collective practice of traditional dances of Brittany	France
Festival of Sand Forests of Senegal, Gambia	Senegal – Gambia
Fiesta of the public in Cordoba	Spain
Folk art of the Matsi, embroidery of a traditional community	Hungary
Frisco, performing arts of the Carnaval of Recife	Brazil
Intangible Heritage, the biggest festival of San Spirito in Mexico	Bolivia (Plurinational State of)
Kissa, multi-part singing of Somalia, southern Croatia	Somalia – Croatia
Marchers of Extra-Sambro at Mexico	Belgium
Minor Maqama Festival	Turkey
Nachi no Dengaku, a religious performing art held at the Nachi fire festival	Japan
Performance of the Armenian epic of 'Daredevils of Sassoun' or 'Dare of Sassoun'	Armenia

About Intangible Heritage

- Convention
- Nominating procedure
- General Assembly
- Intergovernmental Committee
- NGO, institutions and experts

Intangible Heritage Lists

- Inscribe on ICH
- Inscribe on the RIL
- Search for the Register

Capacity building

International Assistance

Donors and partners

Meetings

Resources

Fest-Noz, festive gathering based on the collective practice of traditional dances of Brittany

Inscribed in 2012 (7.COM) on the Representative List of the Intangible Cultural Heritage of Humanity

Country: France

Identification **Slideshow** **Video**

Description


Fest-Noz is a festive gathering based on the collective practice of traditional Breton dances, accompanied by singing or instrumental music. The strong Breton cultural movement has preserved this expression of a long and constantly renewed practice of inter-generational dance repertoires with several hundred variations, and thousands of fans: about a thousand Fest-Noz take place every year with participants coming from a hundred to several thousand people. Thousands of musicians and singers and tens of thousands of regular dancers. Beyond the practice of the dance, the Fest-Noz is characterized by an intense camaraderie among the singers, musicians and dancers, significant social and inter-generational diversity, and openness to others. Traditionally, transmission occurs through observation, imitation and practice, although hundreds of devotees have worked with tradition teachers to complete the repertoire and to be the grounds for new modes of expression. Today, the Fest-Noz is at the centre of an intense ferment of musical experiences and has spawned a vibrant cultural economy. Many meetings are held between singers, musicians and dancers from Brittany and different cultures. Moreover, many new inhabitants of Breton villages use Fest-Noz as a means of integration, as it is heavily implicated in the sense of identity and continuity of the people of Brittany.

Documents

- Nomination form, English/French
- Consent of communities, French
- Consent of communities, Breton
- Consent of communities, French

Decision 7.COM 11.13

The Committee ... decides that this element fulfils the criteria for inscription on the Representative List of the



I find the most important another paradox – the lack of connection between the system and the competition. One could assume that the competition and the materials would be used for updating of the already existing system. Unfortunately this potential for the interaction between two parts of the project is not used at all – perhaps not because of ideological or political decisions but because of organisational issues. However one inscription for World Representative List was drawn from this competition – the ‘nestinar’ or ‘fire-dancing’ practise from Strandja region which was the winner in Bulgaria in 2008 and was inscribed in the world list in 2009. Now Bulgarian experts prepare 4 applications for this list and only one of these four elements was a winner in the national competition – Nedelino singing (2010).

So we have a static and a dynamic parts of one system but none of them fulfils the requirements of UNESCO to outline the “persons who possess to a very high degree the knowledge and skills required for performing or re-creating specific elements of the intangible cultural heritage”. So the system outlines the practices or elements but not the persons. Still these campaigns and the two inscriptions in the Representative List were extremely beneficial for validation of the idea and term of intangible cultural heritage within the Bulgarian society.

chudesata.com/компанията.html

Национален вот 2012

Материално наследство

Белградчин и Магурата > 32%

Баба Вила - врепост > 21%

Долната на тракийските царе > 18%

Нематериално наследство

Майсторци на култи от шума > 42%

Мартеница > 26%

Чипровски колелени > 25%

ПАЗИТЕЛ НА ТРАДИЦИИТЕ 2012

ТРЕТИ ГОДИШНИ НАГРАДИ

Начало | Компанията | Маршрути | Интервюта | Контакти

Начало - Компанията

Размер на шрифт: a b c

Вижте компанията за 2011

Скрийте видеото за Гласуването за Чудесата на България



Competition “The Wanders of Bulgaria”

Thus the category “Intangible Cultural Heritage” entered in the second competition “The Wanders of Bulgaria” organised by Standart newspaper in cooperation with Ministry of Culture, Ministry of economic, energy and tourism, the vice-president and many NGOs and media. It became a very popular national campaign which somehow tried to combine the efforts of the scholars with the interests, emotions and prides of general public. The voting was a process of two stages – on the first voting only the experts could participate. During this first stage the experts could not only vote for the best 10 ‘wanders’ from a list but also to propose 2 new entries. The second stage presented only the 40 best wanders – evaluated by the experts – the common public was able to vote and to rate the top 3.



“Living Human Treasures” vs. “The Wonders of Bulgaria”: a comparison

A. “The Wonders of Bulgaria” is an open system on several levels:

“The Wonders of Bulgaria” (WB) is an open system which not only could but would be updated every year. The system is developed and updated according to the actual situation of the elements as well as to the actual interest of the specialists and the common public. On other hand, “Living Human Treasures” (LHT) is closed system which could be updated only by specialists in cooperation with Ministry of Culture (or with the consent of the administrative authority) and on particular time periods, so WB is more interactive – people like interactive systems, because they experience their participation as real.

B. LHT is representative on various levels:

On its part LHT is representative on various levels: for the whole country, for all Bulgarian regions, for all types of elements (traditional rites and rituals, traditional medicine, traditional playing and singing, traditional dancing and children games, traditional storytelling and traditional crafts, domestic activities and occupations).³ WB is not representative as far as it is collected according to the knowledge of specialists and does not respect community recognition of the elements; moreover it is

a competition and an evaluation of the elements; even the elements which are not on the first 3 places are not accessible in an archive.

LHT actually is a communication between experts – the scholars, local cultural managers, local and national authorities, however the exact treasures are considered as materials but not equal participants in the interaction – their initiative and the activity of local communities is not important, actually – they are ignored within LHT communication.

C. Both systems have not history; they do not elaborate archives

WB deletes all elements after the end of voting and later only the top 3 could be seen. LHT is not developed at all, so it has not history yet.

D. Both systems pretend to be the exclusive; they are not mutually connected because:

Ministry and Institute organize every second year a competition LHT, but there is not an archive or a system presenting the winners; Ministry, on its part, supports both systems and different artists try to be recognized in various ways – so they use both systems.

E. Attractive vs. Authentic

According to specialists the list “The Wanders of Bulgaria” presents the most attractive but not the authentic elements of intangible cultural heritage. Here I would object because the recognition by the local community is among the most important features of the masterpieces of ICH – so how the Bulgarian version of Living Human Treasures takes this in account and how evaluate or measure that property. On the other hand, the voting people do not appreciate features like antiquity, authenticity, uniqueness because they do not have enough information and – what is more important – they do not have such sensitivity.

Both systems are not sufficient; so perhaps they should be combined in a way to satisfy the needs and to respect confidence of local communities; to fulfil UNESCO recommendations; to be included in scholarly communication; and the evaluation to provoke any material support from the authorities. So the competition and the archive should be the two parts of an entire system but the competition should be organised as an interaction between authorities and scholars, on one hand, and the general public, local communities and bearers of the tradition – on other.

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Nadzeva Charapan, M.A. in History

Experiential marketing approach to destination branding focused on cultural heritage

Abstract

The concept of marketing destination has gained a high importance in recent years as different places and tourism destinations compete with each other to attract the potential tourists.

During the last 20 years the “newly emerged” countries from the former Soviet Union were trying to create and promote attractive brand for the tourists and investors. Among the most serious challenges that faced the countries during the brand development author mentioned the absence of clear distinction among the different place brands, neighboring countries with similar economic, social, political and cultural systems.

The paper investigates the relevance of experiential marketing for destination branding based on cultural heritage in a highly competitive leisure and tourism marketplace. Cultural heritage incorporates a great variety of tangible and intangible assets and represents the unique features of the nation. In branding development culture is considered to be one of the most important constructs, since it incorporates authenticity and distinctiveness. Experiential marketing is examined as a tool by which organizations or authorities can create competitive brand, providing the unique memories and satisfying the expectations of sophisticated tourists. The Eastern European tourism sector has been surprisingly slow to adopt an experiential approach, and yet there are some cultural heritage attractions that have tried to focus toward an experiential focus.

Key words: experiential marketing, tourist destination branding, cultural heritage

INTRODUCTION

In contemporary competitive globalized marketplace, the need for destination to create a unique image to differentiate themselves has become more important than before.

Nowadays most destinations offer traditional goods and services only, it becomes difficult for travelers to distinguish the benefits of one destination from another, since most of them have more or less the same offer: spectacular scenery, superb attractions and friendly people. The assumption can be made that this offer can consequently result in lack of appeal and interest for the destination, as that destination is undifferentiated from its competition in the minds of potential visitors (R.Lagiewski, B.Zekan 2006). In order to differentiate destination, marketers are increasingly focusing on the tourist experience, and creating marketing messages

based on these experiences that will appeal to the emotions of potential travellers (S. Hudson and J. R. B. Ritchie 2008). This paper investigates experiential marketing approach to destination branding focused on cultural heritage. The paper consists of several parts. The first section represents the evolution of experiential marketing and how it differs from more traditional marketing. The second section looks at the destination branding based on cultural heritage and describes several strategies. The final part discusses the current problems of destination brand commoditization in Eastern European countries and represents the perspectives of destination branding based on cultural heritage, the case study of Trakai Castle is described. The objective of the paper is to examine the issue of experiential marketing in destination branding on cultural heritage in particular concerning how it can be used as a form of diversification.

EXPERIENTIAL MARKETING

Experiential marketing is a relatively new marketing concept, based on the principles different from traditional marketing ones. Whereas traditional marketing frameworks view consumers as rational decision-makers focused on the functional features and benefits of products, experiential marketing views consumers as emotional beings, focused on achieving pleasurable experiences (Williams 2006, S. Hudson and J. R. B. Ritchie 2008). Experiential marketing describes the point of engagement between a brand and its consumer (Schmitt 1999). It builds an emotional connection that creates a profound relationship and ultimately a rational response to brand and product purchase (Robertson 2007). It is argued that as the science of marketing evolves, experiential marketing will become the dominant tool of the future (Williams 2006). Pine and Gilmore (1998) mentioned special experiences and unforgettable memories as the key to competitiveness. Schmitt (1999) was another early advocate, suggesting that experiences could engage the consumers' senses in an unforgettable way. Experiential marketing recognizes that consumer interest is not restricted to purely functional benefits, but to the consumption of a total experience (Leighton 2007). This experience will have a positive effect on emotion and, subsequently, on behavioural intention through the mechanism of satisfaction (Tsaur et al. 2006, S. Hudson and J. R. B. Ritchie 2008).

Experiential marketing does not just strive for having an experiential offering. The experience must also be deliberately marketed in an experiential way (Petkus 2004). In addition, not only are experiences important for competition between destinations, but travelers nowadays are seeking something different, something that they can't get just anywhere and are increasing using this factor in their decision on which destinations to visit (R.Lagiewski, B.Zekan 2006).

Traditional models of consumption have tended to treat consumer behaviour as a rational, problem solving process rather than considering the more hedonistic

reasons for visiting (Manzenac 2001). Contemporary visitors demand a value-for-money 'edutaining' (Robinson 1994) and worthwhile experience but expect at the same time to be 'entertained, stimulated, emotionally and creatively challenged' (Schmitt 2000). In seeking an 'experience', the intensity of the experience may be more important to the visitor than the purpose (Ryan 2002); all experiences may not be of equal validity and any experience will not necessarily do (D. Leighton 2010).

Experiential marketing tends to change the destination branding and it's communication with the existing and potential customers. According to Paul Isakson (2008) the concept of traditional branding was mostly about transactions and included messages, statics, "look and feel", simplicity, "touch points"; whereas modern brand building is based on relationships with the customer and is characterized by conversations, dynamics, experiences, authenticity, engagements.

DESTINATION BRANDING FOCUSED ON CULTURAL HERITAGE

Modern culture and contemporary lifestyle are products of accumulations, changes and development of previous civilizations, which have impacted the life of a nation (R. Ohridska-Olson 2010). UNESCO has defined 'cultural heritage' as the entire corpus of material signs - either artistic or symbolic - handed on by the past to each culture and, therefore, to the whole of humankind. As a constituent part of the affirmation and enrichment of cultural identities, as a legacy belonging to all humankind, the cultural heritage gives each particular place its recognizable features and is the storehouse of human experience (UNESCO, 25 C/4, 1989, p.57). In other words, cultural heritage incorporates the variety of tangible and intangible assets that represents the unique features of the nation and incorporates such features as complicity, authenticity and distinctiveness. All these characteristics are crucial to modern destination brand building and experience generating.

R.Ohridska-Olson described several approaches to destination branding focused on cultural heritage. Depending on the nature of interaction between the cultural heritage and the tourist experience she outlines the following approaches: "contemplative", "the discovery" and "emotional experience" (R. Ohridska-Olson 2010). "Contemplative" strategy is focused on the historical heritage of a country as the main appeal of the brand, where the cultural heritage is used as an exhibit, an artifact piece in a display case – beautiful, meaningful, and very pleasant to observe. It lacks the interaction between the cultural heritage and the tourist experience (ibid). The second approach is "the discovery" phase, where the cultural heritage is woven into a mystic ethos waiting to be discovered. This type of branding offers enormous possibilities for branding based on creative tourism – the visitor taking part in culture creation, and participating in the local life of the nation. These brands are much more successful because they imply an interaction between the country's cultural heritage and its visitors. The disadvantage of this brand promise is the credibility of the brand,

because at this phase what is sold is not a “product” of centuries and millennia, which can be seen and touched, but a dream, a feeling (ibid). The third and the most successful “emotional experience” brand strategy should be based on cultural heritage as a consequence of long-time cultural accumulations resulting in a clearly different and authentic travel experience, when the contemplation and discovery of the cultural heritage is transferred into “a gut feeling” about the destination brand (R. Ohridska-Olson 2010). The “emotional experience” strategy is also the most difficult to be applied to emerging destinations for cultural tourism, since their history is less known to the general public, which poses a problem for the brand awareness. It also has the same problem as “discovery” branding. The “dream” about the cultural experience and the feeling of it could be totally different than the reality, since it is more difficult to “deliver” on an emotional brand than on a rational one (ibid). Therefore, destination branding based on “emotional experience” or experiential approach is considered to be the most effective and perspective one.

BRAND COMMODIZATION OF COUNTRIES IN EASTERN EUROPE

After the collapse of the Soviet Union in 1989, 28 countries of the ex-communist regime emerged in the Central and Eastern Europe. The newly emerged statehoods have engaged in a substantial and complex exercise during the past 15 years: to position themselves on to the geographical and mental map of Europe and indeed the entire world as democratic, politically stable countries with emerging and promising market economies (G. Szondi 2007). The fall of the Berlin Wall opened the boarder for the tourism development in the area and contributed to the intense competitiveness for financial flows, talents and tourists. National tourists boards and destination marketing organizations developed destination promotion campaigns, trying to attract potential tourists flows. The transitional countries of Eastern Europe with their similar geographical, economic, political, social systems as well as with the burden of their communist past provide the similar tourist product and position themselves as “inexpensive, affordable, modern, sunny and welcoming countries” (G. Szondi 2007).

The analysis of official travel websites as a part of marketing communication of Belarus, Lithuania and Poland shows 5 “typical” reasons for visiting countries: friendly and hospitable people, virgin and beautiful nature/countryside, active sports, potato-based cuisine and architecture of 12-17th centuries (Picture 1).



Picture 1. 5 reasons to visit Belarus. Source: <http://www.belarus.by/en/>

The visual and verbal elements of the destination brands have been circulating through advertising campaigns and a wide range of promotional publications with the hope of identifying and distinguishing the countries from their 'competitors' (G. Szondi 2007). Promoting physical destination attributes lead to commoditization of destination brands, when it is impossible to identify the distinct features that would make the country unique in the minds of the potential tourists. Culture and cultural heritage, if using appropriately, could provide emotional attributes that will generate lasting and unique memories for visitors. Hence, the cultural heritage is also represented in destinations marketing campaigns and mentioned among the reasons for visiting a particular country (Poland: Polish castles and palaces (some of them provide accommodation) and some other attractions (e.g. the oldest salt mine in Wieliczka or the Elblag canal), Lithuania: Unique Old Town of Vilnius, Kernavė) traditional "spectacular" or "contemplative" approach is cultural heritage interpretation and destination branding.

In order to build a strong brand based on cultural heritage, countries should avoid showing monuments or sightseeings only as "died" artifacts, but should reveal how cultural heritage relates to the contemporary culture and modern life, which is a direct consequence of ages old understanding of lifestyle as mystery.

TRAKAI CASTLE AS THE EXPERIENTIAL BRAND OF LITHUANIA

Trakai Island Castle is one of the most appealing visitor attractions in Lithuania with annual 300 000 visitors. The pride of Lithuania, Trakai Castle is the only in all Eastern Europe, situated in the island. At the end of the 14th-15th century Trakai Castle was a summer residence of the Grand Dukes of Lithuania. Trakai was one of the main centres of the Grand Duchy of Lithuania and the castle held great strategic importance. The medieval character of Trakai is used by numerous knights' clubs that regularly organize their tournaments. The staging of ancient battles adds more effect to the Trakai Castle. A tourist sometimes has a feeling that he is somewhere on a Medieval battlefield. Visitors can interact with costumed interpreters and can engage in ancient Medieval crafts. Inside the castle there is Takai History Museum, were

collected and exhibited huge archeological, numismatic, handwriting, arts and crafts, historical collections of showpieces in the funds of the museum, which reflect Lithuanian and wordly history. In general Trakai exploits its historical heritage quite skillfully periodically organizing not only competitions for the knights in their armor but also different mass shows. The Museum's workers give a special lesson for pupils under the name "In the castle of the Trakai island" and a crossword. The visitor experience is further enhanced pre and post visit through the use of interactive map of the site, social media – a page on Facebook and online game is part of the offer via website. In order to strengthen and emphasize the offered experiences, separate section "experiences" should be added on the website.

Trakai Castle itself is unique experience, educational, entertaining and immersive destination. There is a vast array of experiences on offer and these are conveyed through strong and emotive experiential marketing appeals. It succeeds in accessing the heritage tourism market, and enables the visitor to co-create an individualized experience through a range of immersive appeals.

With its focus on conservation and preservation, but has also used presentation and interpretation to good effect to access the audience. Trakai Castle provides an authentic archaeological offering, but goes on to successfully differentiate itself from similar heritage attractions through experiential marketing to broaden its educational and entertainment appeals.

Trakai Castle has chosen to provide an education and entertainment experience that brings the visitor back to the core values of conservation and presentation and could provide the basis for the Lithuania brand development as tourist destination.

CONCLUSION

This paper has concentrated on the use of experiential marketing approach to destination branding focused on cultural heritage. The context for this discussion has been provided through an analysis of the emergence of experiential marketing concept and different strategies of destination branding focused on cultural heritage. This paper states that destination brands need to convey the promise of a memorable travel experience focused on cultural heritage and distinctively associated with that destination. The problem of destination brand commoditization in Eastern European countries (on the example of Poland, Belarus and Lithuania) and marketing communication has been described. As a solution of strong brand development based on cultural heritage and experiential approach the case study of Trakai Castle has been analyzed. Experiential marketing presents a unique opportunity for destinations to create new strong emotional brand.

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Natural and cultural values in the region of Korca

Abstract

The region of Korca has something special that distinguishes it from the other cities because of the geography, history, archeology and architecture values. The importance of the city in the past, the process of urbanization and architecture and the cultural environment gave this city the opportunity on the developing of the natural and cultural tourism.

The Region is situated in the south-east of Albania. It adjoins to the District of Elbasan and Macedonia in the north, to the District of Berat in the west to Republic of Greece in the east and to the District of Gjirokastra in the south. The Region of Prespa Lakes and many other natural attractions like national Parks caves; high mountains attract tourists who like nature and ecological holidays.

Because of the favorable geographical position, Korca has been populated since in ancient times. The whole region is characterized by prehistoric, Neolithic and eneolithic stations, byzantine area constructions, medieval settlements and during national renaissance Korca has been a protagonist city, especially in Albanian teaching. The existence of Korca as an administrative centre and its favorable geographical position aimed a fertile plain at the crossroads of important commercial routes led to its being a centre of production and exchange. Infrastructure improvement as well as investments done into tourist areas will change it into one of the most competitive sectors of Korça Region.

Keyword: Natural values, cultural heritage, geographical monuments, museums.

Paper body

This article intends to describe natural and cultural values of the Region of Korca. Cultural heritage and natural values are some of the most important attractions of community based tourism. In Korça Region tourism is concentrated especially in tourist villages as Dardha, Voskopoja, Prespa, Vithkuq etc. The purpose of this paper is to identify all the resources of the region, to prove Albanians historical land inhabited since ancient times and to show the ways to be pursued in the development of tourism in general.

Overview

The region of Korca is situated in southeastern Albania. The hollow of Korca, Devoll and Kolonja has a favorable climatic conditions, water resources and fertile lands that provide good opportunities for the development of agriculture in general.

The surrounding mountains of the region have significant value of flora and fauna. Ohrid and Prespa Lakes area offers plenty of opportunities for fishing and tourism development. The geographical position “on the cross border with Macedonia and Greece offers many opportunities for the natural and cultural development of tourism” (Alolli L: 2008). The whole region is rich of natural monuments, most of them are protected areas because of the great values they have.

The Region has a Mediterranean – Continental climate with cold winters and hot summers. This climate is favorable for the development of tourism and offers a wonderful nature, cool summer and cold winter. This area has a green fresh mountain air, beautiful winter panoramas generosity, a rich Flora and Fauna. “The annual average temperature is around 10.5 degrees C; the minimum temperature in the entire country is in Sheqeras village, around -25.8. The rainfall in this region has an average of 800 mm/year, from which 650 mm in the hollow of Korca, the minimum in the entire Albania”. (F. Krutaj et al.,1991:209). The snow precipitation is normal in winter season. The region has a combination of natural resources and cultural heritage and this is a good opportunities for the environment development.

Because of the favorable geographical position, the region of Korca is populated since in the early times and it has been proved by a numerous discoveries of the prehistory such as Neolithic and eneolithic stations in Vashtemi, Podgorie, Dunavec, Maliq and Tren and fortifications of Iron Age. Later fortifications were placed near natural paths by creating a complete system of fortification. Archaeological excavations that were undertaken “gave a great amount of information covering a long chronological material culture from the Early Neolithic to the Late Medieval period”. (Aliu, S, 2006:43) The Palafit settlement of Dunavec belongs to Middle Neolithic period and is the oldest in Albania and Balkans. Another prehistoric settlement is Maliq with 15 hectares that belongs to the late Neolithic culture and it’s inhabited till the archaic period. The castle of Trajan occupied a surface of 20 hectares and dates back to the early period of the iron. In the same hill there are the ruins of a late antique castle that belongs to the sixth century, also known as Justinian Period. The castle of Shuec rises on a hill on the shore of Lake Prespa. Unlike other Illyrian fortified settlements, Shuec castle has a similar fortification to some of the castles of Montenegro and Dalmatia.

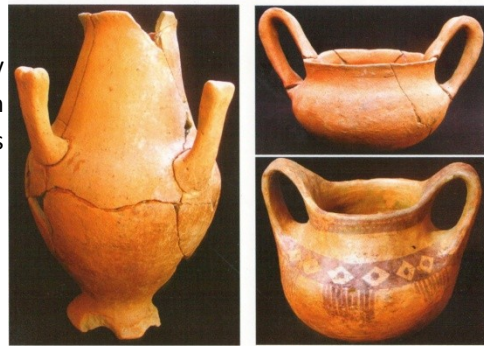
One of the most important tumuli of Korca region is the tumulus of Kamenica. It is located to the southeastern extremity of Korca basin.



Pottery of different time periods found on the surface shows clear indication of the habitation since to the late Bronze Age, around the 12th century B.C till to the 6th century B. C. During the excavations were uncovered “395 graves, the skeletal remains of more than 430 individual and more than 3500 archaeological objects” (Bejko, L, 2008:12).

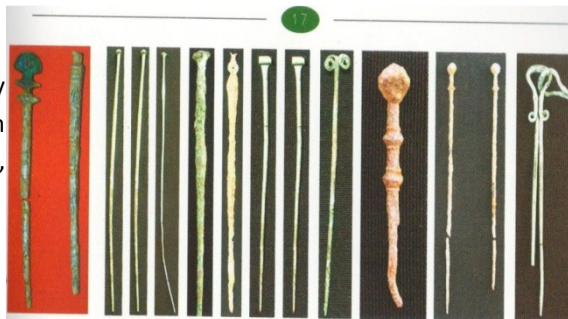


The pottery is represented by different vessels in reddish brown surface, decorated with plastic as well as matt painted motifs.



Non- pottery artifacts include many categories of metallic (bronze, iron, gold), bone, glass and stone objects.

Weapons are not very frequent finds but some of them are represented by iron swords, daggers, knives and spearheads.



The earliest written sources about the existence of the city of Korca come from “the chronicle of history and genealogy of the Albanian feudal family of Muzakaj, written by Gjon Muzaka. According to him “Korca has been a “city” since the twelfth century.” (Thomo, P, 2012:372) The importance of the city in the past, the process of urbanization and architecture and the cultural environment gave this city the opportunity on the developing of the tourism in general and cultural tourism in particular. The existence of Korca as an administrative centre and its favorable geographical position aimed a fertile plain at the crossroads of important commercial routes led to its being a centre of production and exchange. “Since the eighteenth century handicraft producers were involved in corporations or guilds called “esnaf”. (Thomo, P, 2012: 373).

Nowadays Korca is a multifunctional centre of Albania because of its geographical position, climatic conditions, economic and cultural development and is the capital of the region.

Cult Objects in Korca

For many centuries, Albania has been a country where different cultures, civilizations, religions and faiths have crossed and coexisted. More ancient old religious buildings, which are a very important part of the cultural heritage of our country, are a testimony of the religious history of Albania. In Albania and especially in Korca region are situated the ruins of many paleochristian churches, dating to the first centuries of the history of the Christianity.

Some of the Muslim cult objects are the Medrese, the Masjid of Qesarake, Iljaz bej Mirahori Mosque etc.

Albania is a multi religious country, with four traditional religious communities – the Moslems Suni, the Orthodox, the Catholics and the Moslems Bektashi (in Albania is established the Holy See of World Bektashism). According to Rasim Hasanaj, Chairman of the Albanian State Committee on Cults (2009) “Albania is a small America, where any foreign visitor finds his faith, taking with him the message for wonderful religious relations”.

During the communist regime Albania was the most damaged country because the religion was legally forbidden in the year 1967 and all the religious institutions were closed. Many religious buildings were totally destroyed or were used as stables, stores, military unit residences or sport halls. Even those events had a negative impact to Albanian society, many of the cult objects were rehabilitated and now most of them are under state protection. The two most important religious cults in Korca, with historical values and part of the cultural heritage are the Church of St. Ristozi and Iljaz Bej Mirahori’s mosque.

The church of St. Ristozi

The Ristozi church sits at the top end of the village of Mborja in the district of Korca. The church is one of the earliest religious buildings in the Balkans. It has two entrance portals, one in the southern part and the other in the eastern part. According to the building techniques and its forms, it is thought that the church is likely to have been built during the “14th century, in the same time when an anonymous artist painted its frescos in 1390 A.D” (National Tourist Organization of Albania:2007). Every year on the fortieth day after the Easter, thousand of believers come to visit this holy place.



The mosque of Iljaz Bej Mirahori

The end of the fifteenth century is an important moment of Korca history because the small city was under control of Ilias Bej Mirahori. Under the rules of the Ottoman administration he inherited Vakif property (holistic property administered by religious institutions) which today plays the role of a medieval mosque visited by many people. The Albanian origin of Iljaz bej Mirahori gave him the opportunity to benefit a private property by sultan Bajaziti II. Iljaz bej Mirahori built the mosque of Korca in 1496, and then he built the medresse, the school near it, the inns and the bazaar of Korca. So he created a social and religious centre that might be considered one of the oldest and most important monuments of Korca. Despite that the model of construction of the mosque was loaned from Istanbul, it was different, “especially in the traditional construction techniques and its pyramid shape” (Meksi, A, 2007:43). The technical wall construction and the pyramidal shape, built by local masters is a characteristic of Iljaz Bej Mirahori’s Mosque that is not presented in the other ottoman construction of that time.



Urbanistica

Korca is mentioned as a city since in the 12th century but has played an important role during the 15th century when it became a social, economical and religious centre. During the 19th century Korca has suffered an increasing transformation of city because gradual economic and cultural development. In the urban planning aspect, this was manifested by “the further intensification of building, creating a dense and compactly structure” (Thomo, P, 2012:32) Other evidence for the development of cultural tourism purposes are the Museums of Korca such as The National Museum of Medieval Art of Albania, the National Museum of Archeology, The first Albanian School as well as the house of the painter Vangjush Mio and his gallery function as museums, Bratko Museum and the Oriental Museum.



A large number of residential buildings today are under the state protection as “Monuments of Culture”.

The market of Korca/ Korca Bazaar

Korca Bazaar is constructed during the 19th century according to advanced planning and architectural criteria. In the old bazaar the most popular shops were with one floor, constructed one after another. Inside bazaar were the marketplaces and the inns as the Manastir Inn, Elbasan Inn, Devolli Inn, Trebicka Inn etc. All the Bazaar Inns have common and different characteristic between them. Almost all inns have a conservative character and small dimension of bedrooms. What separate one by another is the construction time and the level of the realization.

The Inn of Elbasan is a plan composition with architectural and decorative values. The internal yard has a triangular shape and it is surrounded from all sides by buildings, and in middle is a common well. The Inn of Manastir is built during a later period and it seems in the new construction’s techniques. The architectural and decorative elements provide the utilitarian character of the inn.

National Museum of Medieval Art is one of the most important museum centers of Albania opened in 1980. It has about 7 thousand art and cult items of Byzantine and Post-Byzantine periods, mainly icons painted in wooden panels by anonymous and well-known



artists from different areas of the country. Some of them are Onufri, Onufer Qiprioti, Konstandin Shpataraku, Selenica, Zografi Brothers etc. Almost all the works belongs to 13th - 14th century.

The National Education Museum

During the Albanian National Renaissance Korca had played a serious role, especially to the spread of Albanian language and culture. The First School in Albanian Language was opened on 7 March 1887 in the current building of National Education Museum, a 150-year-old building.

The Ottoman Empire gave the permission to Pandeli Sotiri to open this school. Today it is a National Museum that shows the efforts of Albanian patriots to learn in Albanian language. "The museum building has eight exhibiting rooms and in one of them it is displayed the Albanian book history starting from the first



primer of Albanian language" (Hoteleri-Turizem Albania: 2013). There are exposed too numerous alphabets up to the present one, decided in the Congress of Manastir in 1908.

The house museum of Vangjush Mio

The house Museum of Vangjush Mio was declared a cultural monument and contains about 40 oil paintings. Vangjush Mio studied in a school art of Bucharest till he graduated in 1919. When he came back to Korca he opened a personal exhibition in 1920. This was the first of this kind in the country. "Later he put up a studio in his house where he continued to draw and paint without interrupting his work as a teacher of drawing" (Hoteleri-Turizem Albania: 2013). Vangush Mio was engaged almost totally in landscapes. Today his house is an interesting destination to visit not only for the paintings but also for historical value of the buildings.

Museum of Oriental Art Bratko

The Museum of Oriental Bratko was opened in June of 2003. Part of its fund there are about 430 works that belongs to the oriental culture collection such as a piano, altar Chinese, Japanese women's clothing, Indonesian swords, Japanese paintings and various files. The initiative and the capital for the opening of this museum belong to artist, photographer and collector, Dhimiter Mboria. During E.Hoxha dictatorial regime he was not allowed to give this museum his mother name,

but after nineties, his wish was realized. Today the Oriental Art Museum Bratko opens a new window to visitors giving the possibility to know more about the East Culture.

National Archaeological Museum



National Archaeological Museum was founded in 1985 and was granted more during the following years. It is situated in two historical buildings of 19th century. Part of its fund there are over 1,200 archaeological objects of the region that belong the prehistoric period (Neo - Eneolithic Age, Bronze and Iron Age. Most of objects are discovered in important prehistoric settlements such as Maliqi,

Podgoria, Dunavec, and Trajan. This Museum was declared a cultural monument for its architectural and archaeological values.

Voskopoja

Voskopoja is situated between the zone of Gora and Opar. It extends in a favorable geographical position, surrounding by high hills and covered with vegetation and pine forests, which provide a beautiful natural landscape. The climate of Voskopoja is very helpful about the respiratory diseases. "During the occupation of Ottoman Empire, Voskopoja became an important center of crafts, trade and culture,

as a result of population growth and political and cultural development" (Thomo, P, 2012: 375). In the eighteenth century Voskopoja became the most popular economic and cultural centre of the region and Balkan Peninsula. The construction of five magnificent Basilicas and the value of wall paintings attest to the high artistic demands of



the society at that time. During the nineteenth century took place the urban planning aspect. This was manifested by the further intensification of building, creating a dense and compact structure. All of these characteristic are closely related to geographical position and climatic conditions in which is situated the region that create the appropriate conditions for the development of tourism.

Historical and archival sources provide that Voskopoja was burned and was destroyed three times but today there is still a great wealth of medieval art remaining in the village. Some of the churches of Voskopoja are: The Monastery of Saint Prodhom is one of the most famous as well as the oldest found in Albania dating from the 14th century. (National Tourist Organization of Albania:2007). It became a cultural monument because of the great historical value and the iconography. The Church of Saint Nicolas (Shën Kollli), built in 1721. The famous masters of iconography, David Selenica and the Zoografi brothers painted the frescoes of the church. The Church of Saint Michael (Shën Mëhilli), 1726 painted by Zoografi brothers. The Church of Saint Athanasius (Shën Thanasi) is one the most beautiful churches that has survived to the ravages. The church was built up in 1724 A.D by five masters from Kastoria (Korcë) and painted by Shpataraku brothers.

The church of St. George in Shipska Village

The Shipska village is 4 km from the center of Voskopoja and has a beautiful church of the 17th century.



Vithkuq village

Vithkuq village is located in the southwestern side of Korca, 26 km away. There are a variety of forms of relief combined with water resources. The highest peak of it is Rungaja Mount with a height of 1750 m. Among most important natural monument of Vithkuq village is the lime of St. Peter and St. Michael. In general this village has very important natural, historical and cultural values. It has been an ancient Illyrian settlement inhabited during the first period of iron to the II century BC. Archaeological



findings prove its existence as an important center and most of the material cultures regard the castle of Boshanj, the castle of Bellovoda and the castle of Leshnja, the tumuli in Qyran and Qyrshas. "Part (National Tourist Organization of Albania:2007), one metropolitan centre, worship objects, bridges and some fountains.

Dardha village



Dardha village dates since in 1600 and lies in the southeastern of Korca, 20 km away from city. It stands out for its characteristic houses and stone carving. In Dardha village it is founded the iconostasis of St. George's Church. Ethnography of Dardha village is rich in numerous national folk costumes etc. The favorable climate with fresh air, the rich forest and the mineral water with curative value makes this village one of the most visited in the region. The large amount of snow affect in the development of winter sports, especially skiing.

National Park of Drenova



National Park of Drenova has an area of 1380 hectares and it is located in Morava Mountain "in a height of 1170m- 1798 m" (Qiriazzi, P, 2006:150). The Park has big values of biodiversity, as Macedonia's fir, black pine, beech wood, maple, etc. Regarding to the animal world we can mention wolf, bear and several species of birds. Part of the park is a rocky block conglomeratic called the "Stone of Billy – goat" and shaped by erosion and wind. "It is 20-25m long, 5 – 10 m high and it's like a camel sitting on the ground" (Sala, S, Qiriazzi P, 2006:48). The

National Park of Drenova is declared a natural monument in 1966.

The National Park of Prespa

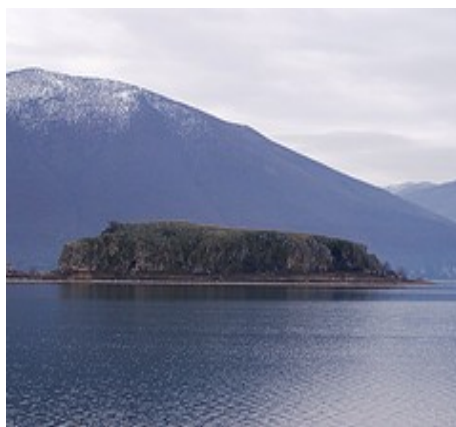
The National Park of Prespa is the largest park of our country with an area of 27,750 hectares. The Lakes of Great and Small Prespa and the surrounding territories are part of it. This Park is a continuation of Galicica National Park in Macedonia and Prespa National Park in Greece. "In 2000 was declared Inter Balkan Park" (E. Pumo et al., 1990:247). The variety of lake landscapes, the animal and plant world, make this park with unique values. Flora is represented by 1500 species of plants, some of which

has curative value. And fauna has a variety of animals such as “white pelican, the curly pelican and Mrrena fish”. (Qiriazhi, P, 2006; 149). The National Park of Prespa has taken this status since in 1999.

The Island of Maligrad

The island of Maligrad is located in Lake of Prespa, in a height of 900 meters above sea level. “Its length is about 800 m and its width is about 200 m” (Sala, S, Qiriazhi P, 2006: 48). Along the entire surface of the island has karstic caves and the mainly egeatation is grass and little bushes.

Inside Maligrad Island there is a cave located in the western side of the Island. In the same place it was built a church of the 14th century, exactly in 1369. This is the same time when the church is painted. Today it isn’t an inhabited territory but has a great scientific, religious and cultural value that makes this Island an important tourist site.



Trajan Castle

The Castle of Trajan belongs to the early Iron Age and has an area of 20 hectares. In this hill there is a late antique castle too, whose walls are dated to the period of Justinian, in 6th century.

The cave of Tren

The cave of Tren is located in the Gorge of Wolf (Prespa Small Lake) at the height of 706 m above the sea level. It dates back to the early Neolithic period and has been inhabited in continuity. The cave of Tren was formed by the karts process favored by the presence of calcareous rocks. The cave is 293 m long, has corridors, water basins, chambers and interesting forms of stalactites and stalagmites. (Sala, S, Qiriazhi P, 2006:53). There are also a bat colony and ancient wall drawings. The cave has geological, biological, historical and archaeological values.

The Reservoir of Cangonj

The reservoir of Cangonj is situated in northwest of Morava mountain. This area is characterized by fresh air and a numerous natural asset value. Regarding to Flora there are many plants and between them it is distinguished oak, chestnut and

juniper. And Fauna is represented by different animals such as wolf, wild pig, brown bear, rabbit, squirrel, etc.

Kolonja region

Kolonja is situated on a plateau located in the beautiful Gramoz Mountain range. It has a wonderful panorama combined with the unique historical and cultural values that makes Kolonja an ideal place to explore.

The tumulus of Rehova

Rehova tumulis is one of the 6th excavated cemeteries in Kolonje. Through systematic excavation has revealed that it is 5 m high, with a diameter of 50m and contain about 300 graves. The tumulus has a central grave in which was found an imported Mycenaean vessel, dated in 1450 – 1400 BC. Part of its fund there are different categories of finds such as pottery, weapons, jewelry of Illyrian culture of later bronze and Iron Age. The tumulus is re-used in the middle Ages and contains finds of “arbèr” material culture of 7th -11th century.

The Masjid of Qesaraka

Qesaraka Masjid is located about 30 km from the city of Erseka and is built on a mountainside where crosses the Osum River. It is in Qesaraka village of Kolonja and it is named as Haxhi Baba masjid. It is a thre floor’s building but during the years one floor is ruined and has been recently restored. Lately is restored the Masjid building too. It belongs to the 18th century.

Gramoz Lake

Gramoz Lake of the mountain with the same name is 2400 m above sea level. It is a glacial lake with an area of 0.4 hectares. (Sala, S, Qiriazzi P, 2006:51). Around it has rich herbaceous vegetation. Gramoz Lake has aesthetic and touristic value.

Planes of Kolonja

Kolonja village has rich vegetation but its main characteristic are the numerous planes located along the national road, even within populated areas. The plane of Leskovik is situated in the centre of the city and is 300 years old. It is declared a natural monument and it’s under the state protection.



Pogradec region



Pogradec city is situated along the Ohrid Lake and has a height of 700 m above the sea level. During the archaeological excavations are founded different objects that attest the early habitation of the city. Pogradec city and surrounding territory are inhabited since in the early times, by “Enchelanes with their metropolis Encheleana and Dassaretaes tribes located in the city of Pogradec and Korca”. (Ceka, N, Korkuti, M, 1998:246). In these territories has passed Egnatia road (Via Egnatia) which connected Rome with Constantinople.

Ohrid Lake

The Lake of Ohrid is a tectonic lake and has an area of “362 km², but only 111.2 km² of it belongs to Albania” (Qiriazhi, P, 2006:115). This lake is a natural border to Macedonia and is the deepest lake in Europe. It has special value in archaic fauna, which make it a living fossil museum. Another value of this lake is the growth of Koran and Belushka fish. One of its properties is the transparency of the water (up to 20m). Its lake shore line is very appropriate for further development of tourism. Ohrid Lake is declared world natural heritage in 1979.

The sources of Drilonit

Drilon sources stem in the southeast of Ohrid Lake near the village of Tushemisht. They are 700 m high above sea level. “The sources are nurtured by the waters of Great Prespa Lake and by the crest of “Mali i Thate” (Dry Mountain). (Sala, S, Qiriazhi P, 2006:54). The wetland ecosystems and the diversity of flora and fauna make this area one of the main tourist centers.



Lin Peninsula

Lini is a small peninsula on the western shores of Lake Ohrid with a village of the same name. This peninsula has trace of life since in the earliest Iron Age till in Early Medieval Age. During the excavations is discovered “a Palaeochristian basilica of 6th century A.D” (Ceka, N, Korkuti, M, 1998:412). The basilica is characterized by the

mosaics with different motives (floral, geometrical etc.). They are similar with other mosaics found in Durres.

The monumental Tombs of Lower Selca

The monumental graves of Lower Selca are located 40 km from the modern city of Pogradec. Selca was a town founded by the Illyrian tribe of Desartes in the 6th century BC. It is thought that Pelion was the residence of Illyrian king Klit located in Selca.

“Those monumental graves dates in the 4th century B.C.” (Ceka, N, Korkuti, M, 1998:326). Four graves were graven on a rocky fasade. One of them was build in the form of a small amphitheatre containing a burial room in the centre of the stairs. The other tomb is a two flor-tomb, fully with



archaeological materials such as golden earing, small axes , crocks etc. The last grave is built with stones blocks in a form of parallelepiped and it is unconnected to the group of the tombs graven on the rock. One of the tombs belongs to the illyrian king of the second Dynasty, Monun. One of the most interesting find is a splint that present a picture of a war scene and an Illyrian fighter on the horse.



Kamje Stone

The “Stone of Kamje” is located in Pogradec city. It has a length of “100 m, a width of 80 m and a height of 70 m. It looks like a “steamship” and is in the list of protected monuments”. (Sala, S, Qiriaz P, 2006:54)

The region of Korca offers many opportunities for the development of tourism. The natural values as healthy climate, water resources, the diversity of relief forms, the wealth of flora and fauna offer good opportunities for ecosystem promoting. The cultural values make Korca a fascinating museum city. The unique, charming characteristic of the city are its cobblestone streets, houses with iron lattice balconies and the boulevard of lime-trees. Korca is called “The city of Serenade”. The geographical and strategic position in the border with Greece and Macedonia, the diversity of mountains, cultural and white tourism provide opportunities for the general development.

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Д-р Наумовски Љупчо

Информатичкото општество и културно-историското наследство

„Минатото - тоа не е она што го нема, туку она што постојано е присутно во сегашноста и само се определува не само како сегашност, туку и како иднина“.

М. Хајдегер, германски филозоф

Информатичкото општество настанало врз основа на брзата комуникација, која му претходила на новата консталација на самите социјални односи. Со терминот „информатичко“ се сака да се изразува таквото општество во кое колективната интелигенција ќе игра одлучувачка улога за и врз човекот. Колективната интелигенција на човештвото е должна да му помага на постојното општество кое мора да се справи со тешкотиите поврзани со обезбедувањето на геомеостазата на човештвото, да формира и да го чува единството на општеството со биосферата. Колективната интелигенција во информатичкото општество треба и мора да биде способна да го предвиди ризикот и неминовно да помогне и при тоа да се најдат рационални решенија како за локалните, така и за општо човечките проблеми.

Колективната интелигенција се градела и сега се гради врз основа на тоа социјално искуство. И, токму благодарение на културните активности, социјалното искуство успешно се пренесувало и се пренесува од една генерација на друга, во еден синхронен ред прво, внатре во општеството, но, и меѓу одделните етно-социјални групи (заедници).

Културните активности опфаќаат:

- креирање,
- чување,
- дистрибуција и
- искористување на културните вредности.

Самата културна активност има три основни функции:

1. Креативна - создавање на културни вредности;
2. Социјално комуникативна - чување и дистрибуција на воспоставените културните вредности;
3. Практична - апсорпција на културните вредности.

Социјално-комуникативната функција ги одредува сегашните карактеристики и социјалната важност на културно-историското наследство (културата). Тоа е така, затоа што колку поефикасно културно-историското наследство (култура) го опслужува општеството, толку е поголем обемот на

квалитетно конкретната информација која е за јавноста, а со тоа се повеќе ќе биде акумулирано и подобро ќе биде стекнато социјалното искуство. Културното наследство ги опфаќа вредностите кои се одлучувачки за одржливиот развој на едно општество, а со тоа и за државата. Во својство на средства за акумулација, чување и дистрибуција на културните вредности, разгледувани како социјално-културни информации, може да се подстават и уште: природната меморија на поединецот; колективната меморија, а сето тоа и запечатени со јазикот и духовната култура; но и со: архивските документи, книгите, спомениците на културата и др.

Кон сето тоа, актуелното значење на истражувањата во областа на културно-историското наследство во новото информатичко општество уште повеќе расте.

Културно-историското наследство (КИН) на еден народ е феномен со непрестано значење и вредност - како во однос на времето и просторот, така и во однос на развитокот на општествените односи и на самата цивилизацијата.

Во современото општество постојат услови за брзо и широко распространување и користење на информациите и знаењата, како што се поодлучно и се повеќе современите средства и технологии влегуваат во животот, а и во образовниот процес. Во оваа ситуација тревжните гласови за судбината на книгата и намалувањето на интерсот кон нејзината когнитивна вредност предизвикуваат внимание, кое „на сите конференции, ставот се концентрира во заклучокот дека книгата ќе го задржи своето значење во современоста, но и во иднината заедно во една взаемна хармонија со развитокот и ширењето на информатичката технологија и електронските средства“. Основа за оваа увереност дава небројното богатство од книги и традиционалните пишани извори, акумулирани во текот на вековите, кои и до денес не ги откриле сите свои тајни и богатства на познанието, како и фактот дека книгопечатењето продолжува да се развива успешно; како културно - информациска и деловна единица.

Во последниве години кај нас се карактеризира зголемениот интерес за објектите на културно-историското наследство на сите нивоа, посебно од општеството во целина. Сведоци сме на огромен информативен бум, при што информацијата е карактеристична и иманентна суштина на секој процес: било физички, биолошки, природен или јавен. Тука, мораме да нагласиме дека информатичкото општество како апсорбер ги интегрира во себе сите учесници на овој процес. Токму во оваа смисла, односот на културно-историското наследство (КИН) со информатичкото општество по своја смисла, значење и улога е единствено уникатен.

Креирањето на еден конкретно позитивен и јавен однос кон културно-историското наследство (КИН) има и игра релевантна улога во напорите да се вклучи нашата земја кон исонските европски вредности, задржувајќи го и

потенцирајќи го при тоа, нашиот специфичен национален идентитет. Затоа, целокупната наша национална политика и стратегија за идентификување, конзервирање и експозиција на објектите на културно-историското наследство е потчинета на целта да и служи за промоција на нашата земја, за градењето и зајакнувањето на нашиот имиџ и наше признавање за стара нација со богата култура, при тоа целосно чувајте ја колективната меморија на општеството.

Објектите на културно-историското наследство во нашата земја биле и се наше национално богатство. Најопшто, тие се: културно-историските споменици, архитектонските објекти, етнографските комплекси, манастирските комплекси и цркви, музеите и спомениците, изложбите, галериите и манастирите, културните форуми, фолклорните фестивали, различните културни атракции, националните паркови, градините и резервати. Разновидноста на македонското културно-историското наследство е непобитен и широко признат факт.

На сегашната фаза на нашиот општествено-економски развиток има длабока и специфична врска помеѓу општеството и културно-историското наследство. Некои истражувачи сметаат и имаат за тоа категорични аргументи дека националните и локалните природни и културно-историски објекти им припаѓаат целосно на општеството. На второ место, природните и културно-историските објекти стануваат се повеќе зависни од туристичката индустрија како целина, бидејќи потребата од постојани парични приходи за нивното одржување и опстанок се повеќе и повеќе расте а при тоа, за жал не може и несмее да се смета само на субвенциите, спонзорствата или донациите. Сето ова бара суштинска промена во изборот на визијата на културно-историското наследство во јавниот информативен простор.

Активната дејност во социјализацијата на културно-историското наследство наметнува промена во погледот и ставот за односот и експонирањето, т.е. не да се претставува информатичко општество како STAND BY „вредност“, туку живо да се инсценира преку приказни и искуства. Културно-историското наследство треба да се покаже како жива вредност, нешто посебно во модерниот живот.

Културно-историското наследство неминовно е во една постојана и конзистентна врска со промените кои настануваат и актуелизираат во глобализацијата како нова целина, при што се подредуваат и зацврстуваат во одредени рамки. Капиталот преку сопствените форми и постулати на концентрацијата и централизација овозможува појава и создавање на т.нар. мултинационални структури кои се во состојба да влијаат позитивно врз самите процеси на глобализација во социјализацијата (реализацијата) на културно-историското наследство (КИН). Од аспект на консолидација и интеграција во процесот на реализација на културно-историското наследство (КИН) – пр. културниот туризам, се најдува во улога на значаен фактор како за целосен

опстанок на пазарот, туку и за интензиван развој на високо и квалитетно ниво на процесите на идентификација, конзервирање, експозиција и информирање на јавноста. Самата појава на глобализацијата претставува сосема нова модерна филозофија. Постојната карактерност на глобалните сојузи е во специфичната и уникатна содржина на обединување на човечки, финансиски и научно-технички ресурси на различни структури за да ги постигнат своите цели во можно најефикасен начин - преку стратешка соработка. Земјите-учеснички во оваа сфера ги користат заедничките достигнувања и знаење (од областа на иновациите, технологијата, односот know-how), како да ги распределуваат трошоците и постојан и неминовен ризик што се однесува до преземените заеднички дејствија. Во културниот туризам тоа се глобалните системи на резервираност и постојаните и неминовни стратешки анализи.

Декларацијата од Мостар, претставува потенциран пример за таа насока, имено заедничката изјава на министрите одговорни за култура во Југоисточна Европа и Италија, за одобрување на улогата на културното наследство за стабилизација и одржлив развој на регионот, усвоена во Мостар (Босна и Херцеговина) во јули 2004 година. Декларацијата е потпишана од министрите во областа на културата од: Албанија, Босна и Херцеговина, Бугарија, Македонија, Молдавија, Романија, Србија, Хрватска, Црна Гора и Италија.

Основни и темелни придобивки од и во Декларацијата се:

1. потврдувањето на тезата дека заштитата на културно-историското наследство (КИН) и неговата разноликост е принцип, фундаментален за дијалогот и човечкиот напредок, и истиот не подлежи на дискусија;
2. дека мора да постои толеранција и почитување на културната плурализација што неминовно се задолжителни во ерата на глобализација;
3. дека постои и мора да се развива потребата од регионална соработка во областа на културно-историското наследство (КИН) кое целосно обезбедува дополнителна динамичност и одржливост.

Администрираната Декларација е донесена за да се создаде темел/основа за заштита од уривање и игнорирање и во себе содржи мерки за заштита, заштита и конзервирање на КИН; ги прифаќа усогласените дејствија за одобрување на културно-историското наследство (КИН); за осовременување и усогласување на законодавството во областа на културната политика и управувањето со природните и културно-историските споменици; за создавање услови за хармоничен развој, за толерантен меѓународен културен дијалог. На овој форум е донесен и план за акција на земјите-учеснички.

КИН, културно-историското наследство својата реализација во информациското општество ја остварува главно преку маркетинг студиите,

комуникациската политика, тука посебно вклучувајќи ја рекламата и рекламната политика, и РК стратегиите.

Маркетинг студиите во културно-историското наследство се поврзани со развирокот на маркетингот на културниот туризам и преминот од пазар на добавувачи (генератори) во пазар на корисници на услуги и благодети. Мора да се потенцира дека за жал кај нас се уште не се придава доволно големо значење на овој вид студии кои во оваа област се повеќе од неопходни и решавачки за вистинската социјализација. Културно-историското наследство низ маркетинг студиите може да се дефинира како систем за бирање на информации, чија постоечка цел е да се даде одговор на секое конкретно поставено прашање. На пример: за какви објекти на културно-историското наследство се пројавува интерес; каква е возрасната и професионалната структура на потенцијалните корисници на тие услуги; каква им е религијата и исповеда; какви се нивните финансиски можности; колку имаат време; какви други интереси имаат; какви анимации преферираат итн. Добиените вакви одговори и остварената согласност со постојните цели на информатичкото осигурување и видот на информациите, маркетинг студиите во секој случај станиваат се поквалитативни и поквантитативни. Пазарот на културно-историското наследство постои и опстанува со конкретна цел да создаде производ што целосно одговара на барањата и очекувањата на потенцијалните корисници. Во врска со тоа значење мора да има и анализа на политичката средина, економската средина, информатичката технологија, активностите на конкурентите и др.

Системот на маркетинг истражувањата најопшто гледано ги содржи следниве чекори:

- идентификација и дефинирање на истражување проблем;
- утврдување на потребната за целите информации;
- изготвување на програма на студијата;
- спроведување на истражувањето;
- анализа на податоци, и
- претставување на резултатите.

За целосна и квалитетна имплементација на објектите на културно-историското наследство, како доминантен и централен елемент е субјектот односно корисникот. При тоа не треба да се заборава дека тој – клиентот/корисникот на производот или услугата мора и треба да биде ставен под лупа на анализа, но и да не се изостави неговото запознавање за неговите исконски желби и настојувања. Мораме да бидеме свесни за неговото однесување, очекувања, потреби. Во секое време нашиот општествен акцентот мора да биде зацврстен врз социјално-економските и психолошките детерминанти.

Светските глобални, но и национално-традиционални постулати што се предмет на истражувања, се: културата; референтните групи; социјалната класа; животниот циклус на човекот; самиот стил на животот; семејството.

Психолошки детерминанти се: мотивацијата; перцепциите; убеденоста и односот; сопственото мислење.

Комуникациската политика во културно-историското наследство претставува своевидна апсорпција на сите комуникациски алатки - мерки со кои давателите (генератори) на културно-историското наследство се обидуваат да го продадат производот односно го услужат саканиот објект од културно-историското наследство на избраните целни групи. Овде терминот „продажба“ има сосема друга смисла - не станува збор за класична замена на сопственост, туку прикажување, запознавање, визија, - со цел на зачувување на националната меморија. Во случајот добавувачите, генераторот на објекти на културно-историското наследство (КИН), се наречени комуникатори, а се однесува на корисниците на културно-историското наследство (КИН) - туристите.

Самиот позитивен резултат на комуникацијата зависи исклучиво од двете страни во процесот.

1. Од личната способност на давателите на услуги/продавачите, комуникаторите да ги детектираат желбите на адресатите така што истите ќе ги осознаат. За успешност на оваа зацртана цел наобходно е да се истражуваат комуникациските навикни на целната публика.
2. Од способностите и навиките на дестинација да ги прима пораката, истите да ги декодира и задолжително протолкува.

Целите на комуникациската политика се поделени во три групи.

1. Когнитивни - внимание, воспоставување на популарност; запознавање со услугата/производот.
2. Афективни - предизвикување интерес; стремеж за промена, и; емоција.
3. Когнативни - влијание при бирање на информации; промовирање на намерата за „купување“; предизвикување активна реакција.

Едно сложено поставување, запознавање предизвикување на активна реакција врз однесувањето на потенцијалните корисници на културно-историското наследство се реализира исклучиво преку координирање на сите постоечки комуникациски мерки, т.е. да се искористат интегрираните комуникации.

Интегрираните комуникации во културно-историското наследство се поврзани со:

- Целокупната комуникација за конкретните цели, со идентитетот на културно-историското наследство, со уникатното формулирање на комуникациските цели, како и на содржината на целните групи - корисници;
- Дефинирањето на целите, самата содржина, како и целните групи за секој од алатките на комуникациската политика;
- Заедничката спогодба за времето и содржината на одделните алатки и визијата и формата на културно-историското наследство.

Инструментите на комуникациската политика генерално вклучуваат 3 елементи.

Прв, фирмата (на понудата организација, структура) идентитетот како основна претпоставка за просперитет на организацијата која го нуди објектот на културно-историското наследство.

Втор, рекламирањето како специфична форма на комуникација, при што намерно се влијае врз мислењето, размислувањето, очекувањата на целниот аудиториум. Во врска со тоа рекламата може да се дефинира како свесен обид да се влијае на целниот сегмент преку користење на специфични промотивни средства да се постигне маркетинг цели на структурата, што го нуди објект на културно-историското наследство. Предмет на рекламата може да биде самата структурна единица, дестинацијата или одреден производ на културно-историското наследство.

Рекламирањето во себе ја содржи и презентира директната комуникација со адресантот, поттикаат кон „купување“. Рекламирањето на содржината е ориентирано првенствено кон личните карактеристики на целниот сегмент, при тоа потенцирајќи го и изразувајќи го степенот на интелигенција, културните потреби, временските и финансиските можности, стилот и начинот на живот и др. Самите карактеристики на рекламата се во зависна корелација од специфичноста на производот/услугата на културно-историското наследство, со определена форма и зацртани одлуки, но и сознанија со исклучително почитување на личните карактеристики на целните сегменти. Заеднички карактеристики на секоја рекламна порака е да се респектираат: економските параметри; психолошките карактеристики и особености; социјалната вредност; веродостојноста и точноста: суштината и содржината; имиџот; цената.

Додека пак, основните фази при подготовка на рекламната порака се:

- формулирање на целта;
- развој на рекламната тема и „оската“ на кампањата;
- развој на конкретна програма со рокови и одговорности;
- одредување на рекламните средства и форми и усвојување на буџетот.

Промотивните акции се засновани на информациите од маркетинг студии и анализи и сегментација на целните пазари.

Трет, но не и на последно место по важност, РК стратегиите во културно-историското наследство играат значајна улога и ги опфаќаат сите аспекти на комуникација во една структура. Може да се каже дека културно-историското наследство е област во која во највисок степен има потреба од постојано општење меѓу објектот и општеството. РК е управување на комуникациите меѓу организацијата (структурата) и нејзините публика, т.е. ова е своевиден комуникациски менаџмент.

Основните функции на РК се: информативна; престижна; предрекламна; потсетува; корективните; бариери.

РК и рекламирањето меѓусебно се дополнуваат и збогатуваат посланијата кон целните групи и публика. Ефикасни РК програми во областа на културно-историското наследство имаат за цел да се развиваат нови пораки и да се привлечат нови публика, кои бараат и сакаат да патуваат во различни објекти на културно-историското наследство поврзани со одредени епохи, историја, бит, празници, обичаи и фолклор, етнос, занаети, обичаи, природа.

Водечките трендови кои ја карактеризираат динамиката во бизнисот на областа од културно-историското наследство и врз кои ние треба да работиме за таа насока, мораме брзо да сев развиваме, успешно да истражуваме и на соодветен начин да реагираме - главно во однос на конкурентскиот светски пазар (Франција, Грција, Шпанија, Португалија, Италија), кои вклучуваат: глобализација; електронските технологии; безбедност и заштита; конкретен фокус на културниот туризам; забрзување и разновидност во патувањата; развиток на маркетингот за целниот производ; поларизацијата на корисниците-туристи.

Заклучок

Особено важно место зазема прашањето, како најефективно и целосно да се искористи културно-историското наследство во културниот туризам како фактор за јакнење на имиџот на Р. Македонија во европската и светската заедница.

Можат да се формулираат два пристапа.

Првиот - да се прифати тезата во промовирањето на нашето културно-историското наследство и разновидноста како европска земја со античка историја, и да се формулираат задачите пред изработката и спроведувањето на Стратегијата за развој на културниот туризам, во реализација на различни проекти, поврзани со него.

Вториот пристап подразбира, културен туризам како можност да се задржи имиџот на земјата во контекст на европската интеграција. Овие можности се реални и треба да се работи активно, дури агресивно во таа насока, за да се

постигнат посакуваните цели: запознавање и одобрување на македонското културно-историското наследство како културна дестинација.

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The city's toponymic heritage: Bucharest street named after lawyers

Abstract

Countless future civil servants, students of the National School for Political Science and Public Administration, walk down the same sidewalk, unknowing, failing to orient themselves towards studying the history of the very communities they will serve, oblivious to their obligation to protect and bring out their material and immaterial heritage. Architectural heritage must be known and preserved by future public agents, who thereby build local identity, helping respect and defend the specific flavor of every neighborhood. This also goes for toponymic heritage. As shown in the two Reports, issued in 2008 ("Romania has failed to take efficient measures in order to conform with the provisions of international conventions they have signed and with the factor of public interest represented by cultural and natural heritage") and 2009 by the Presidential Committee for heritage buildings, historic and natural landmark, the situation is grim. Public authorities have not yet considered compiling an explanatory index of Bucharest street names. The city's toponymic heritage is nevertheless of great historical and spiritual importance. The present article focuses on a single thematic segment: Bucharest streets dedicated to famous lawyers.

Keywords: toponymic inventory, lawyers, historical figures, Bucharest streets, students, civil servants, NSPSPA

Have we ever asked ourselves, as we walked down the streets of Bucharest, what secrets are hidden behind the plaques marking old crossroads? Have we ever stopped to look for a meaning, a picturesque memory of the old buildings, shady gardens where flowers used to bloom, now all forgotten... Bucharest, the city of gardens, with Mateiu Caragiale's Cișmigiu park, "where sadness found such a strong echo within my heart that it felt like the place was part of my very self", but also seductive gardens, full of romance, like Rașca or Oteteleșanu. Bucharest with its eclectic old houses, starting out in Neo-Romanian style, going through Art Nouveau, cubism, 20's modernism, Art Deco and Bauhaus in utter freedom and harmony...

The sadness of a dying city – what a strong echo. I walk daily along Povernei street, past where Luchian used to live - the flower-loving painter who left us the famous canvas "Corner of Povernei street". Oh, but how many crimes took place there, under the watchful eye of City Hall! How many real estate mafiosi were able to carelessly pollute the city, raising their awkward glass and concrete cubes right in the core of the old city!

Countless future civil servants, students of the National School for Political Science and Public Administration, walk down the same sidewalk, unknowing, failing to

orient themselves towards studying the history of the very communities they will serve, oblivious to their obligation to protect and bring out their material and immaterial heritage.

What if these students were to familiarize themselves with the instrument they call a “European cultural project”? Cultural projects are undertaken by important nations of the European Union; they are part of the dynamics of local development, making places more attractive, generating social cohesion and working as a factor of durable economic growth.

Architectural heritage must be known and preserved by future public agents, who thereby build local identity, helping respect and defend the specific flavor of every neighborhood. This also goes for toponymic heritage.

As shown in the two Reports, issued in 2008 (“Romania has failed to take efficient measures in order to conform with the provisions of international conventions they have signed and with the factor of public interest represented by cultural and natural heritage”) and 2009 by the Presidential Committee for heritage buildings, historic and natural landmark, the situation is grim.

“Natural and man-made landmarks of Romania are in a state of permanent aggression. Protection, conservation and enhancement are all at risk of becoming meaningless notions. Even though there are laws protecting these landmarks and heavy sanctions do exist against those who destroy our national heritage, even though several experts are doing their best, protection and conservation initiatives cannot keep up with the pace of destruction. How can this dramatic situation be improved? The answers are: education, communication, responsibility. However, these all take time, and time is currently the greatest enemy of our national heritage. Without quick, radical and unequivocal intervention, we will soon run out of sites to protect.”)

I must mention that public authorities have not yet considered compiling an explanatory index of Bucharest street names. The city’s toponymic heritage is nevertheless of great historical and spiritual importance. The present article focuses on a single thematic segment: Bucharest streets dedicated to famous lawyers.

One could separate the toponymic material geographically, according to city districts, but we believe it is more relevant to talk about practicing lawyers on one hand, and historical figures who were mostly active in other fields but have a background of legal training on the other.

Practicing legal professionals

This category includes Nicolae Rosetti-Bălănescu, Constantin Bosianu, Aristide Pascal and Emilian Pake-Protopopescu, the latter representing a connection to the other category, thanks to his important activity both in teaching and in civil service, being one of the greatest mayors Bucharest had at the end of the nineteenth century.

Nicolae Rosetti-Bălănescu Street, 1st district, bears the name of the Romanian minister of foreign affairs and finance between the 29th of August 1863 and the 29th of October 1865. Nicolae Rosetti-Bălănescu (1827-1884) elaborated, together with two other great lawyers – Alexandru Băicoianu and Constantin Hamangiu – the first Romanian treatise of civil law, consolidating Romanian doctrine and jurisprudence.

Constantin Bosianu Street, 4th district. Constantin Bosianu was a honorary member of the Romanian Academy and the country's prime minister between the 26th of January and the 14th of June, 1865. He was the first dean of the Bucharest Faculty of Law.

Aristide Pascal Street, 3rd district, reminds us of the lawyer who became professor of civil law at the Bucharest Faculty of Law, where he was active up to the year 1894. He kept the title of honorary professor and became dean in 1896. He served, alternately, as a deputy and a senator in all ruling bodies from the Union of Romania until his death.

Great figures in other fields, whose background included legal education

The second category refers to famous people whose legal education was a starting point for their activity in areas such as politics, administration, publishing or the arts.

Alexandru C. Constantinescu Street is dedicated to the great statesman who became a prominent member of the National Liberal Party.

Constantin G. Stere Street bears the name of the great statesman, lawyer, scientist and writer. He was the second President of the National Council (April to November 1918), playing an important role in the Union of Bessarabia with Romania.

The name of **Corneliu Coposu** was attributed not only to the Bucharest boulevard but also to streets of Zalău, Cluj, Timișoara, Oradea. Corneliu Coposu led the National Christian-Democrat Peasants' Party between 1990 and 1995, serving as a senator in post-communist Romania. Under the communist regime he had been imprisoned for political reasons.

Gheorghe Costaforu Street refers to one of the founders of Romanian higher teaching. By decree of the ruler Alexandru Ioan Cuza, he becomes the first rector of the University of Bucharest in 1864. He is considered, together with Vasile Boerescu, one of the pioneers of penal law in Romania.

Grigore Gafencu Street is named so in honor of the great statesman, diplomat and journalist born 1892 in Bucharest. In 1938 he is appointed Minister of Foreign Affairs and tries to preserve the country's neutrality, caught between Nazi Germany and the Soviet Union. After northern Transylvania is annexed by Hungary following the Dictate of Vienna and Bessarabia, northern Bucovina and Herța are taken over by the Soviets in 1940, Gafencu is sent to Moscow as Ambassador.

Iancu Cavaler de Flondor Street reminds us of the Romanian who militated toward the union of Bucovina with the Kingdom of Romania.

Tache Ionescu Street is named so after the renowned statesman who represented Romania in the Bucharest Peace Conference of 1913. Serving as Minister of Foreign Affairs between 1917 and 1918, as well as between 1920 and 1922, he supports the idea of joining the Entente forces during World War I. At the end of the war, Tache Ionescu presides over the National Committee during the Paris Peace Conference.

Mihail Kogălniceanu Boulevard is dedicated to the great liberal politician, lawyer and historian. He was the chief ideologist for the 1848 Revolution in Moldova. Prince Grigore Alexandru Ghica appointed him to elaborate a set of laws aiming to abolish Roma slavery. Together with the poet Alecsandri, he edited the unionist journal “Star of Danube” and successfully promoted prince Cuza’s election to the throne. Kogălniceanu supported the elimination of boyar privileges and the secularization of monastery grounds.

Iuliu Maniu Boulevard honors the Romanian politician well known for serving multiple terms as Prime Minister, as well as for his activity as head of the National Peasants’ Party. After 1947 he was imprisoned for political reasons and died in Sighet prison on the 5th of February 1953.

Eftimie Murgu Street reminds of the lawyer, politician and professor of philosophy who served as a deputy in the Hungarian revolutionary parliament during the events of 1848. Alongside Romanian, he was fluent in Latin, Hungarian, German, Greek and Slavonic. As an opponent of Habsburg absolutism and an adept of the republican ideal, the Budapest lawyer fought for Romanian national unity.

Moise Nicoară Street is dedicated to a lawyer, professor, poet and activist for Transylvanian-Romanian rights. He begins to militate toward the naming of a Romanian orthodox bishop in Arad, together with other prominent Romanians.

Alexandru Papiu-Ilarian Street bears the name of one of the prominent figures of the 1848 Revolution, a lawyer, historian, linguist and statesman. Between 1863 and 1864 he serves as Minister of Justice in the Kogălniceanu cabinet, being the first Romanian minister from Transylvania. His name is connected to important reforms such as the secularization of monastery possession.

Lucrețiu Pătrășcanu Street is named after the lawyer, sociologist, economist and Communist politician. He represented the Romanian Communist Party at the fourth congress of the Comintern in 1922, he represented the Communists during their secret negotiations with the Liberals and Peasants’ Party, with the aim of overthrowing the Ion Antonescu regime. He serves as a minister after the 1944 coup d’État, representing Romania at the signing of the truce with the USSR and the 1947 Paris peace treaties. In 1946, he said “Before being a Communist, I am a Romanian”. He is accused of bourgeois nationalism and arrested in 1948, then executed in 1954. By order of Nicolae Ceaușescu, he is rehabilitated post-mortem in the year 1968.

Constantin Titel Petrescu Street is dedicated to the interbellic politician who led the Social-Democratic Party and tried to avoid its fusion with the Communists. After the Social-Democrats decide to fuse with the Communist Party in 1945, Constantin Titel Petrescu founds the Independent Social-Democratic Party.

Gheorghe Pop de Băsești Street reminds us of the Transylvanian Romanian politician who led the Romanian National Party of Transylvania between 1902 and 1918. He demands autonomy for Transylvania and additional rights for the Romanian population, hence he is sentenced to prison in 1894. He presides over the Alba Iulia National Assembly in 1918.

Vasile Stroescu Street bears the name of a great Bessarabian scholar, philanthropist and politician.

Nicolae Titulescu Boulevard is named so in honor of the great Romanian diplomat and statesman. Between 1928 and 1936, Titulescu serves multiple terms as Minister of Foreign Affairs. As president of the League of Nations, based in Geneva, he fights revisionism, helps preserve frontiers established through peace treaties and promotes good relations between smaller and larger states with the aim of preventing aggression

Alexandru Dimitrie Xenopol Street bears the name of a well-known historian, economist, paedagogist, sociologist and lawyer. In 1893 he was elected a member of the Romanian Academy and becomes rector of the Iași University in 1898.

Duiliu Zamfirescu Street refers to a great Romanian writer, titular member and vicepresident of the Romanian Academy. He served as Minister of Foreign Affairs under Averescu (March-June 1920). His literary production includes numerous works of poetry, short prose and plays.

Mihail Sebastian Street is named after a Jewish-Romanian novelist and playwright born in Brăila, who studied Law and Philosophy in Bucharest and worked as a pleading attorney. Invited by the professor Nae Ionescu to contribute to "The Word" journal, he befriends Mircea Eliade. Antisemitic laws of 1940 forbid him to work as a lawyer and ban his plays. Successful plays by Sebastian include "The Star without a Name", "Holiday Game", "Breaking News".

Constantin Rădulescu-Motru Street bears the name of a great philosopher who becomes manager of the National Theatre in Bucharest and president of the Romanian Academy.

Iacob Negruzzi Street is named so after a well-known writer, playwright, literary critic, lawyer and politician.

The second category refers to famous people whose legal education was a starting point for their activity in areas such as politics, administration, publishing or the arts.

Conclusions

Whilst in America streets are commonly numbered, Europe customarily names all of its roadways, often commemorating prominent figures in the respective countries' cultural history. Europeans thus preserve their memories, given that, as late Academy member Florin Constantiniu stated, "national identity feeds also on historic remembrance".

The traditions of old Europe are reflected in its toponymic heritage, a heritage that should be well known especially to students of Public Administration, future civil servants who are responsible of safeguarding the cultural heritage of towns and cities and of passing it on to future generations. As underlined by Academician Sabina Ispas: „there is a model of Romanian culture, a specific style which can coexist well with others, only we have to distinguish its meaning from its form. We must preserve the meaning, not necessarily the form, the archetype. Of greater importance in my culture is the meaning behind the archetype.”

In order to respect our identity, public administration should be rebuilt from a multidisciplinary cultural perspective: the history of human settlements, their architecture, toponymic heritage, elements of the history of the arts; all can help widen the field of perception for those who study and practice Public Administration. When abroad, be it in Europe or anywhere in the world, we search for vestiges of the past. In the meantime, in our own home, cultural heritage is decomposing irreversibly due to ignorance, negligence, abandonment, lack of funding or, many times, simply for getting in the way of lucrative real estate transactions. Manors, palaces, houses, churches, citadels disappear from the landscape, giving way to empty plots of land that are more welcoming to new, more profitable, development. Unfortunately, this can only mean the loss of our own history and identity.

"Little Paris", as Bucharest was known between the two world wars, has its fair share of streets christened in honor of the people who marked the Romanian history: artists, writers, historians, soldiers, doctors, lawyers. One of the best ways to discover Bucharest is to stroll along its boulevards and narrow meandering streets, which always eventually lead you to an opening of a romantic square. For today's students, the civil servants of tomorrow, this cultural window towards history will lead to a new approach on the past of all our towns and cities, in an attempt to rehabilitate it and save what can still be saved.

Upper-level administrative education often fails to approach the field of cultural heritage. In Romanian public administration schools, the curriculum does not comprise subject matters such as "cultural heritage law", it fails to offer interdisciplinary perspectives towards the study of territorial cultural heritage. Little importance is offered to the "Regional Cultural Project" concept, applied for many years in Europe and often used at local administrative level to improve knowledge and preservation of cultural heritage.

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Holistic approach as a necessary condition of urban planning

Abstract

Since the late 1980's, Armenia has been suffering the consequences of economic collapse, and no spheres of public life have remained unaffected. It took over a decade to stabilize the economy; construction industry has been among the first branches of economy to attract investments, and numerous new buildings have changed the city landscape. New construction was expected to replace both morally and physically aged buildings of the city centre. This process, however, has not always given due consideration to the protection of historic landmarks and to the adverse aesthetical, infrastructure-related, functional, and environmental effects on the city at large. Furthermore, many opportunities have been missed to introduce modern environmentally friendly technologies and urban development approaches to make the sorely needed turn towards sustainability.

The object of the study is a historic, mostly a residential segment of the central district of Yerevan called Kond – a rather neglected area with high population density, obsolete buildings, an outdated sanitation system, and other long-established problems that have a negative impact on the environmental safety of that particular area and on the urban ecology overall. The reconstruction of Kond district has been part of various urban development programs, however, numerous impediments have caused each effort to stall. Kond, carrying various historical and cultural “layers” and being the only district left from the seven historical districts of the 19th century Yerevan, is a value in itself. Results of the thorough review of the area from the historic-cultural perspective allow devising a realistic solution leading to its integration into the tourism market of the Republic, representing the true historical center prior to the massive wave of constructions of the early 20th century. Owing to its location in the city centre, Kond is not only worth of reconstruction with preservation based on architectural, historic and cultural criteria, but can also greatly contribute to the growth of touristic flows and to the economic development of Armenia overall. The role of the media is crucial in the protection and presentation of the unique cultural environment of the district, as well as in the attraction of investments for the creation of an area with a self-sufficient touristic infrastructure.

Key words: Kond, architectural/historic/cultural value, reconstruction, tourism

Kond, being one of the oldest districts of Yerevan, is not only endowed with historical structures, but epitomizes the history of the Armenian people overall. Preserving the spirit of the centuries, it stands out as a piece from old Yerevan within the boundaries of the new one. The uniqueness of the district, situated on a small hill in the western part of Yerevan, is in its network of narrow paved streets and alleyways fronted by closely built rows of small and narrow houses, as well as in its location in the city center and simultaneous isolation from it.

Throughout the history this was one of the most viable parts of Yerevan. During the late 17th and early 18th centuries Kond, or Tapabashi (top of the hill), as it was called during the Persian rule, was one of the three autonomous districts of the city (Stepanyan, 2005). The main characteristics of the district were highlighted in the writings of some historians, where Kond was described as an area with two-three-storey buildings made of clay and brick. There were also specific territories used for agricultural purposes (Petrosyan and Aktaryan, 2012).

As a rule, the existence of an object, which is a historical evidence in itself, attaches a great cultural and architectural value to the area overall. The historical structure worth mentioning is St. Hovhannes (St. John) Church (18thc.) built in 1710 on the ruins of a medieval church, which was destroyed as a result of an earthquake (Stepanyan, 2005). This is a three-nave basilica type of church, the costs of the construction of which were covered by a wealthy citizen from Yerevan, Melik Agamal. In the late 1970s the project of fundamental reconstruction of the church was presented by a famous Armenian architect, Rafael Israyelyan. The reconstruction works were directed by the son of the architect in 1980s. Apart from the changes in the exterior of the structure, which included the building of the dome and the covering of the external walls with tuff[1], significant attention was paid to the restoration of the interior. The main altar was decorated with bas-reliefs and a gallery was built for the choir. The value of this historic landmark is reinforced by the fact that an educational and cultural center operates under the Church authority (Avetisyan and Avetisyan, 1979). Ancient Armenian (Grabar), history of Armenia and the Armenian Apostolic Church, as well as foreign languages (English, French, German) are taught here ensuring connection to the ancestral and cultural roots, and contributing to the preservation and promotion of the ethnic identity. The tradition in transmitting information from the older generation to the younger has always been one of the crucial methods of survival and transit to the next page of history.

Not less important from the historical, cultural, and architectural perspectives is the ruined mosque (17th c.) built in 1687. This was the period when Muslims lived alongside with the Armenian population. Today only the lower parts of the walls and the small dome remain. The main part of the structure collapsed because of the disastrous earthquake of 1988. The interior and exterior of the mosque have undergone considerable changes starting from the period when many families found

refuge here (Harutyunyan, 1992). The above presented material indicates of the richness and distinctiveness of the district, despite the fact that it covers a rather modest area (17,5 hectare).

The reconstruction of Kond district has been part of various urban development programs but numerous impediments have caused each effort to stall. For example, one of such initiatives was approved by the Decree of the Government of the Armenian Soviet Socialist Republic in 1988 (Petrosyan and Aktaryan, 2012). However, the earthquake in Spitak, a city in the northern region of Armenia, hindered the implementation of the project in 1988 and in the upcoming years as well. Moreover, the weak economic situation of the Republic after the collapse of the Soviet Union and the global financial crisis (2007-2008) almost two decades later “consolidated” the unfeasibility of the reconstruction projects. The only partial site redevelopments were undertaken in the periphery of the area, as a result of which a few high-rise residential buildings and a nine-storey hotel Dvin were built (Petrosyan and Aktaryan, 2012). The latest project on the redevelopment of Kond was proposed in 2007. According to the latter the territory on the hill should have been turned into a green space, while the area at the foot of it had to be built-up with high-rise buildings (The Official Website of Yerevan Municipality, 2007). If one discusses the proposal from an architectural perspective it seems like a thoroughly developed project, but when examining it based on historical and cultural criteria the local colour and environment are no longer preserved. In other words, the implementation of the project would undoubtedly result in the improvement of the living conditions and construction of a modern residential area, nevertheless, the latter would hardly preserve and increase the historical value of the district both for the citizens of the Republic and for tourists.

The large need for the reconstruction of Kond, one of the poorest districts in the city center, is unquestionable. Gross negligence towards the area caused the intensification of the set of long-established problems. The fact is that the majority of houses in the district were built one on the other, and the local population lacks access to water and electricity to meet their daily needs. Moreover, the narrow streets lacking asphalt complicate transportation, and this problem becomes even more acute in the winter season. This stagnation, to a large extent, can be explained by the so called “under construction” phenomenon, which has been “hanging over” the residents starting from the 1960s (Petrosyan and Aktaryan, 2012). Till now people are kept in fear of being removed from their houses and receiving a very symbolic, if any, compensation, and being proposed an apartment equivalent neither by its price nor by its location. The situation is worsened by the fact that the residents are not issued permits for the renovation of their own houses, as well as banks reject all credit applications, mentioning that this is a construction zone (Aleksanyan, 2011). The fact that the Government acknowledged this area as a “construction zone” does not justify

the denial of the citizen's attempts to register the property they have possessed for years. At the same time, the Government Decision 57 has complicated the appropriation procedure even more. "If the owners of land and property, people registered in the illegally built houses and their underage children do not leave their property within five days of receiving the offer of compensation, they will not receive compensation for their property, in accordance with Article 8 of this decree" (Government of Armenia, 2000). Such actions would hardly built trust among the citizens towards the Government or consolidate the possibility of a favourable solution to the existing situation. Particularly, taking into consideration the series of bitter experiences that the citizens of Kond, specifically the residents of the houses located on the territory currently used for hotel Dvin as well as the citizens of the Northern Avenue[2] had some years before, the confidence in authorities has become even more fragile. In both cases people were displaced and were never offered apartments in the newly constructed buildings. Moreover, only a small amount of monetary compensation and an apartment outside of the city center were proposed (Stepanyan, 2005). Despite the low level of trust in the authorities, protests continue until today. Today, the residents of Kond trust not only the Government but also the construction companies. In 2006-2007 a construction company called "Downtown Yerevan" CJSC started negotiations with Kond residents, and part if the latter signed contracts, according to which they would have obtained apartments with equal space in the building that was planned to be build in Kond in the summer of 2011 (Aleksanyan, 2011). However, so far only the foundation and the skeleton of a 4-5 floor building have been built. The works have been terminated and no negotiations with the owners are held, despite the fact that the latter submitted letters to different authorities asking for explanation (Aleksanyan, 2011). A nonetheless significant problem that needs to be highlighted is the poor health of the people of Kond. Pneumonia, tuberculosis, and other diseases are common for Kondetsies that are destined to live in old damp and cold houses with an outdated sanitation system. The latter are swarming with rats and insects, the amount of which is steadily increasing as a result of a poor waste collection system. Apart from undermining the health of adults and children, the problems of local scale have also a negative impact on the environmental safety of that particular area and on the urban ecology overall.

Kond, being of a significant historical, cultural and architectural value should undergo reconstruction that would be based on the principals of preservation of the cultural heritage. Its location in the heart of Yerevan can become a powerful incentive for its active involvement in the urban development of the capital. There is a high need for the improvement of the living conditions in the district and construction of a self-sufficient area within the boundaries of the city center. It is worth mentioning that the reconstruction of Kond can contribute to the sustainable development of Yerevan. Taking into account the fact that the energy policy of Armenia recognizes the

significance of environmental issues and of the present renewable energy potential and the latter's efficient application in the economy of the Republic, Kond could be transformed into an eco-district with a healthy environment, exemplary for the other quarters of Yerevan. Being the only district left from the seven historical districts of the 19th century Yerevan, Kond could be turned into a center that would actively attract tourists visiting Armenia. The preservation of this labyrinth of small serpentine streets, twisted alleys, and a cozy courtyard would reflect the unique environment of the area. At the same time the functional zoning of the district should be organized in such a way that would be suitable both for the residents and for the tourists. Thus, the existence of a separate residential part, which would inhabit a commercial zone and hotels, would have a cultural and historical center with museums, picture galleries, souvenir shops, small cafes and restaurants hosting visitors to taste the Armenian traditional food, and even a craft training center attracting tourists, would contribute to a better organization of life in Kond. Thus, in the long-term Kond would have a good reason to serve as a cultural center for Yerevan. The creation of a common space based on the values of care and respect for the city dwellers and for its history and environmental sustainability, is no longer an issue of low priority in terms of both district infrastructure development and the city planning overall. This can not only become a beloved place by the tourists, but can also ensure a larger sense of safety and adjustment among residents. The role of the media is crucial in the protection and presentation of the unique cultural environment of the district. Various public awareness raising campaigns in support of the preservation of the district have been covered by media. Today, media can be a powerful tool not only for the attraction of investments for the creation of an area with a self-sufficient infrastructure, but also for the change of the current negative perception of Kond as a slum area by the population of Yerevan.

Great efforts should be exerted for the gradual comprehension of the significance of Kond as one of the main values of the capital, and Armenia overall. Only in case of implementation of the above mentioned steps the full reintegration, both physical and psychological, of the district into the city would be possible. Such an approach would allow the coexistence of the old with the new, with one supplementing the other. Thus, not only the citizens of Yerevan, specifically the residents of Kond, should be interested in the renaissance of the district, but also the Government. The elaboration of a holistic and systematic approach to the development of Kond could greatly contribute to the growth of tourist flows and to the economic development of Armenia overall.

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Endnotes:

[1] Type of rock consisting of consolidated volcanic ash that is basically used as a construction material in Armenia.

[2] The construction works of Northern Avenue started in 2001 and the Avenue was opened in 2007, stretching for 1.5 km from the Opera Building to the Republic Square.

Petar Namicev, PhD

Vernacular architecture and cultural heritage tourism perspective in Macedonia

Abstract

Consumed valorization of the values of traditional architecture from the 19th and from the beginning of 20-century, and incorporate her in as touristic strategy on state level, next development in projects within the state cultural heritage and active touristic offer. In rural areas in the last period we had development as a concept of form of rural tourism, caterers services or pension -apartments type as an alternative activities to visit the surrounding natural rarities, specific local food. It is used terminology –eco-tourism, rural tourism, agro tourism, eco-rural tourism. It is necessary to have cultural concept is an interdisciplinary social approach, management for monuments in wide possibilities of affirmation of unchallenged builders values, through social –state strategy for connection of experts teams to promote real values in touristic context.

Key words: traditional architecture, rural, tourism, protection

There is a large pool of rural buildings-dwellings in villages throughout the territory of Macedonia, who are abandoned, unoccupied and in poor architectural condition. There are several forms of this type of cultural heritage protection, which should deserve promotion in the field of tourism.

1. Values of traditional residential buildings from the 19th and early 20th century

Dwellings, or buildings in the city's historic core, covering a significant part of the cultural heritage, with a number of architectural and aesthetic values, also represent a vital part of the authentic image of the cities to the tourists.

According to the data indicated a high capacity and resources to access real tourist aspect of the interdisciplinary approach of the building profane cultural heritage. Existence of enough natural resources in the vicinity of settlements, direct connection with certain already recognized tourist locations, to lack of human resources, the social preconditions for active unoccupied or abandoned rural and urban areas, and the effect on economic growth overall, are reasons enough facilities with certain builders indigenous values to be treated as such and to find their place in the modern tourist offer, and according to their values, to be treated as such and to find their place in the modern tourist offer.

National architecture as part of the cultural heritage occupies a large part of the surface which is spread and we can categorize profane, which has its own diversity in the rural environment and urban settlement structure. Although there is space for everyday living, however as building and architectural and aesthetic concept, the image is scaled and dominant in rural and urban settlement vision. Villages have their

own rural development, adjusted mostly mountainous configuration in specific conditions of the region, where the house is naturally associated with the terrain and the nature. Thus developed rural houses that directly meeting the family needs a small economy. The house was an integral part of the economic court and represents a single entity with him. The type of houses evolved through a period of several centuries where we cannot make precise typology as there are many variants of certain primary or secondary influence, on the formation of spatial habitat concept. Formed a few basic concepts of deriving the basic features from the construction of dwellings in Macedonia. Typological appear modest spatial objects of several rooms to houses with several levels, with decent spatial opportunities. Distinguish the variant, with respect to the applied constructive system of massive stone wall, most commonly in ground houses, and ground floor from houses with several floors, with applicable local material. Floor majority is applied an easy bondruch- system, which is shaped by open or closed spaces, depending on the needs. On these core features construction and levels we recognized spatial concept, which is a result of the regional characteristics of the housing Balkan architecture strongly influenced of formed space from the Byzantine tradition and the Islamic concept of the organization of space. The outer shape of the final surfaces and coatings, are characterized by a protective cladding layers of a mixture of ground processing and other components, which often have contrasting structures of coatings and wood and stone that dominates the facade on the ground floor. Thus we get a complete picture of the basic features and quality of residential buildings in the villages, which are vital in the image of villages.

Houses in cities are with similar architectural building features, more sophistication in terms of aesthetic appearance, volume adaptability to urban neighborhood cores, application details in outward appearance and internal processing in embedded interior elements and furniture pieces. City houses in every respect a higher volume of quality and can provide a continuous protective against the long-term policy and more influence in forming the image of the city. Profane building heritage is an integral part of the construction fund, with authentic monumental value, which must to be cherished. This concept of cultural concept with an interdisciplinary approach is necessary to manage these monuments in the broader tourism opportunities, with builders indisputable affirmation of values that they carry with them. Thus the social and social strategy can be linked to certain common interests groups of professional teams that will play for the sole purpose of promoting real values in tourism context.

2. Forms of habitat protection as part of the cultural heritage of Macedonia builders

Profane building heritage has its own chronology in its development forms that are protected. Although it has a modest fund and scale in relation to other states-

regions, that had some different historical and strategic predisposition, however long-term strategy in this field is required.

According to modern museological and touristic norms there are more types of treatment of these objects in the organization of the complexes - ethno parks, rural protection units such as the treated areas with monumental values, conservation of buildings with historical significance (adaptation in museum spaces, memorial houses, cultural homes, art colonies, objects for permanent living, weekend use, etc.). conservation of individual buildings in rural environment or urban historic core and others. Thus we can determine several characteristic forms of protection and presentation of concepts more cultural levels.

- 2.1. This concept of protected villages or urban historic cores with authentic historical values, experienced developed societies and cultural backgrounds, is a progressive concept that gives long term results. Example rural village concept- Galichnik, which is treated as a whole with high monumental value and as such is treated in the past fifty years. This time applied all administrative and conservation methods to this settlement be attractive, not only as a cultural monument, but as a representative cultural heritage by organizing a complex of cultural events throughout the year (Berovo, Vevcani, Malovishte). In this concept of promotion of rural settlements dominant spatial element is secular architecture as the core around which are developed other activities.
- 2.2. Rural and urban areas as part of a rich fund of objects are allocated certain buildings with historical events that are treated with special access. These objects are treated area and complete the building within the historic significance, forming a structural whole spatial. Memorial Homes certain revolutionaries, cultural workers and other persons of great importance to society (Pulevski, Glavinov, Racin, etc.). buildings with historical events. Whole form of an administrative protective function are entrusted at the cultural institutions or local government of the region where they are located (Veles, Galichnik, Resen, Kratovo, etc.).
- 2.3. Despite monumental purpose in buildings with historical values, apply protective method of adjusting the space for contemporary cultural, tourist or commercial use, in order to activate and maintain the facility in modern conditions. Connecting these facilities with touristic plans in the region is inevitable and logical circuit in terms of affirmation and preservation of these buildings. (Kratovo, Berovo, Kriva Palanka, Bitola etc.).
- 2.4. This way modern purpose residential buildings refers to a category of objects that have certain builders aesthetic value, but do not fall into the category of objects with monumental value. In this type of objects can be applied to system actions, which are not strict in terms of complete authenticity, but

can yields to some extent in some segments in the adaptation of the building. This category includes objects from rural and urban areas that are largely abandoned and their adaptation living revitalize previous function, but with an alternative opportunity for tourist purpose.

- 2.5. Objects of profane architecture that still retain most of the elements that have a sufficient degree of authentic form and elements that deserve conservation treatment on their own initiative owners. This way of protection in private frameworks are more current and complete can be put into operation tourist active function, because these objects have really great potential. The biggest advantage is its independence from specific institutions, legal norms, economically justified investment is the most realistic option, for successful implementation in travel plans and concepts of affirmation. Also greatest percent of these examples that are individual owners, have a decisions on investment that is safe and in a short period of time could be returned.
- 2.6. One of the oldest forms of organization, protection and presentation of authentic buildings from a particular region is the concept of ethno-parks, or open-air museums. These complexes contain objects of different types or regions, which together offer the modern museological principles, of all distinctive buildings. Besides authentic museological presentation of these complexes, and the objects contain authentic artisan workshops of traditional crafts, traditional techniques and presentation activities. Tradition of direct way through museological approach spans tourist purpose and commercial facilities with economic concept. Second attempt to deliver the ethno-open type whole concept of the construction of new facilities in 2000 was implemented with the complex in the village Grad -Delchevo. Local government due to lack of interest this project is not quite complete, missing some items. The complex contains all the characteristic habitat types in the region, as well as commercial buildings, public facilities, etc. Last initiative implementation of the open-air museum was initiated by the Government of Republic of Macedonia, in 2009 - Nerezi village near Skopje, which is in its final stage. This complex contains the typical dwellings of the villages of the whole territory of the Republic of Macedonia, which adapt in apartment accommodation on the part of the surface of objects, while a part is in the purpose of the presentation of the traditional crafts that exist in Macedonia. Beside, complex includes public objects (museum, cafe, hotel, restaurant, etc.) and economic characteristic objects (pen, barn, etc.).

3. *Touristic perspective of vernacular architecture*

Affirmation of folk architecture is gaining increasing importance as a part of the touristic offer authentic landscape units, urban or rural cores, which are connected within the alternative tourism offers (mountain tourism, recreation, sport, etc.).

To see the actual real factors that are vital in terms of perspectives in contemporary tourism concept, it is necessary to ascertain certain segments:

- To have a rich collection of buildings of various types

Due to historical developments in migration of population from the countryside to the cities in Macedonia, i.e. small urban settlements in Skopje urban neighborhood with the highest concentration of population, we have many abandoned buildings. Thus these buildings collapsed because of lack of maintenance, and lose all builders and aesthetic values. However there is still the possibility to activate a particular function.

- A small percentage occupancy of buildings in active function-abandoned buildings

According to the analysis of place, there is small percentage of utilization of these facilities with active function, or occasional. Largest fund abandoned or closed by the inability to organize active approach within tourism projects.

- A small percentage of buildings are adapted

According to indicators registered a small number of owners of buildings that adapt their buildings in the traditional style of local value. Largely in rural areas, this type of object used as secondary volumes in order to store or feed with agricultural products.

- The highest percentage is privately owned buildings

The fact that most of the privately owned buildings from this type is not in addition to opportunities for intervention, because of the poor economic situation of the population. Due to the fact that the owners are not able to invest the objects remain in negligence ruined.

- Low economic value of buildings

Due to the above factors the value of buildings is dropping every day and comes to the stage of impairment, as another factor to reduce the future prospects of tourism concept. Often in this situation dilapidated and abandoned buildings ruined with additional downloadable material (stone, wood, tile) which accelerates the disappearance of their location or losing the integrity of the image neighborhood.

- A Low financial condition of holders of adaptations

Because of economic global situation and the owners of these facilities, they are not able to invest additionally. Although the price value of abandoned buildings is undervalue, which require little financial structure for their adaptation, the owners are not able to endure the burden of investment.

- Low level of awareness of the value and relation to preservation of cultural heritage

Another factor raising awareness among local people about the value of these objects is difficult to preserve the authentic builders values. It causes inadequate application of safeguards, interventions that within an improvised actions disturb the look and the authentic condition of the buildings. Moreover applicable construction methods and choice material specifications that are closer to contemporary architecture, overlooked the traditional way of building. This is the following over used of a building materials (stone, wood, etc.), from abandoned buildings, leading to acceleration of the process of decay and disappearance.

- Ecological concept of buildings

Ecological concept of how building an advantage and difficulty when necessary extension to maintaining the authenticity of the buildings. In modern conditions are less known for the traditional building materials and the way it takes and hiring professionals who know the method and system of traditional treatment of these buildings. For these reasons, we need more knowledge and time in the long term to realize a conservation endeavor buildings.

- Daily reduction in the number of preserved samples

All of these factors and data on the situation on the ground and buildings leading to a reduction in the number of buildings with specific builders or monumental value. Modern construction with expansion of new urban and spatial plans are not always taken into account, although there is no legal framework, safeguards relating authentic urban cores with historical values or individual buildings, which are separated from the city lots.

- Injunction of preserving the authenticity of the old city cores

In modern urban plans often neglect legislation and disappearance of certain complexes of authentic urban cores (lanes) or whole areas (cores) from the downtown area. In addition we have specific examples of protection of certain objects in the already developed modern modernized city core value that due to certain monuments are protected by law. Thus more we have examples of violation of the conservation of urban and rural cores in the new spatial and urban plans

In rural areas in the last decade are increasingly developing an economic-building activity development concept natural in the form of rural tourism. Terminology is within the terms eco-tourism, rural tourism, agro tourism, Tourism eco-rural, etc.. Bid within the tourism sector offer catering services -pension or apartment nature of the premises of a household, with additional alternative activities visit nearby natural rarities specific local food, traditional craft etc. There by offering specific training and workshops for the preparation of traditional dishes or technique of making traditional items etc.

Many recreational activities can be included within the rural tourism related sites concentrated settlements with traditional facilities like skiing activities in the winter period (Pelister, Mavrovo, etc.). Affirmation monastery tourism, congress tourism, adventure-mountain tourism, recreational tourism activities related to spa and health facilities, wine tourism, cultural and religious tourism, lake tourism, etc..

In the context of thinking about organizing a contemporary approach to authentic preserved buildings it is developing and perfecting certain priority:

1. Ecological approach of conservation interventions, which will enable the extension of already applied system construction and maintenance of the tradition of the local construction method.

2. Economy costs buildings is certainly an important factor, which is associated with the ecological concept of application materials from the environment or natural local materials from where they are taken as resources and authentic part of the facilities.

3. Incorporate modern technology using alternative energy (solar, thermal, application of bio fuels, etc..) Can follow up on contemporary context of passive energy buildings. Thus complements the image of the whole concept of building environmentally sign of its very existence, as an element of the original tourist offer of rural tourism.

According to this previously elaborated for the values of traditional architecture and its incorporation in the tourism strategy at the state level, I hope that in the future we will get in advanced development projects implemented under the protection of cultural heritage and active tourism offer.

It is necessary to develop a long-term strategy for the protection of cultural heritage, and as one of the ways an affirmation through public manifestations of the culture of various kinds, where there is a possibility of polyvalent presentation of its values.

Cross-border cooperation for the development of architectural heritage has been shown in the past as a successful model for promoting this kind of cooperation and building heritage values and involvement in tourism.

Additional momentum in terms of valorization of a building heritage presents its affirmation of presenting professional-scientific aspect of certain elements from which you can develop a database, through the implementation of international scientific projects, i.e. intensifying participation in scientific conferences.

Certainly part of the long term strategy of spatial plans include a strategy for the protection of architectural heritage, in a active legal framework.

Promotion strategy at the international level can be enabled through the presentation of tourism fairs and international activity of organizing exhibitions, which will promote the cultural heritage and tourism opportunities incorporating multiple ways.

According to this previously elaborated for the values of traditional architecture and its incorporation in the tourism strategy at the state level, we hope that in future we will get advanced development projects implemented under the protection of cultural heritage and active tourism offer.

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Drawings:

Fig.1. Preserving historic city cores, Strumica (drawing by P.Namicev, 2012)

Fig.2. Individual traditional houses and tourist potential of cities, Krushevo (drawing by P.Namicev, 2012)

Fig.3. Preserved and adapted individual residential units, Kriva Palanka (drawing by P.Namicev, 2012)

Fig.4. Details of rural houses more appealing tourist element, Tresonce, Reka area (drawing by P.Namicev, 1989)

Rubin Zemon Ph.D., Vlado Malenko, Gjorgji Lazarevski

3D Presentation of archeological values of Ohrid region: Challenges and obstacles

Abstract

Archeology is the science that studies human history and prehistory through the excavation of sites and the analysis of artifacts and other physical remains and telling us the story of the past and stories about the past. The discipline involves survey, excavation and eventually analysis of data collected to learn more about the past. In broad scope, archaeology relies on cross-disciplinary research. Digital Archaeology explores the basic relationships that archaeologists have with Information and Communication Technology (ICT) and digital technology to assess the impact that such innovations have had on the very basic ways that archaeology is performed and considered. Sometime around 1995 archaeologists started using computer graphics to build virtual 3D models of sites such as the throne room of an ancient Assyrian palace or ancient Rome.

Ohrid and its region is one of the richest archeological area in Macedonia and wider in a Balkan Peninsula. Presentation of archeological values of Ohrid on 3D modeling is a challenge that must have complex interdisciplinary approach and methodology.

This work will present challenges and obstacles that team of lecturers and students from UIST "St. Apostle Paul"- Ohrid, on cooperation with experts from the Department for protection of cultural monuments and Museum form Ohrid, are surfacing during the implementation of a project "3D presentation of archeological values in Ohrid and its region", especially on 3D modeling and presentation of polyconchal Basilica in Plaoshnik.

Nowadays cultural and natural heritage is under constant threat and danger. Architectural structures and cultural and natural sites are threatened by pollution (air pollution, acid rain, birds, etc), tourists, wars as well as environmental disasters like earthquakes, floods or climatic changes. Hidden cultural heritage (under the earth's surface or those partially visible above ground as earthworks, industrial sites, etc.) are affected by change of agricultural regimes due to economic change, mining, gravel extraction, construction of infrastructures (roads, railways), built-up of industrial areas and destroying or injuring by unscrupulous people or other subjects.

The available technologies and methodologies for digital recording of archaeological sites and objects are promising and the heritage community is trying to adapt these approaches for detailed 3D documentations. Indeed 3D modeling could be extremely powerful to improve identification, monitoring, conservation and

restoration. At the landscape scales, digital 3D modeling and data analysis allow archaeologists to integrate, without breaks, different archaeological features and physical context and better document the area. At the monuments/sites scale, 3D techniques can give accurate measurements and objective documentation as well as a new aspect under a different point of views. At the artifact scale, 3D

Modeling allows reproducing accurate digital/physical replica of every artifact that can be studied, measured, displayed, etc. as well as data for general public use, virtual restoration and conservation. [www.1:2008]

In archaeology the systematic and correct use of 3D models for documentation and conservation started just recently, but it is still lacking applications for different reasons:

- 1) the "high costs" of 3D techniques
- 2) the difficulties in producing good 3D models
- 3) the idea that it is an optional process of interpretation (an additional "aesthetic" factor)
- 4) the difficulty to integrate 3D worlds with other 2D data and documentations
- 5) the episodic use of 3D models for scientific analyses.

In frame of practical instruction working that students at the University for Information Sciences and Technologies "St. Paul the Apostle" from Ohrid, have to fulfill, a working group for 3D Archeology was created lead by Rubin Zemon Ph.D. and Jane Bakreski Ph.D. [1] This working group has a privilege to be advised by Mr. Vlado Malenko, famous Macedonian archeologists from Ohrid, who gave and is giving unselfish contribution on developing of the work. Bearing in mind that Ohrid and its region has a reach cultural heritage with numerous archeological localities, objects and artifacts; we decide to start our work by trying to make 3D modeling reconstruction of some basilicas from Early Christian Period. Currently, only in the city of Ohrid from the Early Christian Period nine churches have been stated, while in the entire region of Ohrid and Struga nearly twenty sacral edifices have been discovered dating to the period. Indeed, we decide to start with 3D modeling reconstruction of polyconchal Basilica in Plaoshnik.

Archeological perspective

Apostles Paul was the first missionary of the Christian faith on the Balkan Peninsula, whilst in the region of Lychnidos (Ohrid) the oldest penetration of Christianity was linked to the late 3rd century and the preacher Erasmus of Antioch, who was persecuted by Diocletian's exile of the Christians. In the early 4th century officially stopped the exile of the Christians (with the Milan Edict, issued by Emperor Constantine in 313), and in the first half of this century Lychnidos (present day Ohrid) is

mentioned as a bishopric center of the province of New Epirus. Since that time onward, till the end of the Early Christian Period in the rich ecclesiastic history this city the following bishops of Lychnidos are known to us: Dionysius who is mentioned at the Synod at Serdica in 343, as Dionysius de Macedonia de Lychnido, Anthonius at the Council in Chalcedon from 451, Laurentius, at the end of the 5th century, and Theodoretus at the beginning of the 6th century. These bishops of Lychnidos were followers of Orthodoxy, and thus were attached to the pontific chair. (Kuzman P. 2009: 62)

The polyconchal Basilica is discovered north from the complex of St. Clementes monastery. With its monumentality, architectural form and rich mosaics, has superior role of all discovered Early Christian basilicas in Ohrid region. Church is created by naos, with 4 conchals, narthex, atrium, side annexes, conthumenum and baptistery (dimensions 39 m x 43 m).



Photo 1. Archeological site Plaoshnik, Ohrid, Macedonia

The floors in the basilica are adorned with splendid mosaic decoration, Images of animals, picturesque ornaments of various elements: geometric, floral, zoomorphic etc. especially preserved in the narthex and the baptistery.



Photo 2. Mosaics from the basilica

The northern part of the apsidal narthex (actually the diaconicon) is covered with a mosaic floor depicting two deer that are coming forward to drink water from the kantharos, while beneath their feet laid a lion and a snake. The inscription between deer, in particular between the lion and the serpent contains elements - an abbreviation of Psalm 90 (91), 13 of the Old Testament: "On shield and lion will tread, lion and snake will crumple" (according to prof. d-r Vera Bitrakova Grozdanova). In the baptistery of the basilica, besides the stylized depictions of floral decorations, birds, crosses and swastikas-crosses, on the west side of the piscine, an image of a lying lion is depicted, surrounded by three snakes with open mouths. In the rich mosaic carpet from the piscine of the baptistery, the most prominent one, again two deer are depicted that are drinking water from the kantharos. All of these depictions (the lion and the serpent in the northern part of the narthex, lion and three snakes in the baptistery, together with the inscription from psalm of the Scripture) actually have the same message: victory of the believer over evil or victory of faith over demons. This theme especially with this kind of illustrative imagery is the only appearance in the Balkans and probably originally is created in the Episcopal Center of Lychnidos (V. Bitrakova Grozdanova).[2]

Stylistic analysis of the mosaic decoration indicates that there is still a presence of a classical treatment, but certainly in a service of the Christian themes. These classical elements are found primarily in the ornaments in which an illusion of space is present, but also in the choice of thematic unities, i.e. rich visualization of the Paradise by geometric, floral and zoomorphic elements. The connection with Rome certainly influenced the formation of these thematic sections that are quite common in the west. Santa Costanza in Rome (IV century) is a typical example of an early Christian basilica about which the usage of the terms "Late Antiquity" and "Early Christianity" are both equally appropriate. The mosaics of the ambulatory (unlike those in the apse containing pure Christian imageries) are essentially secular, filled with birds, plants, vases, vines, mythological figures etc. This choice of thematic units and also the artistic

treatment of the mosaic decoration beautifully illustrate how pagan form coalesced with Christian meaning.

On the other hand, in the mosaic decoration at Plaosnik is observed a tendency to move away from the ancient traditions and establishment of a new Christian expression i.e. greater stylization and geometric depiction at the expense of a rich plastic modeling and presence of details. It should be noted that there is a strong influence from the artistic tendencies developed in Thessaloniki, a very important spiritual center and ecclesiastical seat of the diocese of Macedonia, under whose jurisdiction was the Bishopric of Lychnidos (during the rule of the emperor Justinian, 527-565).

3D reconstruction

For realization of the 3D reconstruction of the Three Aisle Basilica at Plashnik working group decided to use a compilation of computer software: ArchiCAD, Chief Architect, 3Ds Max Design, Maya and Reflex.

ArchiCAD enables the user a wide range of tools that are used for creating shapes such as walls, doors, windows, roofs, beams, columns, slabs, stairs, mesh, complex shapes etc. Using the knowledge of these tools the user can create any shape or structure they want. Another great advantage of this software is that the interface enables the user a more organized and more accurate modeling using the help of measurement tool that is always present while working in 2D and 3D mode.

The 2D mode is the basic and most important of all. That is where the user starts with designing and gives the parameters of the objects he wants to create using the tools that are located on the Toolbox. This can be done in 3D mode too, but when starting a project its more convenient and logical to create the shapes in 2D and then if some minor corrections are needed, they can be located and fixed by the user in 3D mode.

For architects or specially for visualization purposes the procedure of starting a project goes as following:

First we find and open the ArchiCAD version that we have installed on our computer. Then we choose the option Create new project and give it a project name. After that, an interface in 2D mode is opened where you can find the working surface in the center of the screen, the toolbox on the left side and the navigator (Project map) on the right, and the menus on the top.

If we have a predefined architectural plan in JPEG, PDF, PNG or other supportive format, we can put it as a reference plan to draw over it using the ToolBox > Document > Drawing option. But, before doing that we need set up some settings according to the architectural plan/idea about the story height. We can find this option on the right Navigator menu at the bottom called Settings. There we can set up the

name of the story (Ground floor, First floor etc.) and the actual height of each floor, so we have more organized and accurate architectural project.

When all of this is set up we continue with the modeling of the object on the floor we want to start with by clicking on the right menu (Navigator) on the Ground Floor and we do the same procedure after we finish modeling the ground floor with clicking on the First floor.

The tools like windows, walls, doors, roofs, slabs etc. offer a wide range of options and specifications, so the user can design them by inputting angles, sizes, colors in the settings option of the tool the user uses.

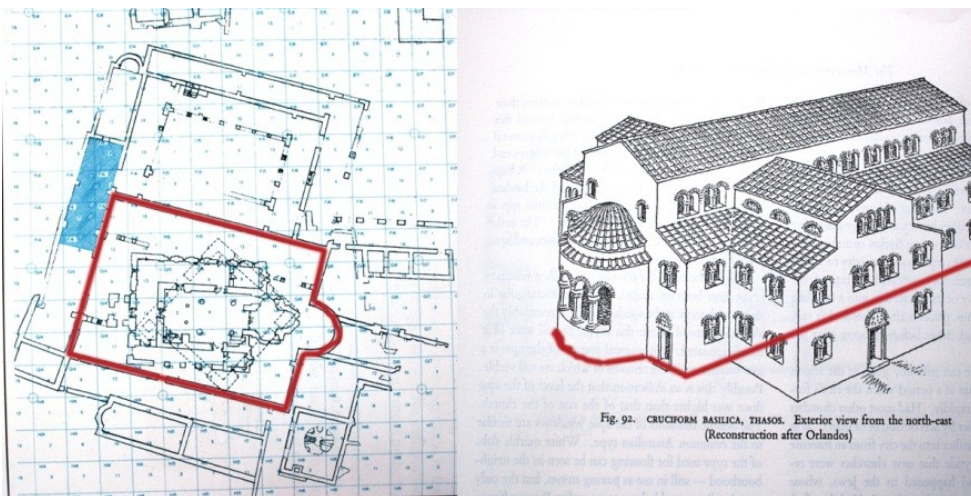
At the end the result of the object the user is modeling can be shown in 3D mode and be presented as a draft version, or can be exported to another 3D program for more detailed work such as 3Ds Max, Maya etc.

This was the procedure to start up a project using ArchiCAD. Now all is left to the architect or designer to use his imagination and shape up the buildings or 3D world that it desires.

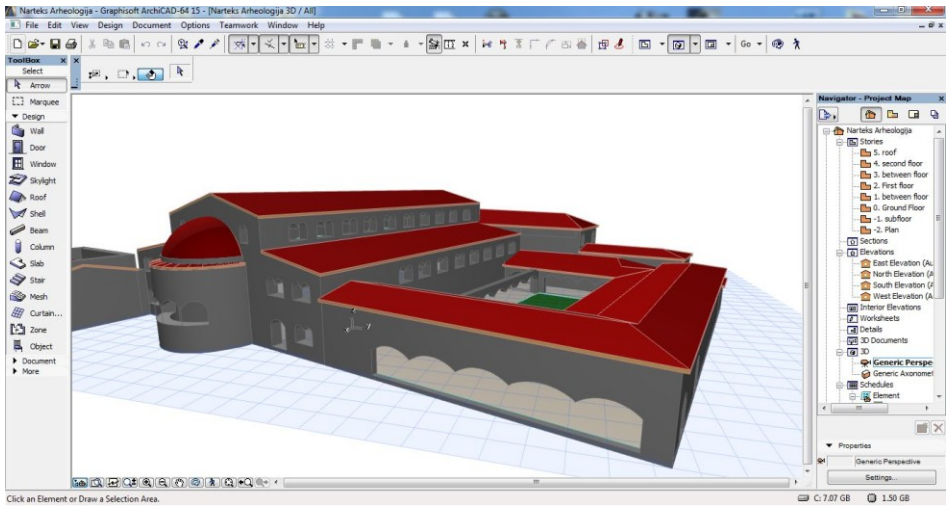
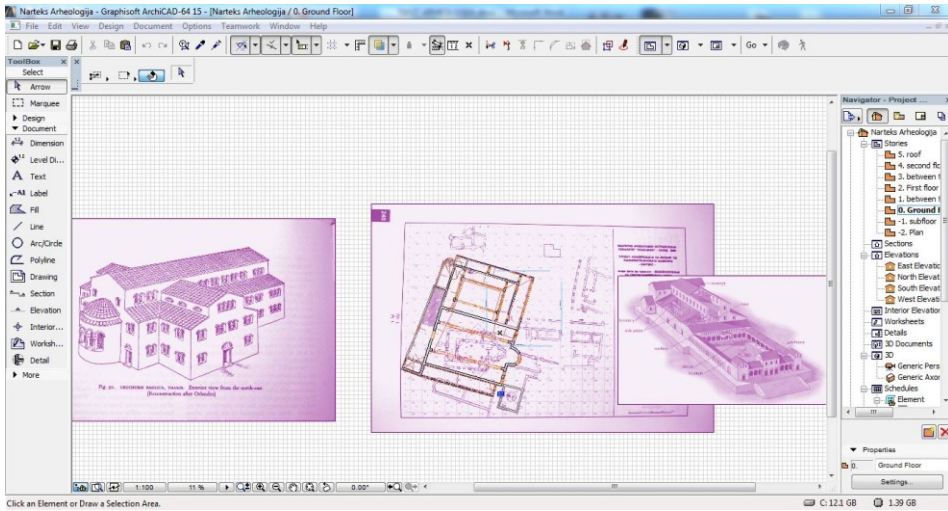
As we mentioned earlier in the starting procedures of the ArchiCAD projects we used an architectural 3D plan in JPEG format that was used as reference. Over the reference picture we started drawing the walls, roofs, windows and openings of the monastery, together with the experts from the field of archeology who have done research on that site.

Research phase

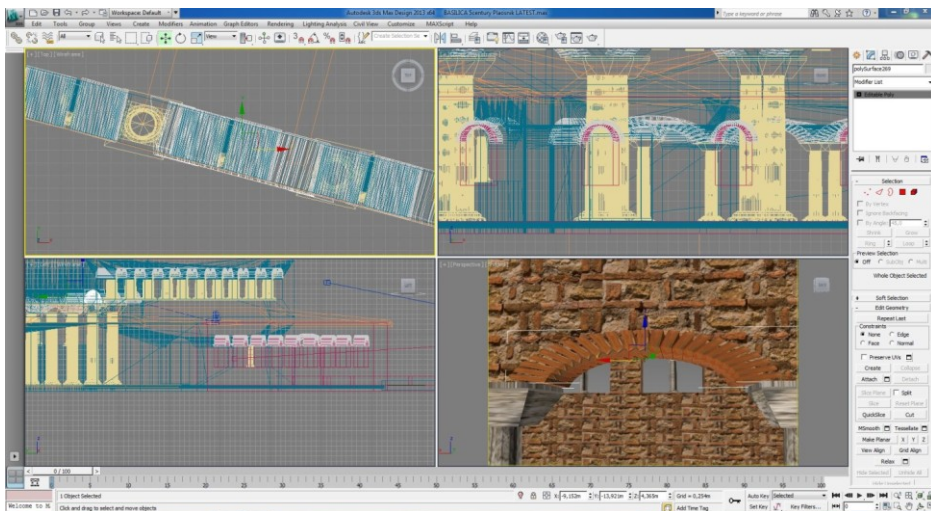
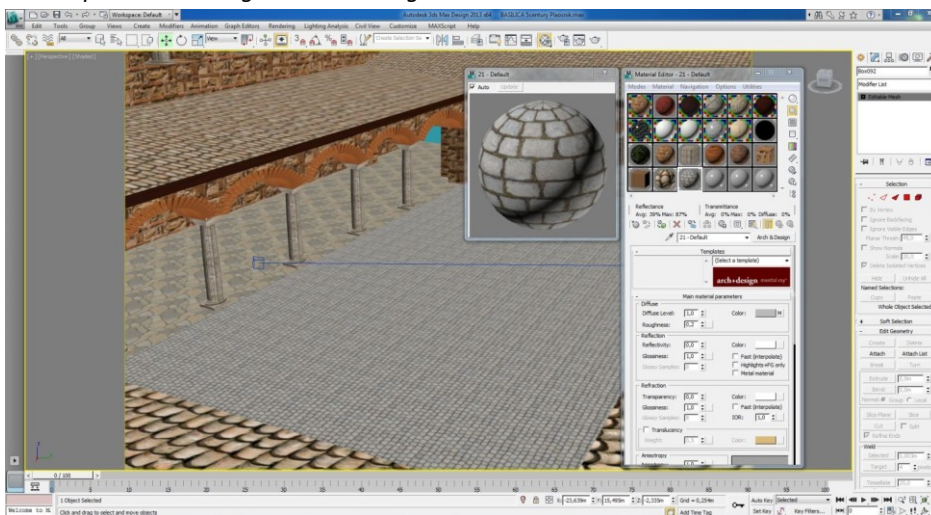
In this phase we collected all available bibliographical sources, archive materials, photos, graphics etc., with aim to get as much as possible details and comparative information for the possible image of the basilica. All those collected materials were scanned and digitalized.

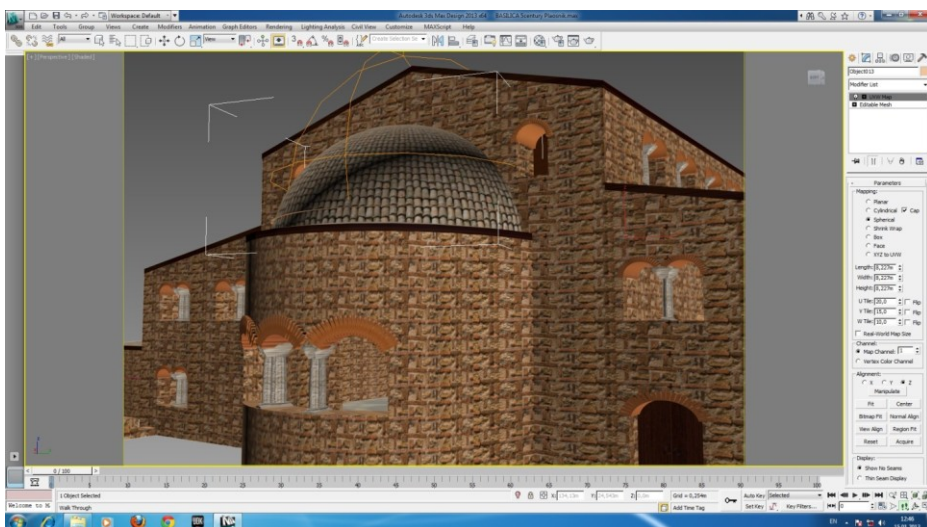


First phase modeling with Archicad



Second phase modeling 3Ds Max Design

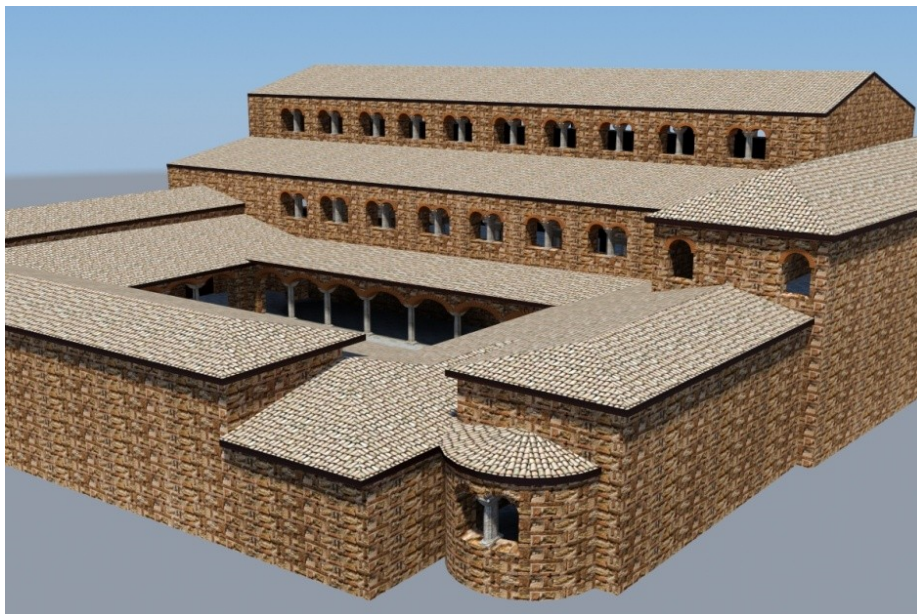






Production of photorealistic images





Photomontage of Plaosnik



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- *Calin Neamtu, Daniela Popescu, Razvan Mateescu, From classical to 3D archaeology*

Endnotes:

[1] Members of working group were students of the University St. Paul the Apostle: Gjorgji Lazareski, Ermira Aliu, Aleksandar Ruseski, Gjoko Momir and Vlatko Dojcinoski. About the work of working group and other details you may find a video on:

http://www.youtube.com/watch?v=i-Z_pcWYCHO

[2] P. Kuzman, E. Dimitrova. *Охрид – Sub specie aeternitatis*. Ohrid, 2010

II. Media

м-р Бранислав Геразов, проф. д-р Зоран Ивановски

Меѓународни норми и препораки за дигитализација на архивски материјал

Апстракт

Дигитализацијата на културното наследство претставува процес од особено значење за негово зачувување за генерациите кои доаѓаат и во исто време овозможува полесен пристап до архивските содржини како на домашната научна заедница, така и за истражувачките партнери од странство. За целосна презервација на информацијата содржана во архивските записи неопходно е да се изберат соодветни параметри за нивната дигитализација. Постојат низа на меѓународни норми и препораки кои треба да бидат запазени во овој процес. Во ова излагање ќе бидат претставени главните насоки за остварување на квалитетна дигитализација на архивскиот материјал од звучните архиви.

Клучни зборови: дигитализација, звучни архиви, аудио, носачи на звук

Вовед

Дигитализацијата на културното наследство претставува процес од особено значење за негово зачувување за генерациите кои доаѓаат. Во исто време, дигитализацијата на звучните и видео записи, како и на архивските фотографии, овозможува полесен пристап до овие содржини како на домашната научна заедница, така и за истражувачките партнери од странство. За целосна презервација на информацијата содржана во архивските записи неопходно е да се изберат соодветни параметри за нивна дигитализација. За таа цел, постојат низа на меѓународни норми и препораки кои треба да бидат запазени во овој процес. Во ова излагање ќе бидат претставени главните насоки за остварување на квалитетна дигитализација на звучниот материјал запишан на архивските носачи на звук. Со поголемо внимание ќе бидат наведени одредбите за квалитет на употребената опрема за дигитализација од Меѓународната асоцијација за звучни и аудио-визуелни архиви (IASA). На крајот ќе бидат разгледани и два нацрт системи за дигитализација на звук дизајнирани во Универзитетите Индиана и Харвард.

Звучни архиви во Македонија

Актуелноста на проблемот на зачувување на македонското звучно културно наследство, може да се согледа во постоењето на голем број на архиви во Македонија кои се само делумно дигитализирани или почесто воопшто го немаат започнатиот процесот на дигитализација. Тие се звучните архиви при: Институтот за фолклор „Марко Цепенков“, која воопшто не е дигитализирана,

Македонската Радио Телевизија, која само во мал дел е дигитализирана, Институтот за македонски јазик „Крсте Петков Мисирков“, исто така дигитализирана во само мал дел и Музичката академија – единствена која е целосно дигитализирана.

Јасно е дека проблемот на дигитализацијата на звучните архиви во Македонија е актуелен и е од големо значење. Постои реална опасност на потполна деградација на звучните архиви во нивната денешна форма од забот на времето. Од друга страна целиот архивски материјал во својата сегашна форма е тешко пристапен за научната јавност и ракувањето со него мора да биде строго контролирано поради оштетувањата кои можат да му бидат нанесени. Дигитализацијата би ѝ овозможила на научната јавност полесен, но контролиран, дигитален пристап до целото богатство зачувано во него без опасност од негово оштетување, што би дало силен импулс во научно-истражувачката дејност на ова поле на национално ниво.

Аудиоланец за дигитализација

За аналогниот аудиоматеријал да се трансформира во дигитална форма треба да се состави аудиоланец кој најпрвин ќе го исчита звучниот запис од аналогниот носач на звук, ќе го проследи до аналогно/дигиталниот (АД) конвертор, па потоа преку компјутерскиот систем до дигиталниот носач на звук кој ќе служи за архивирање. Еден ваков генеричен аудиоланец е претставен на Сл. 1.

Меѓународни препораки

Во светот се објавени низа на документи кои се занимаваат со проблематиката на дигитализацијата на звучните архиви. Во прв ред се работи за препораки од меѓународни асоцијации кои ја третираат оваа област, но постојат и низа на предлог решенија кои локално се дизајнирани од архивски фондови кои се соочиле со проблемот за дигитализација.

Некои од позначајните препораки за процесот на дигитализација на звучните архиви се:

- „Начела за создавање и зачувување на дигитални аудиообјекти IASA-TC 04 (2009)“ на Меѓународната асоцијација за звучни и аудио-визуелни архиви (IASA), [1],
- Препорака R105 – 2008: Дигитализација на програмскиот материјал во аудиоархиви (2008), на Европската унија за радиодифузија (European Broadcast Union – EBU), [2],
- Звучни насоки – најдобри насоки за зачувување на аудио (2007), на Универзитетите Индијана и Харвард, [3], и

- Најдобри насоки во дигиталното аудио (2006), на CDP Работната група за дигитално аудио, [4].

Во продолжение ќе бидат разгледани препораките на IASA како и аудиоланците за дигитализација предложени од Универзитетите Индијана и Харвард.



Сл. 1 – Генеричен аудиоланец за дигитализација на звучниот запис од аналогните носачи на звук.

IASA-TC 04

Еден од водечките стандарди за дигитализација на звучните архиви е оној препишан од Меѓународната асоцијација за звучни и аудио-визуелни архиви – IASA. IASA е основана во 1969 во Амстердам со функција да биде медиум за меѓународна соработка меѓу архивите кои чуваат звучни и аудиовизуелни записи. Во нејзе членуваат преку 400 членки од над 70 земји. Членките имаат потесно поле на интерес од областите: музички записи, историски, литературни, фолклорни и етнолошки звучни документи, театарски продукции и интервјуа од орална историја, био-акустика, медицински звуци, звуци од оклината, лингвистични и дијалектни снимки, како и снимки за форензична намена.

IASA, користејќи го широкото поле на експертиза на нејзиното членство и во согласност со новите технолошки достигнувања, има објавено неколку специјални публикации во вид на препораки за клучните прашања од областа на архивирањето на звучните и аудио-визуелните записи. За процесот на дигитализација од значење е публикацијата „Начела за создавање и зачувување на дигитални аудиообјекти“, со ознака IASA-TC 04, [1]. Во рамките на оваа публикација се дадени препораки за форматот во кој треба да се зачуваат аудио објектите, за аудио опремата која ќе се употреби во процесот, компјутерската платформа и опремата за надгледување на процесот на дигитализација.

Препораките дадени во оваа публикација во однос на употребениот формат на аудио објектите добиени со дигитализацијата се дадени во Табела I.

Табела I – Препорака за форматот на аудиообјектите добиени со дигитализација

Фреквенција на семплирање	48 kHz или 96 kHz
Резолуција на квантизација	24 bit
Формат на дигиталното аудио	BWF (Broadcast Wave Format)

Посебно внимание во препораката на IASA е посветено на АД (аналогно – дигиталниот) конвертор, кој е најкритичната алка од аудио ланецот во процесот на дигитализација. IASA препорачува употреба на самостојни специјализирани АД конвертори со дигитален интерфејс AES/EBU или S/PDIF, IEEE1394 или USB со параметри во согласност со стандардот на Друштвото на аудиоинженери (AES): AES 17-1998 (r2004) и IEC 61606-3. Минимално потребните спецификации на АД конверторот се дадени во Табела II.

Табела II - Минимално потребни спецификации на АД конверторот за дигитализација на аналогниот аудиосигнал

Вкупна хармониска дисторзија + Шум (THD+N)	< -105 dB, -107 dB А-филтер, ограничено на опсег од 20 Hz до 20 kHz, за сигнал од 997 Hz на -1 dB FS, < -95 dB, -97 dB А-филтер, ограничено на опсег од 20 Hz до 20 kHz, за сигнал од 997 Hz на -20 dB FS
Однос сигнал/шум	≥ 115 dB, 117 dB А-филтер
Фреквенциски одзив	< $\pm 0,1$ dB за опсег од 20 Hz до 20 kHz, при фреквенција на семплирање од 48 kHz. < ± 0.1 dB за опсег од 20Hz до 20 kHz и ± 0.3 dB за опсег од 20 kHz до 40 kHz, при фреквенција на семплирање од 96 kHz
Интермодулациска дисторзија IMD	≤ -90 dB
Линеарност на амплитудното засилување	на $\leq \pm 0.5$ dB во опсег од -120 dB FS до 0 dB FS, за синусен тон на 997 Hz
Случајни нехармонични сигнали (SAS)	<-130 dB FS за сигнал од 997 Hz на -1 dBFS
Прецизност на внатрешниот такт	$\leq \pm 25$ ppm
Џитер	< 5ns

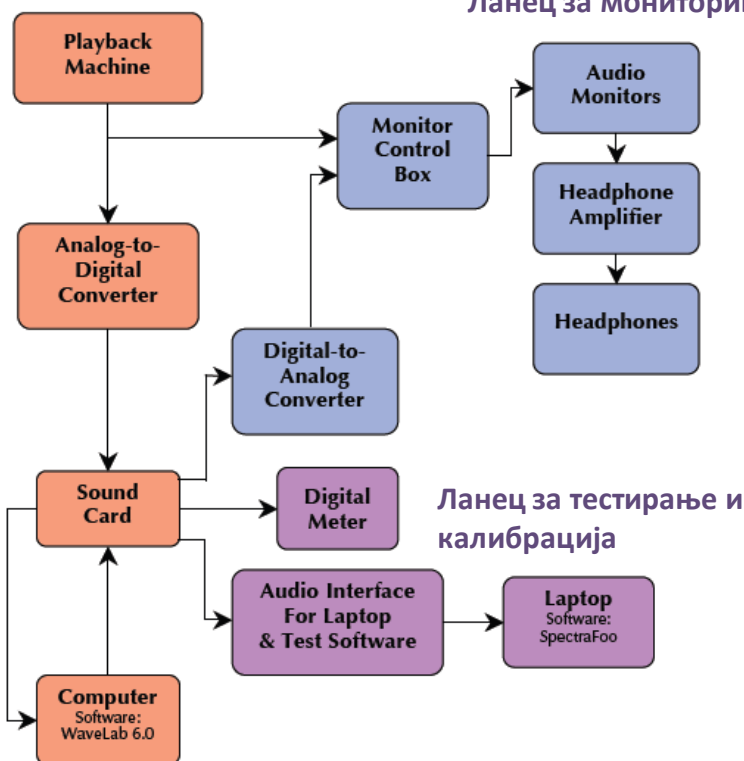
Препораките за компјутерската платформа за дигитализација бараат употреба на професионален аудио софтвер со должина на зборот за процесирање подолга од резолуцијата на АД конверторот, т.е. над 24 битови. Како носачи на дигиталниот звучен запис се препорачува употреба на неколку различни типови истовремено за зголемување на доверливоста. Тоа во прв ред се магнетните записи на магнетна лента и хард дискови. Од посебно значење е обновување на дигиталните носачи на звук на секои 5 години, поради нивното ограничено време на траење и постојаниот развој на ова поле во техниката.

Предлог решенија на системи за дигитализација

Во ова поглавје се дадени две концепт решенија развиени од Универзитетите Индијана и Харвард за цел дигитализација на нивниот звучен архивски материјал, [3]. Аудиоланецот во студиото за зачувување на звук на Универзитетот Индијана е даден на Сл. 2. Може да се забележат три одделни ланци кои влегуваат во состав на системот: ланецот за трансфер, ланецот за мониторинг и ланецот за тестирање и калибрација. Ланецот за трансфер ги содржи уредот за исчитување на аналогните носачи на звук, АД конверторот, звучната картичка на компјутерската платформа и самата компјутерска платформа

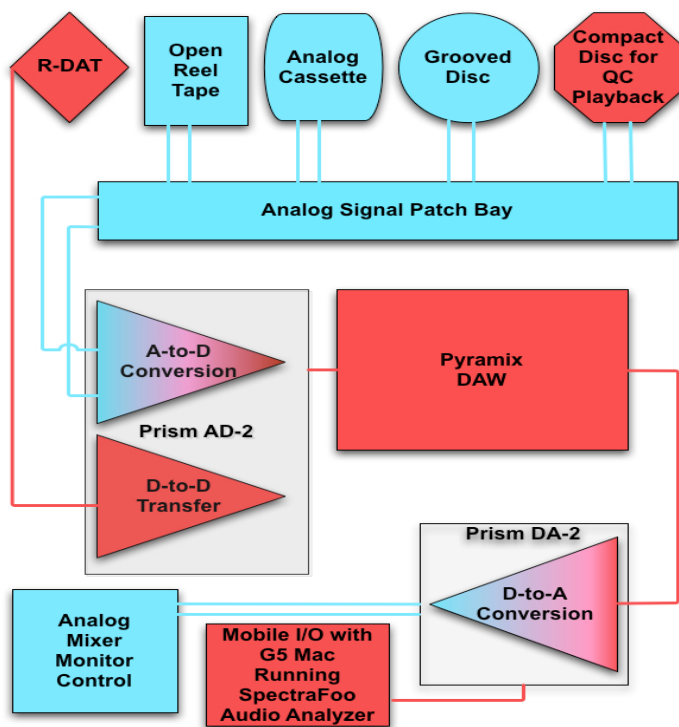
со софтверот за аудиопроецирање. Ланецот за мониторинг служи за набљудување, односно преслушување на аудио сигналот пред и по дигитализацијата преку контролната кутија. Дигитализираниот сигнал пред да се преслуша мора да се префрли во аналоген домен со дигитално/аналоген (ДА) конвертор. Преслушувањето може да се прави преку мониторински звучници или слушалки со висок квалитет. Ланецот за тестирање и калибрација служи за подесување на нивоата на сигналите и анализа на снимениот дигитален аудиосигнал.

Ланец за трансфер



Сл. 2 – Аудиоланец во студиото за зачувување на звук на Универзитетот Индијана

На Сл. 3 е даден аудиоланецот за дигитализација на Одделот за зачувување на звук при Колеџ библиотеката на Харвард. Таа се состои од АД конвертор Prism кој е директно врзан за аудиоработната станица Pyramix како и на запишувачот на дигитално аудио на магнетни ленти R-DAT. За контрола на квалитетот на дигитализираниот аудиосигнал се користи ДА конвертор Prism кој е врзан на аналогна миксета со звучници за мониторинг како и на звучна картичка на компјутер за анализа на дигиталниот аудио сигнал.



Сл. 3 – Аудиоланец за дигитализација на Одделот за зачувување на звук при колеџ библиотеката на Харвард.

Заклучок

Дигитализацијата на македонските звучни архиви е од големо национално и меѓународно значење и треба да се спроведе час поскоро. Поради постепената деградација на носачите на звук, звучните записи со одминување на времето постојано губат од својот оригинален квалитет. Нивното префрлање во дигитален домен ќе го осигура нивното зачувување од забот на времето за генерациите кои доаѓаат. Исто така тоа ќе овозможи поедноставен пристап до материјалите за македонската истражувачка заедница, но и за нејзините меѓународни партнери.

Постојат низа на препораки и норми кои треба да се следат при дизајнирање на системот на кој ќе биде извршена дигитализацијата. Ова е од суштинско значење за квалитетно спроведување на процесот на дигитализација и зачувување на целата информација содржана во аналогните носачи на звук. Поради тоа во дизајнирањето на овој систем неопходно е учеството на стручен инженерски кадар со експертиза во областа на дигиталните аудиосистеми.

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М-р Лазар Арсовски

Бенефиции од е-книги и нувната улога во зачувување на културното наследство

Abstract

Cultural heritage preservation is an integral part of every civil society. Cultivating this role should, ideally, be one of the abiding concerns of every modern society. Conservation shapes the society in which it is situated, and in turn, it is shaped by the needs and dynamics of that society. Due to the specific cultural, social and political history of the Republic of Macedonia, and the Balkans in general, over the past centuries, this paper will concentrate on the use of information and communication technology and the role of e-books in the preservation of written literature, such as books, scripts and papers, as a cultural heritage. If we look retrospectively in the case of the Republic of Macedonia, we can see that the country has endured many hardships such as wars, changes in the social system, as well as changes and turbulence in the political-economic system, cities burned and razed to the ground, natural disasters in the form of earthquakes and floods. An example of that is the publishing of the book "On Macedonian Matters" by Krste Petkov Misirkov in 1903 which was crucial for the resolution of the problem of the Macedonian language, independence and national identity. Unfortunately, the book was burned and destroyed in order to be kept away from the hands of the people, with the higher goal of stopping or, if nothing else, postponing the idea of creating an independent country. In order to prevent the same thing from happening in the future, an efficient and effective way of preserving literature must be found. One of the possible solutions is e-books. E-books are ageless: they do not burn, mildew, crumble, rot, or fall apart. E-books ensure that literature will endure.

Key words: cultural heritage, literature, preservation, e-books, modern society, history, information and communication technology, future.

1. Вовед

Културното наследство ја раскажува приказната за народот кој низ историјата на своето постоење создавал вредни дела и со тоа се потврдувал и афирмирал во пошироката заедница на народи и држави. Тоа ги изразува културните дострели на еден народ, неговата свест на постоење, живеење и развивање во одредени историски услови. Културното наследство е основа на националниот и културниот идентитет на народот, но и дел од светското културно наследство бидејќи секој народ има придонес во културата во светот. Поради тоа, неговата заштита е од огромно значење и за државата на која и припаѓа, но и за целата меѓународна заедница.

Изразот „културно наследство“ вообичаено се користи како општ назив за сите материјални и духовни добра останати од претходните генерации, од поблиското или подалечното минато кои до современоста допираат како материјални симболи или како обичаи, навики, обреди, искуства, знаења и умеења. Културното наследство се дефинира како збир на материјални и нематеријални добра коишто, како израз или сведоштво на човековото творештво во минатото и сегашноста или како заеднички дела на човекот и природата, поради своите археолошки, етнолошки, историски, уметнички, архитектонски, урбанистички, амбиентални, технички, социолошки и други научни или културни вредности, својства, содржини или функции, имаат културно и историско значење.

Уште од најстари времиња луѓето биле свесни дека со палењето и уништувањето на градови и објекти, всушност ја осиромашуваат целата човечка заедница, го омаловажуваат целиот човечки род. Така, уште Цицерон во своите говори укажувал на специјалната обврска за почитување на културните добра, а Белизар испратил писмо до водачот на Готите во кое укажува на моралната обврска за воздржување од уништување на Рим, кој уште тогаш бил оценет како културно-историска вредност. Дури и по донесувањето на бројните документи со кои се настојува да се заштити културното наследство, ограбувањето и разнесувањето не престанале.

Република Македонија изобилува со природни и културно-историски вредности кои се нејзино културно наследство и гаранција за постоењето на македонскиот народ на овие простори со векови наназад. Во услови на војна, културното наследство би било изложено на најразлични облици на загрозување, па затоа неговата заштита се наметнува како неопходна функција на одбранбениот систем и на целото општество.

Еден можен начин за зачувување на културното наследство претставува е-книгата, односно дигитализацијата. Таа ќе придонесе кон подобра и поадекватна заштита на културното наследство преку изготвување, обработка, чување и користење на постоечката и идната документација. Дигиталните збирки и дигиталните досиеја ќе бидат достапни за користење од страна на голем број на целни групи, како во домашната така и кај светската јавност.

2. Дефинирање на поимот е-книга

„Е-книгите би ги опишал како компјутерски фајлови кои се олицетворение на содржината на една книга која може да биде читана со помош на читач на е-книги.“[1]

Терминот е-книга за прв пат се споменува во 1971 година кога Мишел Харт, студент на универзитетот во Илиноис, по пат на универзитетска компјутерска мрежа почнува со дистрибуција на книги во дигитална форма. Што

претставува „е-книга“? Прашањето иако изгледа лесно, сепак конфузијата која настанува поради недостаток на соодветна дефиниција за тоа што всушност претставува е-книгата е реална. Конвенционално гледано, постојат два главни типа на е-книга: електронска верзија на цел текст (на пример од книга која веќе постои во печатена верзија); или база на податоци на поврзани материјали, од кои не сите постојат во печатена верзија (на пример научни енциклопедии кои вклучуваат интерактивни табели). Иако поголемиот дел на книжевните експерти се приклонуваат кон дефиницијата за верзијата со база на податоци кога станува збор за е-книгите, сепак голем дел од индивидуалците (предавачи, академици, студенти, па дури и издавачи) претпоставуваат дека терминот е-книга се однесува строго на онлајн верзија на печатени книги.

Според тоа, е-книга претставува книга во електронски формат. Таа може да се спушти од интернет на компјутер, лаптоп, таблет, смартфон или на било кој друг уред за читање, и се чита преку екран. Може да содржи голем број на страници, табели, слики и графикони, исто како и печатена книга. Многу е едноставно и лесно да се купуваат и спуштаат е-книги преку интернет, всушност исто е како и купување на било кој друг производ.

3. Улогата на е-книгите во зачувување на културното наследство

Е-книгите служат за зачувување на хартиените книги. Библиотеката во Александрија била запалена и целата нејзина колекцијата на книги била уништена. Жената на Ричард Бартон, по неговата смрт и спротивно на неговите желби, ја уништила книгата на која тој работел десет години. Оригиналниот ракопис на Карлајловата Француска Револуција бил загубен кога слуга на неговиот пријател ја фрлил во оган. Како најбитен пример во случајот на Република Македонија го имаме објавувањето на книгата „За Македонските Работи“ од страна на Крсте Петков Мисирков во 1993-тата година која била круцијална за разрешувањето на проблемите со македонскиот јазик, независност и идентитет. За жал, книгата била уништувана и палена со цел да биде држена настрана од рацете на народот, со повисока цел стопирање, или пак ако ништо друго, одложување на идеата за создавање на независна држава. За да се избегне истото ова да се случи во иднина, постои потреба од ефикасен и ефективен начин на презервација на литературата. Едно од можните решенија се е-книгите. Е-книгите се безвременски: тие не горат, не мувлосуваат, не се трошат, не гнијат и не се распаѓаат. Е-книгата гарантира дека литературата ќе опстане.

Природните катастрофи што можат да и се случат на една држава, како што се земјотреси, поплави, пожари, се само дел од предупредувањата за потребата од што побрза заштита и дигитализација на културното наследство. Целта на е-книгите, односно на дигитализацијата е да понуди неограничен пристап до македонското културно и научно наследство, кое опфаќа милиони

книги, архивски податоци, фотографии, музички дела, филмови и други звучни документи. Преку еден национален портал може да се постигне вмрежување на дигиталните содржини на сите македонски културни и научни институции, и на тој начин да се обезбеди поврзаност и компетитивност во областа на науката, истражувањата и едукацијата, но и да им овозможи на сите пристап до единственото македонско културно наследство и знаење.

Одговорот на институционалното извршно ниво на политичките директиви и економските трендови преку набавката на напредни технологии и технолошки производи, во никој случај не значи дека тоа по автоматизам треба да доведе до моментно присвојување и прифаќање на технологиите од страна на засегнатите страни од кои се очекува да го користат производот за извршување на своите секојдневни работи (во нашиот случај академски, наставни и студентски) како што се предавање, учење и истражување. Факторите кои можат да влијаат врз успешната (или инаку) транзиција од традиционалните методи на зачувување на културното наследство до виртуелни методи се мошне комплексни. Овие фактори покрај општата проблематика на време, свесност и тренинг вклучуваат и потреба од многу посуштинско разбирање на културната и социјална интеракција и, следствено на тоа, разбирање на долгорочните ефекти на новите технологии врз двонасочниот процес на учење.

Со развивањето на технологијата добиваат се повеќе функционалности на уредите за читање на електронски книги како што се: оперативен систем, безжичен интернет како и прелистување на интернет, и многу други практични апликации.

4. Предности и недостатоци на е-книгите во сочувувањето на културното наследство

Можната употреба на е-книгите за заштита на културното наследство може да се увиди преку мноштво елементи. Во зависност од можното управување со дигиталните права, е-книги може да бидат поткрепени да се повратат во случај на губење или оштетување и можно е да се обезбеди нова копија бесплатно од дистрибутерот. Кога еднаш ќе биде создадена електронска верзија на една книга таа веќе никогаш нема да може да биде уништена. Пристапноста до литературата е мошне олеснета поради фактот што е-книгите можат да се купат, позајмат или префрлат за многу кратко време за разлика од печатените верзии на хартиени книги кои што треба да се бараат во библиотеки, книжарници во текот на ограничено време, или да се чека одредена испорака. Исто така, уредите за читање на е-книги се компактни, со мали димензии и мала тежина. На релативно малата меморија која што ја содржат уредите за читање на е-книги можат да се зачуваат илјадници книги. Во споредба со печатеното издаваштво, електронското е поевтино и полесно за авторите кои своите книги ги

издаваат преку само-финансирање. Со користењето на е-книги олеснета е потрага по клучни термини, наоѓање на дефиниции, истакнување, селектирање и анотација. Во денешно, време постојат веб страни за е-книги кои што вклучуваат можност за преведување на книгите на различни јазици, што овозможува полесно ширење на книжевното културното наследство на еден народ во светот. Кога станува збор за лицата со физички предизвик, уредите за читање на е-книги имаат можност за менување на фонтови, големина на фонтовите, употреба на текст во говор – за лица со оштетен вид. Е-книгите не можат да бидат уништени поради нивната дигитална природа. Тие немаат физичка форма, што е-книгите ги прави невидливи и недопирливи.

Сепак, и покрај сите бенефити од користењето на е-книгите во процесот на заштита на културното наследство, за да се добие комплетна слика, во продолжение ќе бидат претставени и некои од нивните недостатоци. Поради природата на е-книгите, форматите и типовите на датотеки на е-книги продолжуваат да се развиваат и менуваат константно со текот на времето преку напредокот и развојот на технологијата. Како резултат на тоа е-книгите ќе треба да се конвертираат во читлив формат со текот на времето, додека пак печатените изданија ќе останат читливи многу години. Исто така, цената на уредот за читање на е-книги е значително повисока од цената една книга. Поради високата цена на почетната инвестиција голем дел од населението го избегнува овој начин на читање. Како последица, читачите за е-книги поради високата технологија и цена, често се мета за кражба. Поради нивната дигитална природа, е-книгите не можат да обезбедат физичко чувство и врзување кон оригиналната печатена форма.

5. Заклучок

Е-книгите формираат растечки дел од колекциите во истражувачките и академските библиотеки. Иако сè уште се во почетните фази на прифаќање, е-книгите демонстрираа предности во делот на достапноста, функционалноста и рентабилноста. Корисниците почнуваат да ги инкорпорираат е-книгите во своите информирачки и истражувачки навики. Библиотеките се желни да дознаат повеќе за брзината со која е-книгите се прифаќаат од страна на нивните корисници и за начините на интеракција помеѓу корисниците преку е-книгите. Поради сите овие карактеристики е-книгите претставуваат совршен медиум за заштита на културното наследство.

Ако погледнеме ретроспективно во случајот на Република Македонија, можеме да увидиме дека земјата има видено многу искушенија како што се војни, промени во општествениот систем, како и промени и турбуленции во политичко-економскиот систем, руинирани и до темел изгорени градови, природни катастрофи во форма на земјотреси и поплави. Презервацијата на културното наследство е интегрален дел на секое граѓанско општество.

Култивирање на оваа улога, идеално, би требало да биде еден од главните приоритети на секое модерно општество. Конзервацијата го обликува општеството во кое е применета, и за возврат, таа е обликувана од потребите и динамиката на тоа општество. Поради специфичната културна, социјална и политичка историја на Република Македонија, и Балканот воопшто, во изминатите векови, лесно може да се увиди потребата од соодветен метод во борбата за презервација на културното наследство. Клучна улога во процесите на презервација има информациско-комуникациската технологија, поточно во нашиот случај е-книгите во улога на презерватор на пишаната литература како што се книгите, записите и документите, како дел од културното наследство

Корисниците ги сметаат погодноста, достапноста, и зајакнатата функционалност за главни придобивки на е-книгите. Печатените книги се сметаат за полесни и попријатни за читање, и не треба да се очекува дека тие ќе исчезнат во блиска иднина. Сепак, реално е да се очекува дека за 5 години повеќе ќе се преферираат електронските верзии на книги, а особено брза транзиција се очекува за книгите поврзани со активности како што се истражување и референцирање. Електронските книги полека но сигурно стануваат дел од нашето секојдневие. Тоа се должи на големиот број на предности кои што ги поседуваат, големиот број на бесплатни книги и заштедување на време и финансии. Дигиталните верзии на книгите со текот на времето стануваат се подостапни, поголемиот број од светските јавни библиотеки располагаат со голем број на книги во дигитална форма. Со тоа ќе бидат исполнети сите предуслови за користењето на е-книгите како медиум за заштита на културното наследство.

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Miso Netkovski Ph.D.

Electronic media and cultural heritage

Nothing else that objectively can reflect the mentality of a nation, of a community, time and space in which they exist and live as the culture of that people of that community. Namely, we can come to conclusion from this, that people are born and identify themselves the moment they establish awareness of the link between the community and the unity, at that same moment their cultural infrastructure is born which is reflected by the sensibility and skill of their activities in the area of art, literature, religion, building and paying full picture of the cultural life of a particular civilization and the extent to which it has reached. Evidence that culture is a extremely strong urge in the consciousness of every nation and people is the historical fact that almost all disputes over issues related to cultural diversity and unbalance that occur result in disintegrative processes in certain societies, which often develop into open conflict that is basically always with a particular threat to the international community. The most recent example that reflects this determinant are the events in Macedonia in 2001 and especially the imposed hypothetical dispute about the name by neighboring Greece. Having in mind these facts we may conclude that cultural heritage as an expression of the centuries built collective consciousness, i.e. the collective memory of a nation or community, and the treatment of this heritage has an exceptional influence in indicating the degree of attained civilization level of that nation and its position in the international cultural treasure.

The affirmation and promotion, whether it is a local micro cultural content or complex units, in recent decades of the last century and especially in the present, have become one of the main issues of contemporary cultural policy and cultural development at European and world level. This appreciation of the cultural identity of a community, is intensified nowadays in high technology, globalization and the general transformation where the electronic media play an important part.

In my thesis I dedicate my attention to presentation and producing of media accessibility and preservation of cultural heritage in general as one of the human virtues that separates him from other animal species. The interest for this topic arose as a result of the increasing impact that the electronic media have in all spheres of the overall social and cultural life.

New technologies have developed means of communication to unprecedented limits thus allowing accessibility, interactivity and exchange of knowledge and experiences on classic traditional cultural values in various forms

Although it can be said that regional, national and international festivals, exhibitions, trade shows and seminars, perhaps are still a classical presentation of cultural achievements, in any case the electronic media, radio, television and internet

and the development of the cultural industry created new environment in which traditional culture successfully manifests and lives not only within the community but also outside of its borders. It is very important this to become accessible to a wider international audience because of the values for preserving the traditional culture that in a way reflects the essential importance and need for affirmation and appreciation of the cultural heritage of a particular community, rather the indisturbance of the integrity of tradition in the process of multicultural stratification in the era of globalization.

Especially in the century that has passed, despite the new features, the radio and television took over most of the role that was intended for the numerous cultural institutions in the past. Therefore it becomes increasingly clear that these electronic media must be studied as new areas of the human communication, so they have to be accessible to all social classes and groups and to understand their structure and power they have. As radio and television, and other related media, made some extremely strong influence on the shaping of human nature, and on his views and cultural activities.

Studying television as a leisure phenomenon with multi features, today it has become a common denominator of all social classes and social categories. Today for many intellectuals with broader views and beliefs do not agree with the average one way, self-centered cultural program, produced and presented in specific ethnocentres of power, and seek this program to be presented in its authenticity and originality, seeing the culture and cultural legacy from another angle as a space for convergence of nations. Of course such broadmindedness, worldview begins with education from early age in pre school and leads to higher education institutions, where more serious and more specific education is attained, with higher criteria and other ethics and cultural views. However, the audience with different cultural levels often accepts those average perceptions of certain movable and immovable cultural heritage presented by certain media group under the influence of a narrow nationalist political views. That in itself tells that television with the logic of its audiovisual authoritarian system achieves a high degree of integration or disintegration of different audiences, with the contents and messages it offers. Of course, television is mostly a means for the civilization to be visible, concrete, realistic, but with your own eyes. All this is closely related to the person views, how he sees certain movable and immovable cultural heritage and what labels, symbols and auguries attaches in order to display it realistically or appropriately.

Under the banner of its television products made to suit the tastes of the audience, media managers often willing or not find themselves in a situation where they have to meet an irrational political theories and stereotypes, so everything which is heard or seen should be subjected to critical review, because it is produced in order to attract attention and cause spontaneous activity of the person. This often commercialized, politicized and simplified cultural entertainment affects not only

destimulating for the intellectual life of the individual but also the development and the normal life of the whole modern culture often giving a distorted picture of the many cultural events and movements. Representing itself as a kind of anticulture, the contents of this entertainment, creates a social-psychological climate in which the existence of authentic cultural values are seriously threatened, bringing the audiences to wrong and false perceptions. This is especially present in multiethnic communities that do not create opportunities for intercultural living. A striking example of this is the media diversity in the information and cultural life in Macedonia and many countries in the Balkans. It can be concluded that at the early 21st century there are still no equal (criteria) for many events and personalities in the field of culture in Europe and the world. It is of great importance all movable and immovable cultural heritage to be protected, to be digitize and made available to a wider international audience. Hence you get not only the originality but also critical views. Only a few percent of the many millions of hours of archived audiovisual material can be found online, but before audiovisual archives can set up meaningful online services, they must overcome obstacles in intellectual property management, digitisation technologies, metadata standardisation, and source presentation.

Indicators show that in Europe only a few percent of the many millions of hours of archived audio-visual materials can be found. Now, here, a question is often an issue, that in the last few years is becoming more demanding and is one of the biggest obstacles and it is still unresolved intellectual property. As possible, not to say urgently these udiovisual materials need to be made online, ie TV and radio archives of movable and immovable cultural heritage in order to make it accessible to anyone who is interested for a specific area and in some way they can be online services, available to all researchers, journalists and other intellectual profiles. I repeat that we need to find mechanisms that will solve the problem of intellectual property management and digitalized technology so the metadata can somehow be standardized to establish some sort of classic modern approach to using public information. Video Active aims to address these challenges to create multilingual access to Europe's television heritage, providing access to a balanced collection of thousands of videos from 14 archives across Europe, each selected to reflect the cultural and historical similarities and differences of television across the European Union. Thus dealing with this problem that presents a challenge to modern times in which we live.

We should try, if we are able to insist to create multilingual access to television heritage of Europe. Surely this is not a simple thing to do. This is an extremely complex operation and requires knowledge of the technical possibilities of the medium to understand all defined contextual metadata, allowing the portal to support the regime of text search. Complementing this archive is a set of well-defined contextual metadata, allowing the portal to support textual search modes as well as faceted, thematic and timeline-based browsing.

Some media in Europe are already using Semantic Web technologies in order to ensure greater efficiency of the metadata and with well developed, even sophisticated schemes for mega data worked in interactive form. That way you establish a remarkable large and rich digital library with extremely large number of links available for each interested person. Video Active is thus fully compliant with the interoperability specifications of Europeana, the EU's massive digital library, due to launch in 2010 with links to 10 million cultural items.

I find it relevant to make a Balkan or more ambitiously, one European institution that would be responsible to store or service, classify, process and present materials and also after processing them to mount them online. That way you get a highly sophisticated quantitative rich audio and video infrastructure that will remain in a software specially prepared and classified by topics, people, and countries like the so-called modules that will use semantic (highly accurate) Web Technologies allowing an automation, with a single goal-easier retrieval and exploitation of the material. So you need to unify the language, format, schema metadata in the repository (server) for successful search of material. I even think that the same institution that will service the heritage material should be placed under the protection of UNESCO and have certain privileges.

To conclude I would like to point out that MRTV where I am employed is an institution of strategic importance for Macedonia, in which strong currents exists of a remarkably strong and powerful creative spirit, filled with a great authentic creative energy that creates potential that is focused to motivate for the sole purpose of better future for Macedonia and its inhabitants. MRTV has earned the respect of multicultural and intercultural program that is realized in nine languages, representing a rare example in Europe and the world, authentic and unbiased producing the movable and immovable cultural heritage of all minority communities which exist equally beside the majority Macedonian people.

Lidija Vujačić, Ph.D.

New aspects of „communication“ between anthropology and contemporary media –
Cultural branding in media

Abstract

The mass media function in accordance with laws of modern, popular (mass) culture and its pervasiveness, indirectly or directly, influence on the formation of modern personality. In a similar way, mass media are “communicating” with past and projected the future. Therefore, the paper will put emphasis on the so-called use dimension relationship between contemporary anthropology and contemporary media. In this two-way relationship between the media (and culture which media produced) and science about culture (anthropology) both of these spheres may be richer. The media and audience for new knowledge about the current culture and cultural heritage and, also, cultural potential of the local, national and global level, while the anthropology using modern media opens a new (media) space for the presentation and popularization of its themes (analyzed through actual needs and popular culture symbols that are understandable to a wider audience, and not just academics). Too, the media can significantly contribute to saving from oblivion those cultural content that are in the transformation, but also their commercialization, primarily, in the tourism (cultural) industry.

In fact, by help of media the cultural identity can be treated as a capital, which is poly-functional by virtue of its contents, which are national and local in terms of identification, but also usable in marketing and advertising. In a way, we can talk about the branding of each state or nation, as first in media, in terms of its marketing on a regional or global level.

Key words: the commercialization of culture, national branding.

The cultural identity and mass media - Having in mind that the field of interest of socio-cultural anthropology is rather broad and complex (examining the ways in which people work, learn and interpret the world in which they live, conceived the frame of orientation, create “meaning” of individual and collective identity through symbols and cultural constructs), it can be said that it has the privilege, along with other related disciplines, not just to interpret culture but also to present, and even popularize the subject of its research (culture in the broadest sense of the word). It is especially modern anthropology, with the help of new media, that has the ability to continuously cooperate with, or to explain, not only institutionalized forms of social existence, but also the ways in which people live in a private milieu of everyday life. Anthropology links general and specifically, rational and emotional, real and possible.

Therefore, the subject of anthropology is both „on the line of postmodern thought” (Golubovic, 1991: 6) and very specific, i.e. indicative (not only in the sphere of material culture, but also in the spheres of social relations, values, morals, politics, economy, tourism, etc.). Therefore, all that fluctuates through the cultural and social life can, in some way, be analyzed anthropologically. In this regard, the relationship between anthropology and (mass) media is very interesting, as they communicate with the audience (through mass production and mass reception) and present many contents whose origin is in anthropological science or, conversely, may become subject of anthropological interest. As anthropology constantly communicates or, rather, examines the individual communication with oneself, with the environment, the communication of one culture with another, and past with present, etc., so do contemporary media thus (re)shaping the current (mass) culture and cultural identity. Communication, regardless of the type of media, in anthropological interpretation, is a process of continuous creation of meaning on different levels of the social sphere and discourse (Tomic, 2007: 10). If understood as multidimensional, communication is central phenomenon of culture, that is, anthropology.

The mass media, in fact, operate in accordance with the laws of modern, popular culture. They, through their pervasiveness, indirectly or directly affect the formation of the so-called modern individual (their system of values, life goals, codes of conduct, manner of "appearance", kinds of knowledge, but also prejudices and projection of their own identities). Similarly, they make create attitudes about the social, national, cultural or other significant issues. Of course, the media do not offer "consumption" (and adoption) of the cultural and social contents to their audiences through the form of direct ideological indoctrination, but rather through the sphere of pleasures and products (which are goods, services, and ideas, attitudes). Among other things, the media play an active role in the promotion, preservation, archiving, and evaluation, as well as the commercialization of culture (both objectively given facts and cultural constructs, which is the issue of the greatest importance for us). In addition to this, the media provide space for innovation of existing cultural content and meaning, from the individual to the general, and, what is especially important, they enable linking of local or national cultural heritage and identity with the global (cultural and economic) flows. Interestingly, the current (consumer) culture needs, in some way, to treat everything as a "product". Thus, among many other things, cultural contents and cultural identities are being increasingly exhibited, especially for the purposes of tourism, in the global market along with other types of goods. Mass production and mass perception, allowed by contemporary media open up many opportunities for a more effective "placement" of all types of cultural events, both traditional and modern.

It is within this sense that we can talk about "advertising" national culture, and its popularization, mostly in the media, of cultural (historical or contemporary),

geographic or other specifics of the state which it differentiates from others (countries or areas) and exhibits itself at the regional or global market as a kind of product. It is a sort of nation branding, rather popular phenomenon of modern, mass culture, and economy. Local or national specificity, i.e. recognizability, appear to be indispensable preconditions for the tourist development of each country.

Promotional aspects of cultural identity (the example of Montenegro) - It can be said that national cultures and identities in the 21st century, due to increasingly complex socio-cultural, political and, above all, global economic trends and influences of mass media are in the process of redefinition. In this respect, Montenegro is not an exception. Moreover, as a small country in the Balkans, with a distinctly recognizable multinational and multi-confessional setting, but also with a lot of open questions on this basis, changes in the wider context further complicate its (multi) cultural identity. And, conversely, if considered from the utilitarian point, these changes can become an opportunity for the innovation of, in particular, external perception of its multicultural identity that is recognizable and make it more competitive through various social spheres, particularly in the field of tourism (as a dynamic field of communication which constantly searches for new/old cultural "authenticity"). Cultural goods are, in a sense, the "product" or perhaps an advertisement for a product (in the wider sense, the state and its cultural identity) by which it is being recognized and which, in the end, positions itself in relation to other states. The ever increasing competition of our market, national and local cultural resources must be based on originality and authenticity, in order to select among many (mass) products, because the global culture "not only adapts to the demands of the world market, but rather creates them." (Lechner, Boli 2006: 201). In a way, we can talk about the branding of each state or nation, especially through mass media (in terms of its marketing and the marketing on a regional or global level). This is a strategic goal to be achieved by means of certain economic or cultural trends in many countries, as evidenced by the rich literature in marketing (Anholt 2003, Dinnie, 2008), as well as by many academic approaches to this phenomenon (Jansen 2008, Aronczyk 2008, Aronczyk 2009). The term commercial nationalism, especially popular in countries that not so long ago gained or regained their independence, like Montenegro, is trying to unite the mass production and consumption, on the one hand, and the (national) state and its institutions, the media and all other subjects in the dependent and mutually profitable relationship. Certain nations, namely, differentiate themselves from the so-called others and presents themselves at the regional and global market as products, by popularizing their cultural (historical or current), economic, geographic, or other characteristics. In this respect, national pride and identity, are being instrumentalized through representative contents. They commercialize and become a means of economic progress (or more just survival), and the nation becomes, in a sense, a brand that is (self) producing and circulates on the global market promoting itself as any other commodity. Numerous

case studies, among others in Slovenia, Lithuania, Estonia, and other countries (Volcic, Andrejevic 2011; Flasher, Hal, Hildreth, Sorgi 2003), which, precisely indicate the way in which countries / destinations / brands are being incorporated in the global market of goods and services, offering the so-called national product, or its perception, to the consumers (tourists, buyers etc.).

Since tourist orientation of the country has become a base from which state politics would draw ideas for representation of Montenegro on local and foreign scene, changes are at the moment focused towards promotion of the natural beauties of country, advertising ecological lifestyle, promotion of cultural happenings and events, which identify Montenegro as tourist, multicultural country and, above all, a Mediterranean country (although Montenegro has equally continental – patriarchal, oriental and other cultural layers in its tradition). Mediterranean tradition and folklore are stressed through formal and financial support from state institutions. Namely, coastal carnivals or fiestas of different profiles are being advertised in the public and instantly changed from local coastal tradition into most massive cultural-entertaining events in Montenegro. The word fiesta is of roman origin (lat.-ital. festa - celebration, feast day, holyday), which puts it in wider Mediterranean linguistic and cultural complex (words of roman origin are integrated into mode of expression that is characteristic for southern Montenegro). Nevertheless, term fiesta (fešta) is also accepted in wider Montenegrin public, outside of coastal region. This term is used along with carnival, to describe other public manifestations and spectacles. Therefore, everyday usage of the term fiesta (fešta) in informal speech, and in media language, to represent carnival-like festivities and others similar events organized throughout Montenegro that do not directly originate from coastal heritage, leads us to speculate on spontaneous or intentional nature of “fiestization” of the country (fiestization is the term which represents the process of increasing value and importance of fiestas in Montenegrin society).

Also, apart from “fiestization” of Montenegro, the official policy, especially in tourism, but also in other social spheres, aims at “glamourization” of Montenegro and its transformation into elite tourist destination via new segment of tourist supply (pop/rock tourism), which has been most evident in the last three years, i.e. since the renewal of sovereignty. The state has been institutionally, or informally, with strong levers of power and control of institutions, especially over the capital, introducing innovation into segments of tourism and cultural-entertainment atmosphere, in accordance with the concept of country’s economy prospect, and with the ideology projecting new image. Having in mind this particular aim, as well some others, certain number of music events was organized in the coastal area during a few last years. It included performances of some greatest contemporary pop and rock stars (among other, Madonna, Rolling Stones etc.) and this practice is to be continued. Thus, a small country, such as Montenegro, hosted glamorous events and performers, and, in terms

of marketing, drew attention to itself as being an attractive Mediterranean point on the tourist map of the world. The redefining of tourist supply and state image is conceived on promotion wild beauty (ecological Montenegro) and also on its glamourization. It is in harmony with rules of popular mass media culture. Montenegro as a elite tourist destination by using entertainment as its calling card (more than real economy), which, in fact, is the essence of glamour in the current conditions - a commercial seduction of the audience (consumers, tourists), since the glamour is, in fact, a stylized "version of reality that stimulates consumerism" (Gandl, Kasteli 2007: 15).

It is evident from the contents and communicated messages that mentioned festivities and spectacles, also in a way, incorporates the awareness of multicultural Montenegro, having in mind that they are happenings in nationally diverse surrounding. Multicultural of urban concept of the festivities are, incidentally in accordance with civic state system of Montenegro. Nevertheless, in this context this has only secondary meaning, since multicultural or multinational identity of the carnival corresponds to wider Mediterranean (regional), and it can be understood as supranational identity. For this reason, folklore contents are national and mythical, but also market-related (advertisement). They have impact on national identification, but at the same time are becoming a product, or an advertisement for a product that is auctioned (like selling agricultural products, local cuisine, local scenery, local legends etc. for a purpose of tourist promotion of the region, and subsequently the whole state).

Basically, the analysed music and carnival aspect of (civic) correlation leads to trans-identity relations where different cultural, ethnic, political and economical identities are being abstracted into common, wider regional cultural models. Seeing that such state identity and manner of presentation and way of experiencing it (in a form of image) influences qualitatively positioning of every country in domestic and international sphere. In fact, the main question is not whether current economic and cultural innovations of image of Montenegro, throughout chosen examples, were based on real or projected criteria, but who "proposed" it. More precisely, is state image being constructed and complemented because of the need for self-manifestation and self-affirmation and emphasizing cultural (national, ethnic) distance towards others? Or, nevertheless, is the need for redefining image of Montenegrin society a consequence of the real need for the country to be integrated into wider "European" identity, or to more quickly infiltrate into global tourist economy.

The complexity of the relation between local and global cultures and economies should be seen as a two-way connection of the new reality (Beck 2001), in which the distribution of authority, or power is polarized, from the center to the periphery (peripheries). Also, despite numerous discussions about globalization as a one-way process, which by definition reduces the "local"(or national) and drowns it in

the general standardized global flows, this process, obviously has the inverse function and opens up for more possibilities on the level of the principle which is little possible in practice. It serves to position the local/national faster and more intense, again through the known standards of mass, consumer (so-called western) culture in the wider area, if the desirable resources, adequate quality and marketing strategy are available. The global political economy is still more dependent on institutions and their networks established in particular states. As the distribution of authority, is still stratified from local to global levels, where you can not neglect the private spheres of decision-making in different social spheres, in addition to the world's power centers (Sassen 2006).

So, the cultural identity or selected contents („products“) can be treated as a capital, which is poly-functional by virtue of its contents, which are national and local in terms of identification, but also usable in marketing and advertising. Well “packed” cultural product, whether it is an expression of a cultural tradition or a newer content (which also figures as a local or national specificity) might affect the creation and innovation of national associations about specific national areas. In this sense, Montenegro, as well as many other states, is trying to put itself on the regional and global map as attractive and diverse, mainly through tourism which provides space for innovation, not only in economic terms, but also in a symbolic sense. Using material from the autochthonous multicultural fund (which, beside the so-called patriarchal culture, contains rich Mediterranean and oriental cultural heritage layered and integrated into the existing cultural identity of Montenegro), but at the same time flirting with newer cultural events that connect popular culture and local conditions. Innovating national and state image is, in every case, a legitimate part of the campaign for the development of the country, which, with a good strategy opens up numerous opportunities for, speaking in the 21st century fashion, branding state and its better positioning both in the regional and global environment.

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Ljubomir Gajdov

Television helps the successful marriage between cultural heritage and sustainable tourism

Mottos:

As a growing industry, tourism creates natural synergies with a variety of service sectors, thus fostering the opportunity to boost national economies

Anna Victoria Palladino

Tourism is like an iceberg: First part clearly visible by public, guests and second part non visible, oriented to local actors, partners of tourism field.

Michel Schiler

Key notions/expressions: sustainable tourism, Macedonia Timeless, television, cultural heritage.

Before my Malaysia Miracle two weeks education trip [1], 1996, I was unaware of ideal synergy of culture and tourism in a government ministry! Then and there I have learned of the same story in the government structure in the United Kingdom as well! It is my inspiration thus for this paper present the TV linkage of cultural heritage and sustainable tourism development. It is not the coincidence that the conference was held in Ohrid, blessed place with cultural and natural wealth.

1. Forty two years of UNESCO world heritage convention [2]

The Convention concerning the Protection of the World Cultural and Natural Heritage (1972), often referred to as the World Heritage Convention, is the most universal conservation instrument overseeing the inscription of sites of cultural and natural importance onto the World Heritage List. It was adopted in Paris by the General Conference of UNESCO on 16 November 1972.

The Convention grew out of a growing need after World War II for international cooperation in protecting the cultural and natural heritage of the world. In 1960, when Egypt was building the Aswan High Dam, the monuments of Abu Simbel were in danger of being submerged. UNESCO then launched an international campaign to save the monuments. US\$ 80 million were raised, half of which was donated by fifty UNESCO Member states.

The Convention recognizes sites which have outstanding historic/cultural and natural value as belonging to all of humanity thus mobilizing international support to protect them for present and future generations.

Since 1972, 190 countries have ratified the World Heritage Convention. 981 sites with “outstanding universal value” in 160 countries (Sept. 2012) have been

registered on the World Heritage List. 759 sites are cultural sites, 193 sites are natural sites, and 29 sites are mixed sites. [3]

By regarding heritage as both cultural and natural, the Convention reminds the international community of the interaction between humanity and nature, and the fundamental need to preserve the balance between the two.

The Convention defines the kinds of sites which can be considered for inscription in the World Heritage List. At the same time, it also sets out the duties of member countries, referred to as States Parties, in identifying potential sites and protecting them. The Convention says that States Parties should agree to refrain from “deliberate measures which might damage directly or indirectly the cultural or natural heritage” and should take “the appropriate legal, scientific, technical, administrative and financial measures” necessary to identify and protect their own sites.

To be included on the World Heritage List, sites must be of outstanding universal value and meet at least one out of ten selection criteria. These criteria are explained in the Operational Guidelines for the Implementation of the World Heritage Convention which, besides the text of the Convention, is the main working tool on World Heritage.

The criteria are regularly revised by the Committee to reflect the evolution of the World Heritage concept itself.

With the adoption of the revised Operational Guidelines for the Implementation of the World Heritage Convention, only one set of ten criteria exists. Until the end of 2004, World Heritage sites were selected on the basis of six cultural and four natural criteria.

Selection criteria (Cultural criteria: i, ii, iii, iv, v, vi, viii; Natural criteria: ix, vii, x):

- (i) to represent a masterpiece of human creative genius;
- (ii) to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;
- (iii) to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;
- (iv) to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;
- (v) to be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;

(vi) to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The

Committee considers that this criterion should preferably be used in conjunction with other criteria);

(vii) to contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;

(viii) to be outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features;

(ix) to be outstanding examples representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals;

(x) to contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation.

The protection, management, authenticity and integrity of properties are also important considerations.

Since 1992 significant interactions between people and the natural environment have been recognized as cultural landscapes.

2. Ohrid and its region are blessed place by nature and culture heritage [4]

Ohrid is a cultural, educational centre of great importance for the history not only of this part of the Balkan Peninsula, but also for all Slavonic nations and for world history and literature, with precious manuscripts and other rarities. This city and its historic-cultural region are located in a natural setting of exceptional beauty, while its architecture represents the best preserved and most complete ensemble of ancient urban architecture of the Slavic lands. It has the oldest Slav monastery (St Pantelejmon) and more than 800 Byzantine-style icons dating from the 11th to the end of the 14th century. After Tretiakov Gallery's icons in Moscow, Ohrid's collection is considered to be the world's most important one.

Ohrid is one of the most ancient human settlements in Europe, containing as it does Neolithic archaeological sites and others from the Bronze Age and the Hellenistic period. With its numerous prehistoric sites and its traces of the material culture of more than 5,000 years ago, Ohrid is indeed an archaeological treasury and the surroundings of the lake can be styled a magical land of archaeology. More than 250 archaeological sites with material remains dating from between the Neolithic period and the late Middle Ages have been excavated.

Within the very heart of the present city of Ohrid lies the antique city of Lichnid, significant and rich, as is its successor. The metamorphosis of ancient Lichnid

into medieval Ohrid took from the 6th to the 9th century, creating one of the most significant medieval cities in the Balkans. The Ohrid saga reveals memories of the birth of Slavic literacy and culture in the works of St Clement and St Naum; St Clement is worshipped as a patron of the city: his three decades of work in the city (886-916) initiated the foundation of the Clement Slavic University.

In the old part of the town lying on the hillside below the double ridge of Lake Ohrid, which came into existence in a remote geological period as a result of tectonic shifts, are to be found remains of ancient temples and basilicas as well as numerous churches and chapels, built from the 9th to the 14th centuries.

The ancient Slavonic St Clement's Monastery of St Panteleimon at Plaosnik was resanctified on 11 August 2002 when, after many years, the remains of St Clement of Ohrid, the first Slavic Bishop (893 A.D.) and founder of the Macedonian Orthodox Church, were returned to this temple.

Archaeological excavations of the cathedral church of St Sophia, which is situated at the foot of the hilly part of Ohrid and close to the lake, show that it was built on the foundations of an early Christian basilica and was reconstructed at the time of Archbishop Leo (1037-56). The name of Theoranius, one of the most important painters of the 14th century, has been discovered on the archangel's sword in the 'Repentance of David' fresco on the first floor in the Church of St Sophia and on painted frescoes and icons for the other churches of Ohrid. The frescoes of St Clement's Church of the Holy Mother of God are primarily distinguished by the artists' obvious tendency towards individual characterization of the portraits and a marked effort to move away from iconographic stereotypes.

On the pillars in the narthex of St Naum two inscriptions are to be found: made by priests, they are valuable documentary evidence of the development of the Glagolitic and Cyrillic scripts in the Ohrid region. The monumental Early Christian Episcopal Church lies in the hilly part of Ohrid. The Church of St John the Evangelist (or Theologian) at Kaneo, built and decorated towards the end of the 13th century, is of great relevance to a study of Ohrid's medieval monuments as it is a highly successful combination of Byzantine and Armenian elements. The other monuments of Ohrid are Samuel's Fortress, with its enceinte of medieval ramparts, and the classical theatre built about 2,000 years ago, either in the late Hellenistic period or shortly after the Roman occupation. The town's architecture represents, with its old typical streets and houses and its particular atmosphere around old squares, the best preserved and most complete ensemble of ancient urban architecture of this part of Europe.

3. Tourism as sustainable development vehicle

At the G20 SUMMIT in Los Cabos, Mexico [6], June16-18, 2012, the world's leading economic powers for the first time in the 13-year history of the G20, only two days before RIO+20 Tourist Summit - recognized, "the role of travel and

tourism as a vehicle for job creation, economic growth and development". In the Declaration they say that tourism sector of the economy can create countless employment prospects for individuals and can spur a significant amount of growth in the GDP of the G20 countries in question. Furthermore, the tourism market is anticipated to make up \$2 trillion of the world's GDP and create as many as 100 million new jobs on a global scale this year. Cultural tourism and ecotourism can tackle the problem of unemployment in an imperative fashion, creating jobs and securing opportunities for individuals containing a variety of different skill sets. This in turn will reduce some of the damaging effects attributed to unemployment.

The differences between conventional and sustainable tourism:

Conventional tourism

1. Has one goal: profit,
2. Often not planned in advance; "it just happens"
3. Tourist oriented
4. Controlled by outside parties
5. Focus on entertainment for tourists
6. Conservation not a priority
7. Communities not a priority
8. Much revenue goes to outside operators & investors

Sustainable tourism [7]

1. Planned with three goals: profit, environment protection, and community development ("triple bottom Line")
2. Usually planned in advance with involvement of all stakeholders
3. Locally oriented
4. Locally controlled, at least in part
5. Focus on educational experiences
6. Conservation of natural resources is a priority
7. Appreciation for local culture a priority

'Tourism in the green economy refers to tourism activities that can be maintained, or sustained, indefinitely in their social, economic, cultural, and environmental contexts: "sustainable tourism". Sustainable tourism is tourism that takes full account of current and future economic, social and environmental impacts. It addresses the needs of visitors, the industry, the environment and host communities. It is not a special form of tourism; rather, all forms of tourism may strive to be more sustainable (UNEP, UNWTO 2005). The definition of sustainable tourism given in the World Tourism Organization and United Nations Environment Programme is as follows: Sustainable tourism development guidelines and management practices are applicable to all forms of tourism in all types of destinations, including mass tourism and the various niche tourism segments. Sustainability principles refer to the environmental,

economic and socio-cultural aspects of tourism development, and a suitable balance must be established between these three dimensions to guarantee its long-term sustainability.

Thus, sustainable tourism should:

1. make optimal use of environmental resources that constitute a key element in tourism development, maintaining essential ecological processes and helping to conserve natural resources and biodiversity;
2. respect the socio-cultural authenticity of host communities, conserve their built and living cultural heritage and traditional values, and contribute to inter-cultural understanding and tolerance;
3. ensure viable, long-term economic operations, providing socio-economic benefits to all stakeholders that are fairly distributed, including stable employment and income-earning opportunities and social services to host communities, and contributing to poverty alleviation.

Sustainable tourism thus aspires to be more energy efficient and more climate sound (using renewable energy); consume less water; minimize waste; conserve biodiversity, cultural heritage and traditional values; support intercultural understanding and tolerance; generate local income and integrate local communities with a view to improving livelihoods and reducing poverty. Making tourism businesses more sustainable benefits local communities, and raises awareness and support for the sustainable use of natural resources.

Challenges/Opportunities for Tourism in a Green Economy

The grave challenge/opportunity for planners and policy makers is to develop tourism sustainably. The multiple crises make the challenge/objective opportunity more difficult concerning the world current crises: recession, climate change, fuel, food and water crisis. Consequences of the recession only on the developing countries are “estimated to be very severe as every 1% fall in growth in the developing economies translates into an additional 20 million people consigned to poverty.” [8]

The tourism industry also faces at least six sustainability-related specific challenges among which we shall analyse only effective management of built and cultural heritage. Since, “interest in unique cultures by tourists can result in negative impacts and severe disruptions for communities.” Negative examples of “communities overrun by large numbers of visitors, commercialization of traditions, and threats to cultural survival from unplanned and unmanaged tourism.”

Tourism destinations are occasionally built by outsiders (usually with government approval) in areas that indigenous or traditional communities consider to be theirs, and where the development was neither desired nor locally validated. These situations lead to conflicts that make cooperation and mutual benefits nearly impossible to achieve, and instil animosities that negatively affect the local

communities and the tourism destination. Frequently, the cultural issues overlap and are aggravated by environmental issues such as access to water, coastal resources, and wildlife. Over the last two decades, with the growth in ecotourism and alternative travel, tourism impacts on vulnerable cultures has begun to be taken seriously by the tourism industry, governments, non-governmental organizations, and the cultural groups involved.

Tourism and cultural vulnerability is an issue for many indigenous cultures around the world, and also for cohesive communities based on cultural influences such as ethnic background and artisanal traditions. Remote and rural communities in both developed and developing countries will often have unique cultural attributes that may be at risk of disappearing but which are of interest to tourists. Economic development is often assumed to be the underlying reason why indigenous and other vulnerable cultures seek tourism. Although such groups may indeed need and appreciate improved economic benefits for their communities, they are in many cases motivated by a desire to protect their culture and land. Cultural survival often depends on protection of the land base on which traditional practices such as agriculture and hunting rely.

Management of cultural heritage as well includes built heritage which provides sense of place and cultural reference points. Most built heritage attractions were not originally intended for tourist use must be managed to protect them from over-use, misuse and wear and tear from visitor footfall. More broadly, heritage buildings can be at risk from climate change. Aside from physical threats (e.g. flood damage, subsidence) climate change will impact on social and cultural aspects, with communities changing the way they live, work, worship and socialize in buildings, sites and landscapes, possibly migrating and abandoning their built heritage.

The following are seen as ways to address some of these issues:

- Local initiative and involvement:
- Building capacity to manage tourism - information and training: Governments, NGOs, and the private sector can help by advising on the type of tourism that may be suitable to the interests and abilities of community members and helping to build the capacity.
- organizations need to learn about and understand the aspirations of the vulnerable culture.
- Public and private sector investment have helped launch tourism projects with vulnerable communities, often with an agreement on shared responsibilities.
- Partnerships: Connections need to be made with the tourism industry, either directly or via intermediaries such as tourism authorities, governments, NGOs, academic institutions and others. A long-standing relationship that builds trust is invaluable for continued tourism development and success. Of note is the

Global Partnership for Sustainable Tourism as a tourism stakeholder engagement forum to support sustainable tourism development which can provide opportunities to establish and build relationships of trust.

The recent economic crisis situation could potentially be utilized as an opportunity to introduce green investment in the economies. As governments devise a new international and national financial architecture to prevent future crises and find ways to jump start their economies, it is important to consider whether the post recession economies should still promote 'brown' economies with traditional dependence on low energy efficiency, non sustainable energy resources, high material use, unsustainable use of ecological resources and a high degree of climate risk.

There is opportunity in the two trends and developments for greening tourism: growth of the sector and local development and poverty reduction.

The tourism economy represents 5% of world GDP, while it contributes to about 8% of total employment. International tourism, after fuels, chemicals and automotive products is fourth in global exports, with US\$ 1 trillion a year as an industry value: 30% of the world's exports of commercial services or 7.9% of total exports!

In developing country, tourism has growing participation thus becoming a major contributor to their growth. "In over 150 countries, tourism is one of five top export earners, and in 60 it is the number one export. It is the main source of foreign exchange for one third of developing countries and one half of least-developed countries. Domestic tourism represents on average 62% of total tourism consumption worldwide. [9]

Potential for Poverty Reduction and Social and Local Development
Poverty reduction Tourism's ability to create jobs, stimulate economic growth, provide foreign exchange, improve infrastructure, and promote environmental conservation makes it an attractive vehicle for poverty alleviation and local development. Through its poverty reducing potential and ability to protect and strengthen environmental assets, the tourism sector has the potential to make a substantial contribution to the achievement of the United Nations' Millennium Development Goals.

Tourism to poor countries is also growing faster now than it ever has before. Between 1990 and 2005, tourist arrivals to developing countries more than doubled to 326 million. Of the 924 million international travellers in 2008, 75% originated their holiday in the developed world, and 40% included a developing country in their itinerary.

Making tourism more sustainable can create stronger linkages with the local economy, increasing local development potential. Of particular and recognized importance [10] are economic links with local communities, including purchasing directly from local businesses, recruiting and training local unskilled and semi-skilled staff, entering into neighborhood partnerships to make the local social environment a

better place to live, work and visit for all; as well as the ability to improve the local natural environment within its areas of direct and indirect influence.

The links between tourism and poverty alleviation are particularly relevant to Sub Saharan Africa, the poorest region in the world. The poverty rate in Sub Saharan Africa is just under 50% of the population, or 300 million people (with the threshold for extreme poverty is now US\$ 1.25 a day).

Tourism for a Sustainable Future, RIO + 20, UN Conference on Sustainable Development, Rio de Janeiro, June, 20-22, 2012, Future We Want, Summit Outcome document [11]

We emphasize that well-designed and managed tourism can make a significant contribution to the three dimensions of sustainable development, has close linkages to other sectors, and can create decent jobs and generate trade opportunities. We recognize the need to support sustainable tourism activities and relevant capacity building that promote environmental awareness, conserve and protect the environment, respect wildlife, flora, biodiversity, ecosystems and cultural diversity, and improve the welfare and livelihoods of local communities by supporting their local economies and the human and natural environment as a whole. We call for enhanced support for sustainable tourism activities and relevant capacity-building in developing countries in order to contribute to the achievement of sustainable development.

We encourage the promotion of investment in sustainable tourism, including eco- tourism and cultural tourism, which may include creating small and medium sized enterprises and facilitating access to finance, including through microcredit initiatives for the poor, indigenous peoples and local communities in areas with high eco- tourism potential. In this regard, we underline the importance of establishing, where necessary, appropriate guidelines and regulations in accordance with national priorities and legislation for promoting and supporting sustainable tourism.

4. Macedonia timeless, or how impartial promotional tourist video may vause neighborly misunderstanding [12]

Macedonia Timeless is a series of six promotional tourist videos about the Republic of Macedonia "to promote awareness of Macedonian tourism opportunities". The videos show scenery from Republic of Macedonia and in particular of Macedonian culture to a foreign audience on behalf of the Macedonian government. The first video was directed by Macedonian film-maker Milčo Mančevski, known as co-winner of Golden Lion of 51st Venice International Film Festival, 1994, for his first film *Before the Rain* as well as the Academy award nomination! His video *Macedonia Timeless* won First Prize at the International Festival for Tourist films in Warsaw, Poland, receiving also a favorable review from Bradt travel guides. It was premiered in 2008, and was aired afterward on CNN and CNN International.

Criticism came however from Hellenic Republic (official name for Greece) for the long running dispute regarding the use name "Macedonia". It is also the name of a neighboring Greek province although Hellenic Republic has starting the use of the term "Macedonia" after 1987 administrative reform! Until 19 August 1988, the title of the Cabinet minister in Athens was Minister for Northern Greece! Disputed also were the artifacts used. It was claimed that they belonged to ancient Greek history! The official denial said that all the archaeological discoveries used, were found on the territory of the Republic of Macedonia!

Endnotes:

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III. Tourism

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Elbasan, the center of cultural tourism in Albania: Prospects for the future

Abstract

In the multiplicity of tourism development in Albania, presents great interest the cultural tourism. Albanian cities, with their geographical areas, historical, cultural and architectural heritage have been and are still the subject of visits by local, but especially by foreign tourists.

This work will present the development of cultural tourism in the city of Elbasan as one of the city of cult in Albania. Its tourist offer with the "Kala", one of the few in the Balkans situated on a plain, churches, mosques, hammams (Turkish baths) and mosaics of the Byzantine Era promotes the flow of tourists and economic development of the city.

The city of Elbasan and other Albanian cities, despite the characteristic and significant touristic values, are faced with problems in the path of development as a cultural tourist space. The strategic development plans and strategic goals mainly involve the simultaneous development of this tourism making it possible the promotion of the Albanian spaces in the Balkans, Mediterranean and beyond. In perspective, the cultural tourism will continue to be an essential element in tourist movement in Albania.

Key word: *cultural tourism, tourist offer, "kala" situated on a plain, strategic goals, plan of tourism development, tourist perspective etc.*

Introduction

The cultural tourism shows a lot of interest in nowadays. Elbasan, as one of the cult cities in Albania, offers the possibility for its development. Favored by its geographical position and its history it gives to the tourists a rich cultural inheritance with wonderful cultural historical objects. If you visit Elbasan you will see its fieldy castle, the tower clock, the churches, the mosques, the turkish baths. You will see the wonderful byzantine mosaics discovered recently.

The cultural tourism in Elbasan is developing cause of the efforts of the local and central authorities. Supported by these efforts the cultural tourism in the future will present the most important touristic movement for the city.

The geographical position of Elbasan, the importance in the touristic development

Elbasan is situated in the central part of Albania. It is considered one of the most important cities of Albania, center of the prefecture with the same name. It is situated on the right bank of the river Shkumbin and has a surface from 700 hectares

and 120 meters up to the level of the sea. (Bevapi et al. 2003). The city of Elbasan has a favourable geographical position in the cross of the roads from the north, south-west and east, joining Albania's coastal part with those of albanian and balkan territories. This favourable geographical position is reflected from antiquity. This is demonstrated by the existence of the traces of the road Egnatia.



Fig.1. The geographical position of Elbasan, the road Egnatia

The road Egnatia since 2000 years, important connecting road between Rome and Byzantium, played an important role as in military aspect even in the exchange of the cultures, religions and ideas (De Matteis et al. 2011). For its importance Rome built along this road motels, graveyards, religious memorials and spa baths. Near Elbasan we mention the second century AD spa roman baths discovered in 1972[1]. The importance of this road is expressed with the building of the Corridor VIII, which in Albania and in Elbasan, passes in most of its part in the traces of the Egnatia road.

The city of Elbasan, as a station of the Egnatia road, is mention in the second century AD with the name *Scampis* on the dependence of the city of Durrës. Elbasani has been one of the main points of the road Egnatia. In the half of the second century AD, Scampa (Elbasani) became an independent city not any more depended by the city of Durrës. The importance of Scampa (Elbasan) as a city is verified with the fact that in the fifth century AD, in the year 517 it was a episcopal center (De Matteis et al. 2011). Its development is connected with the importance of the geographical position along the road Egnatia and the joinment of the two branches, one came from Durrës and the other from Apollonia. According to albanian studies, the building of the castle of Scampini is connected with the wars which ended with the invasion of Illyria by goths in the end of the fourth century.

The history of the city of Elbasan is closely connected with the history of all albanian territories. These territories are situated equally far from the north pole an equator

and are washed by Adriatic and Ionian sea. The existence of cross valleys has created the possibility of connecting roads with all Balkans. Mostly our country is considered as a gateway in Adriatic and in south east Europe (Yzeiri, 2006).

Albania and Elbasan, from their geographical position as a meeting point between roman, greek and slavic world, have been a *passing lane* and an *envy point* for the invaders (Çabej, 2006). This is reflected in the combination of western and eastern elements in the culture and tradition of the albanians. Elbasan holds in its shoulders the history of the combination of these cultures. In this city are found incomparable historic and cultural values such as the castle, the turkish baths (hammam), mosques, the churches, the byzantine mosaics etc. These objects and the history itself make possible the development of cultural tourism.

Offers, potentials, the cultural tourism product and threats in its development.

Rich with cultural and historical object, tradition which came from the antique the cultural tourism represents for the native and foreign visitors a special kind of tourism which is developed in Elbasan. It is supported by the cultural monuments.

The cultural monuments are all these objects which have historic cultural natural and artistic values .

The touristic offer:

Elbasan with historical and cultural objects, combined with natural offer, material and spiritual inheritance, is the most attractive cultural tourism destination in Albania .

The cultural potential:

1. Numerous environmental historical objects. These include environments and natural historical objects.
2. Archaeological objects
3. Ethnographic objects
4. Architectural objects and civil construction

The cultural monuments mentioned above are added by other cultural potentials such as use of the monuments for the development of the cultural tourism and cultural monuments combined with nature treasures.

The cultural touristic product:

1. The monuments with environmental and historical values such as : the plan tree of Bezistan, ,the castle of Elbasan, the olive trees, the houses of famous people, buildings that witness the historical events;
2. The monuments with archaeological values : working tools, objects for family use, early settlements, paleochristian basilica (church) etc;
3. The monuments with ethnographic values such as : clothes, decorations, carvings, handicrafts etc;

4. The monuments with architect values and citizen buildings such as: typical citizen building of past historical periods, streets, schools, religious cult objects, objects symbol of the city etc.

The threats:

1. Uncontrolled buildings near to the cultural monuments spoiling their image;
2. Urban pollution and the lack of their effectively management have a negative impact on the development of the cultural tourism;
3. Inappropriate management of monumental buildings for personal or private use.

The developmet of cultural tourism in Elbasan.

Elbasan is one of the most special cities of Albania because of its historical and cultural values rather interesting to be visited. It has been the goal for many groups of tourists. The main kind of the touristic movement in Elbasan is: *visiting cultural and historical objects.*

Today the main attraction place is the castle of Elbasan or otherwise named castle "Skampis". It consists on the biggest historical monument of the city. With her measures, 308 width and 348 length, it is considered the biggest field castle in Albania and even in Balkan (Mekshi,2000). It consists on 26 towers from which 22 are half towers. Today there are only 8 towers. The castle has had three main entry and today there is only one which is called by all "the castle gate".



Fig 2. The castle gate

According to the studies of the german archaeologist Prashniker and the analysis of the albanian archaeologist Gjerak Karaiskaj, the building of the castle consists on three stages:

1. The first stage belongs to the antique time of the century IV and V AD;
2. The second stage belongs to the earlier Byzantine era : century VI AD;
3. The third stage is that of turkish invasion in 1446.

From the studies of albanian specialists and similiarity that the castle has with some castles that are situated in the middle flow of the river Danube, as well as historical information, it is thought that the fortress of Scampini is built in the middle of the IV century AD (Mekshi, 2000). Scampini (Elbasan) except the changes in time has kept its importance. Cultural values and historical-archaeological indicators offer big possibilities for the developmet of the cultural tourism. Every tourist leave Elbasan with special impression for the castle, its position and the building too.

The city offers to visitors a long list of historical and cultural monuments such as: the plan tree of Bezistan, the antique bridges, the castle of Mengli, the monumental clock tower , the castle of Sulova and the royal mosque etc. Do not stay behind the XVII mosque of Nazireshe, the turkish bath of XVI century, the church of Saint Maria in the castle, the ethnographic museum, the big masjid and the masjid of Baba Xhemal. Only 4 kilometres away from the city there is the monastery of Saint Gjon Vladimir built in 1392 by the albanian princ Karl Topia. Special interest show the recently archaeological discovery in the center of the city, near the plan tree of Bezistan. It was discovered a byzantine mosaic. The discovery represents a paleochristian church of the V-VI century AD (Institute of Monuments Albania, 2012) characterized by decorations with glass stones (18 stones). Today this area is considered one of the most interesting archaeological sites. During construction for the revitalization of the south-eastern tower of the castle of Elbasan are discovered three illyrian stone tombs. It is thought that they are used for building materials. These are dated in the I-II centuries AD.

Another cult object, beside the castle, is the monumental clock tower. It was rebuilt in the walls of the castle in 1889. This monuments reflects the characteristics of Albanian cities compared with other urban centers of the Ottoman Empire (Bevapi et al. 2003).



Fig. 3. *The monumental clock tower*

As a result of this cultural property, the number of the visitors visiting city has increased a lot. This increase is made possible from the recent investments in the main square of the city, also inside the walls of the castle. Only in the months June and July of 2012, 8000 tourists have visited the city of Elbasan, a number which is increased double compared with the last year. The tourists come mainly from the neighboring countries of Europe such as Italy, Germany, Greece, Bulgaria etc

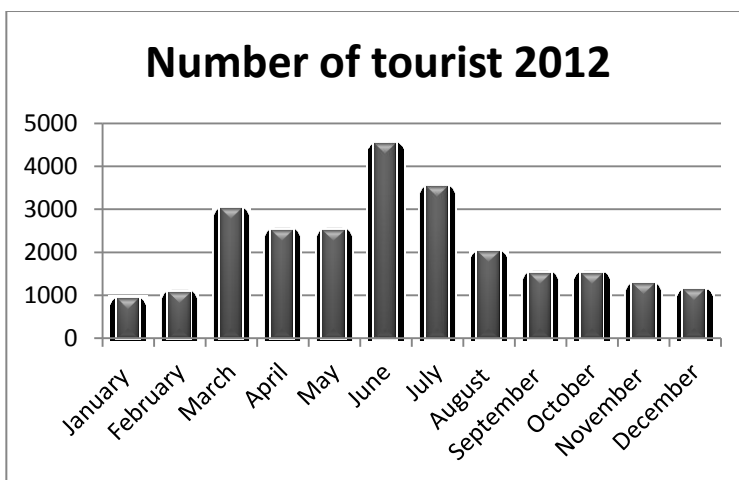


Fig 3. Growth in the number of tourists in Elbasan for 2012(Elbasan tourist information office, June 2012)

According to this tourist influx, Elbasan is paying special attention to the analysis and identification of its touristic values, as they present the preconditions for its development in the future.

Cultural tourism in the focus of strategic development.

Based on the Strategy of Tourism Development in Albania different touristic spaces and local authorities of them have organized developed plans and directed strategic measures for the development of tourism in general and that cultural in particular. In reality this plans and measures have a wide vision including social cultural and environmental elements which are connected naturally with the constant development of touristic space.

They aim the development of the tourism, the promotion of natural resources, the increase of the economic level of the community and the respect of the environment. The local and the central council are making efforts to improve the sector of touristic management.

Starting from the most important priorities of the Council of the district of Elbasan for the development of the region, an important role plays the development of the tourism as an industry. To this aim is served even the setting up of the action plan of tourism in the region of Elbasan, which will make possible the promotion of the region as a cultural and touristic destination and the improvement of the life of the community (Tourism Action Plan, Elbasan, 2008). It has the object to serve as a detailed project for the development and growth of tourism industry, meanwhile make people aware and part of the economic and social profits that are increased a lot from this important economic activity.

According closely to the National Tourism Strategy, this action plan consist on:

1. The promotion of the cultural and natural inheritance, development of the cultural tourism and ecotourism as the base for the new development possibilities.
2. The security of the possible management which ensure the tourism in the places with cultural and natural inheritance.

The preparation of this plan is based on a detailed analysis of advantages and the problems that the cultural development is having in nowadays. The table below reflects the weak and the strong points in the cultural and touristic development in Elbasan:

Strong points	Weak points
Attractive cultural inheritance Favourable geographical position Spiritual and material inheritance and hospitality Investments from local authorities for the development of cultural	Short time of staying of the tourists The lack of the activities to attract foreign tourists Environmental pollution and poor image of Elbasan Unplanned construction in violation of

tourism Investments from the private sector for the development of cultural tourism Interest of the foreign visitors for new cultural objects recently discovered .	the regular plan of the city The lack of coordination of guides for the presentation of the most important cultural objects The lack of the promotion of cultural objects recently discovered.
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Within the action plan for the development of tourism mentioned above, today at central level is important to underline the interventions of the Ministry, Culture and Sports in cooperation with the Turkish Agency for coordination and corporation. From this cooperation in Elbasan city will be restored the mosque of Nazireshte. At the local level will be possible the regulation and the maintenance of the paleochristian church discovered only 2 years ago in the center of the city. Initiated by the Institute of Monuments in Albania, the archaeological site where it is situated will be modified completely. It is thought that the whole site will be covered with glass and to provide special light and to built a minimuseum.

A special aspect in the touristic development of Elbasan are the efforts of the private businessmen. From many time the touristic and cultural spaces in the city are given in use to the private business in condition with the development of the tourism and the maintenance of cultural and historical objects. This was done with a part of the castle. Lately one of the most famous businessman of our city has taken over the management for touristic goals of the south-east tower of the castle. These inciatives make possible the promotion and development of tourism but at the same time have damage the image of the castle getting away from the originality which characterizes it. The future of cultural tourism and the economical development of Elbasan are considered viable.

Conclusions and recommendations

Elbasan and Albanian territories have cultural potentials for the development of the cultural tourism. Thanks to tradition and experience accumulated over the years the cultural tourism has resisted to changes that involved our region. Nowadays developments of cultural tourism are achieved thanks to the strategic efforts at national and local level. The local council of Elbasan is showing determination to keep and to use the cultural potentials that the city offers as unsubstitued resources in the development of cultural tourism.

In the future efforts should focus on:

1. Intensify the efforts to improve the basic infrastructure in terms of cultural tourism;

2. Increase cooperation between touristic agencies to unify tourist guide to promote the cultural objects in Elbasan;
3. Create a website by Elbasan Municipality to promote cultural objects and tourism;
4. Increase efforts to include in Elbasan tourism offer the recently archaeological objects discovered,
5. Monitor the use of the cultural objects given for touristic purpose to private investors.

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Доц. д-р Христо Петрески

Културниот туризам меѓу реалното и можното: интеракција, но и акција
(културно наследство, медиуми, туризам...)

Културниот туризам во овој краток поглед и преглед, набљудуван од аголот на менаџирањето во културата и културната политика, односно на јавното, организирано и пазарно практикување на културниот туризам како нова и сè посовремена интердисциплинарна област, ќе биде претставен И протолкуван преку само неколку иновативни интерактивни приоди во сферите на: културното наследство и културата, медиумите, туризмот, образованието, науката...

Во постојаниот стремеж, ангажман и визија кон новиот културен туризам, веднаш да кажеме дека има можности за пренамена на бројни напуштени и подзаборавени индустриски простори во атрактивни културни средини и центри, како и заложби и проекти на планот на алтернативниот туризам во Република Македонија.

Желбата за бегство од индустријализираноста и брзото темпо на живот придонесува сè почесто да го избираат алтернативниот туризам како начин на одмор, рекреација, но и индиректна едукација во денешно време. Враќањето кон природата, допирот со традицијата и сопствените корени се задоволства, потреби и императиве на современиот турист, кои најчесто ги бара.

Македонија има одлични услови за развој на велосипедскиот, културниот, винскиот, селскиот, пештерскиот и еко-туризмот. Навистина, имаме можности да понудиме одлични предели за планински велосипедски туризам, развој на спелеотуризмот, или на рекреативниот туризам. Меѓу другото, Македонија изобилува со голем број на културно-историски споменици, бањи, национални паркови..., а она што најмногу недостасува тоа е добра меѓународна, континуирана и атрактивна промоција.

Културниот туризам е феномен, кој ги инкорпорира културните потреби на слободното време, преку културните институции и нивните општествени задачи, планирањето на културните акции и манифестации, до организациите на културните и уметничките дејности во туристичкото стопанисување.

Туристот е интегрална личност и така треба да се набљудува и неговиот практичен живот во сосема конкретната природна, општествена и културна средина. Во тоа секојдневно окружување и на тој начин, преку туристички патувања, се задоволуваат културните потреби, навиките и интересирања.

Затоа, потребни се научни знаења, но и да се развиваат неопходните вештини и способностите за конкретно, практично и егзактно управување со/во/на културниот туризам. Но, нужна е и стратегијата на интерсекторско поврзување на културата и туризмот како две комплементарни гранки кои треба

да воспостават партнерска соработка и да се здружат при обликувањето на заедничкиот производ. А, тоа е културното стопанство, односно културната индустрија, која во последниве неколку децении е еден од секторите со најбрз раст во светската економија.

Мултидисциплинарното образование ќе им овозможи на практичарите на културниот туризам меѓусебно да се разберат и да соработуваат, а притоа да дојдат до израз и културните потенцијали за развој на културниот туризам. Настрана дискрепанцата помеѓу теоретичарите и практичарите, меѓу глобалната и локалните заедници, но се чини дека и премногу долго говориме само за потенцијали, а не за реални и објективни можности за негување, развој и практикување на културниот туризам. Прифатлива и објективна е интеракцијата, но веќе неопходна и императивна е акцијата!

Без вистинска, осмислена и долгорочна соработка на културата и туризмот - нема ни културен туризам. Притоа, иманентна е практичната имплементација на концептот на т.н. одржлив развој, со активирање и ползување на постоечките научни, образовни и воспитни капацитети и со јавно и, би рекле, широко и демократско практикување на политиката на културниот туризам.

Културните туристички простори се неразделни и присутни во секојдневицата на сите подрачја од светското до локалните нивоа, но тие често се несистематизирани, неповрзани и нефункционални. Културните туристички простори денес се речиси насекаде, воочливи се, живи, динамични, истражувани и сѐ повеќе проучувани и она што е најбитно - значително придонесуваат за/во/на квалитетот на живеењето.

Не случајно, се појави и веќе се разгранува и развива новата научна дисциплина, а тоа е туризмологијата, како широк спектар на искуства и знаења, елаборации и практики. Таа е мошне сродна и блиска со културологијата, каде пак, спаѓаат и: сценското уредување, односно облагородувањето на просторот со музиката, сликите, скулптурите, проекциите, претставите... Дури и специјалната сценографија и костимите за туристичките посети, ќе предизвикаат необични и несекојдневни ефекти.

Значи, неопходни се нови современи и иновативни методи преземени и од другите научни и стручни области, организирано и институционално, а не само лично, случајно, еднократно и кампањски. Потребни се специјалисти за културните туристички простори. Зашто, културните туристички работници, односно туристичките културни работници, или воопшто не постојат, или недоволно работат.

На пример, многу често, дури папагалски и во хор се зборува за селскиот туризам, а притоа се заборава дека тој е само сегмент од поширокиот регионален развој, за кој најбитни се локалните придобивки и специфичности, но и неопходната патна и друга инфраструктура.

Инаку, за среќа, тука се: фолклорот, народните обичаи, старите занаети, живите библиотеки, народните верувања, легендите, митовите, кажувањата, песните, игрите, топонимите, архаичниот говор, народниот јазик, дијалектите, традиционалните музички инструменти, сувенирите, рачните изработки, везењето, ткаењето, игрите, исхраната, станувањето, играчките, накитот...

Се разбира, тука е и мултикултуралноста, односно мозаикот на традиции, различности, сплотености и заедништва од единствената и неделива целост на современото мултиетничко живеење.

Културното наследство не е само нешто што се поседува, дадено еднаш и засекогаш, туку е нешто што постојано и грижливо треба да се создава и одржува. Не е доволно тоа само интензивно и експанзионистички само да се посетува, искористува, па притоа и да се уништува и (зло)употребува, или само да се прилагодува и пресоздава, туку и да се надградува и унапредува.

Бездруго, локалното население најмногу мора и треба да партиципира во културниот туризам. Но, мошне битна и, на одреден начин, пресудна е улогата на едукаторите, водичите и медиумите.

Културниот туризам, како што веќе подвлековме, е комплексна појава, но и процес: уметнички, културолошки, економски, социолошки, психолошки... Затоа, приоритетни се нови проекти и инвестиции, но и акции и анимации во туризмот. А, културните манифестации и креативното изразување се само еден сегмент од атрактивниот туристички производ и актуелната и современа културна потрошувачка на граѓаните.

Со перманентна, осмислена и доследна туристичко-културолошка кампања, маркетиншките и најразновидните програмски и промотивни активности ќе вродат со плод.

Во името и раководени од потенцијалните туристички атракции, со осовременување на работата од сите најразлични аспекти, со валоризација, заштита и промоција на вредностите, со прибирање информации, нивна анализа, изработка на програми и дефинирање на акциониот план, интерпретации, промоции и едукации, со компарирање и имплементирање, ќе се оствари, долови и толкува целината на единствениот и неделив корпус од содржини и иницијативи - наречен културен туризам!

Дефицитарни се денес и стручњаците кои делуваат во областа на културното наследство и културниот туризам. Туристичкиот пазар е глобален. Недостасува поврзување и инкорпорирање (вмрежување) на македонскиот културен туризам со/во/на мапата и мрежата на балканскиот, европскиот и светскиот културен туризам.

Културата, како што веќе рековме, мора и треба да се активира и реактивира во и со туристичкиот развој, а политиката на тој план сосема е сеедно дали ќе се нарече културно-туристичка, или туристичко-културна!?

Samoil Malcheski, Ph.D.

Problems facing family businesses in Republic of Macedonia

Abstract

At a time of global economic crisis, when large investments in economy are lacking, family businesses are increasingly beginning to represent a key link in economic branch. Their approach in the way of managing and dealing with potential conflicts provides a unique opportunity for survival in these tough economic times. Yet they face continuous problems in realization of their economic activities.

Comprehensive analysis of the problems faced by family businesses in Republic of Macedonia involves conducting thorough research that will determine the problems, and comprehensive analysis of the reasons for the occurrence of the same. Of course, all this cannot be subject to review in an article, so here we will only analyze the crucial issues facing family businesses in Republic of Macedonia on the basis of this analysis we will try to give a few recommendations for improving the current situation.

Key words: family business, problems, economy

Introduction

The period global economic and financial crisis, family businesses represent a key link in overcoming these difficult times. But until recently, family businesses are not treated as a separate area for research, and they are treated only incidentally. In fact, in recent years, as the global economic and financial crisis takes a larger, thereby reducing large investment, researchers and the creators of economic policies are increasingly paying attention to family businesses and their role in national economies.

Unfortunately, they face with great difficulties in research and policy-making because it doesn't exist a precise definition for family businesses. Westhead and Cowling[1] provide closest definition for family businesses. According to them there are three important criteria for a business can be family and they are perception, ownership of family members and the management of the company by family members. However, in public, among researchers and between economic policy makers are increasingly talking about family businesses and the need to stimulate the establishment and management of the family business. This situation occurs because their approaches in the management and handling of potential conflicts provides a unique opportunity for survival in these tough economic times.

Despite growing awareness of the need for family businesses, yet they are faced with continuing problems in the realization of their economic activities. Comprehensive analysis of the problems faced by family businesses involves conducting thorough research that will determine the problems, and comprehensive

analysis of the causes of them. Of course, all this can not be the subject of one article, so here we will only analyze the crucial issues facing family businesses in the Republic of Macedonia, and on the basis of this analysis will try to give some recommendations for improvement current situation.

Problem facing family businesses in Republic of Macedonia

Until 1991, the Republic of Macedonia was a socialist system of regulation which implied to almost all companies that were present in the market were public property. By transforming the social order from socialism to democracy privatize the social capital that lasted until 1995. The parallel with it emerged the first private companies that marketed products and services to market. That is one of the main reasons why in the Republic of Macedonia, until recently family businesses are not treated properly and thus not conducted much research on them i.e. have not been in the interest of researchers and makers of economic policy. Hence it is very difficult to identify the problems they face and the appropriate policies to be implemented in order to overcome these problems. What pushed as fact and which confirmed the initial research on family businesses is that they are largely small and medium enterprises that are engaged in services, tourism, wholesale and retail, technical maintenance and repairs etc.[2] It is important to note that although economic policy makers have appropriate policies for small and medium enterprises, they are not paying attention to family businesses.

The problem definition will use the survey that was conducted for the doctoral dissertation The role of family businesses in the economy of the Republic of Macedonia.[3] When asking questions were offered nine potential problems that could be faced by family businesses and at the same time giving answers surveyed enterprises had to circle one of the five answers as follows: completely disagree, disagree, partially agree, are agree and completely agree.

The first potential problem mentioned in the questionnaire was a problem in the collection of receivables. The following responses were given:

- completely disagree 6,5% of surveyed enterprises;
- disagree 5,49%;
- partially agree 15,38%;
- agree 15,38%;
- completely agree 57,14%;

The analysis of the answers can be concluded that the majority of surveyed enterprises or 87.9%, the problem with the collection of receivables has identify as a problem in their operations, while worrying that 57,14% of them stated that they fully agree with that.

As a second potential problem was mentioned The time difference between the cash inflow and outflow. Thereby in answering this question surveyed enterprises were given the following answer:

- completely disagree 16,48% of surveyed enterprises;
- disagree 13,18%;
- partially agree 38,64%;
- agree 15,48%;
- completely agree 15,38%;

From the answers we can conclude that the majority of surveyed enterprises or 69.5% indicated that the time difference between the cash inflow and outflow is a problem with their work, although the percentage is lower than the percentage of the previous question.

Further, in the questionnaire as a third potential problem noted decrease in the purchasing power of the market. Surveyed enterprises were given the following answers:

- completely disagree 5,49% of surveyed enterprises;
- disagree 3,29%;
- partially agree 17,58%;
- agree 27,47%;
- completely agree 46,15%;

Also, the majority of surveyed enterprises or 91.2%, the decrease in the purchasing power of the market see as a problem faced in their work. Where better to discuss responses can be observed that 46.15% of the surveyed enterprises fully agree that this is a key issue in their work.

As a fourth potential problem in the the questionnaire was cited access to finance for further growth and development. Thereby following responses were received:

- completely disagree 20,86% of surveyed enterprises;
- disagree 15,38%;
- partially agree 25,27%;
- agree 20,86%;
- completely agree 17,58%;

What can be seen from the responses to this question is that all five answers received roughly the same percentage of responses. But still the majority of surveyed enterprises or 63,71% access to funding for further growth and development has identify as a problem in their economic operations.

Furthermore, as the next potential problem was stated approach to short-term funding for ongoing operations. Surveyed enterprises were given the following answers:

- completely disagree 17,58% of surveyed enterprises;
- disagree 19,78%;
- partially agree 27,47%;
- agree 15,38%;
- completely agree 19,78%;

In the analysis of the answers can be noted that the access to short term funding for ongoing work presents a problem when working on family businesses in the Republic of Macedonia.

In the questionnaire as a sixth potential problem was stated approach to long-term funding for ongoing operations. Furthermore, they obtained the following responses:

- completely disagree 20,86% of surveyed enterprises;
- disagree 15,38%;
- partially agree 27,47%;
- agree 18,68%;
- completely agree 17,58%;

Also surveyed enterprises as a problem in their work has identify the access to long-term funds for current operations. The 63.73% of the companies surveyed gave a positive answer to this question.

Seventh potential problem was inadequate control of spending of financial means. The following responses were received:

- completely disagree 38,64% of surveyed enterprises;
- disagree 12,08%;
- partially agree 5,49%;
- agree 19,78%;
- completely agree 24,17%;

The analysis of the answers to this question can be observed that the difference between those companies that gave negative and those who gave a positive response is very small, but for the majority, 50.72% of the surveyed enterprises the inadequate control is not a problem in their economic operations.

As the previous one potential problem was referred obsolescence of the product and the service on market. When providing answers surveyed companies had stated the following answer:

- completely disagree 38,64% of surveyed enterprises;
- disagree 16,48%;
- partially agree 7,69%;
- agree 19,78%;
- completely agree 17,58%;

Also, for the majority of surveyed companies obsolescence of the product and the service on market is not a problem in their operations. In fact, 55.12% of the surveyed companies have given a negative answer to this question.

As the last potential problem was stated limitation in the use of new technologies. The following responses were received:

- completely disagree 32,96% of surveyed enterprises;
- disagree 10,98%;
- partially agree 10,98%;
- agree 25,27%;
- completely agree 19,78%;

The analysis of the answers to this question can be seen that the surveyed companies this potential problem identified as a problem in their economic operations on market. The 56,03% responded positively to this question.

From the results obtained during the implementation of the research can be seen that from the set of nine problems, the companies reported positively seven. Namely, from the seven positively identified problems, six are from financial character, while one represents a technological problem. This should be particularly alarming for the economic policy makers in the country.

Also, in the informal conversations with surveyed companies could be seen that as a problem in their work they pointed to the lack of appropriate legislation that would treat family businesses. Namely, they point out that in recent years too much is placed emphasis on foreign investment. Namely too much are stimulated new and advertising existing foreign investment on the account of domestic investment which are mostly carried out by family businesses.

Although it was not identified as a potential problem, but the surveyed companies have cited as a problem the aging and inadequate road and rail infrastructure. Specifically this was highlighted by the surveyed companies that its economic activity is practiced in the eastern, south-eastern and south-western parts of Republic of Macedonia.

Conclusion

Family businesses are increasingly taking off in the Macedonian economy, and thus it is of particular importance for stimulation of the national economy. Thereby in their work they face a number of difficulties that are not caused by their economic activity. These largely relate to the difficulties that have affected almost all economies in the region, which is a consequence of the the global economic and financial crisis and European debt crisis.

From the above can give some guidance for the further development of family businesses in the Republic of Macedonia, including:

Urgent need to adopt appropriate legislation that will define and who will treat the family business or to make changes in the existing by inserting provisions for the family businesses;

It is necessary to continuously conduct research to confirm the initial findings for the family businesses in the Republic of Macedonia, to monitor the further development of family businesses and to provide family businesses comparison with other countries, especially in the region;

Crucial in the future will be the improvement of the business climate in the country, because as a potential threat to family businesses in the Republic of Macedonia represents a reduction of the purchasing power;

In the future it is recommended that the Government of the Republic of Macedonia, in cooperation with the banking sector should provide funding for further growth and development of family businesses, as well as short and long-term funding for ongoing operations;

In the Republic of Macedonia need to improve awareness and skills for business financing and to promote effective mechanisms for the financing start-ups. Special emphasis should be placed of the alternative sources of finance companies; Necessary is the Government as soon as possible to improve road and rail infrastructure;

It is necessary to organize training for marketing for owners of family businesses;

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Ilir Bejtja Ph.D., Elvira Fetahu Ph.D.

Local development and sustainable tourism models - Spa and curative tourism at Llixha of Elbasan, Albania

Abstract

Since Johannesburg 2002, the world now is becoming more and more conscious to development. Governments are focussing not simply on development, but they are planning for the future development too. Globalization and the involvement in the process of all the former "three worlds" have done it more difficult to distinguish exploitation vs. global exchange of goods and services. The weight of the foreign direct investments in the global economy is reaching and over-passing the export-imports' value. "A world without borders" ... this does not mean any more just borders as a classic perception, but rather economic, political, cultural, legal, technology and moreover peoples movement mentality borders. Finally, the people worldwide are understanding that whole world is our future unique country, and we need to take care of our living resources. This and more was the meaning of the Johannesburg Declaration of 2002, sustainable development based on three main pillars, economic, socio-political and ecological development, getting use of our resources without compromising our future consumption. At the annual conference on social tourism on 23 April 2008, European Commission, DG Enterprise and Industry, Unit of Tourism the participants strongly called for sustainable tourism development, even considering the old models of massive tourism already ongoing in Europe and worldwide. The article analyses and argues why sustainable tourism development and what does it mean in terms of local development, suggesting and recommending ways and paths to foster this kind of tourism. It emphasizes the strong role of the professional and higher education in tourism sciences, in order to guarantee a long term development of tourism and its sustainable models.

Key words: Sustainable tourism, Local development, education.

Tourism in the world

Statistics about economic development indicate a great and effective increase of tourism in the global and local economy. These developments and trends have stimulated entire regions worldwide to increase the number of tourist destinations and foster the investments for the development of tourism, both in financial assets and local, national and regional development policies and even wider cooperation.

Nowadays, this has made of modern tourism a key factor in economic and social progress in all space levels. Obviously, it is now the leader industry worldwide related the increase in incomes from exports, in creating new jobs, as well as in the development and perfection of infrastructure. Including in tourism the passenger

transport product as well, the total income generated by inbound international tourism exceeds \$1.2 trillion on 2011 with a daily average of \$3.4 billion.

Exports from tourism already account for approximately 30% of world exports for commercial services sector and 6% of the general export of goods and services. Globally, as an export category, tourism ranks fourth after fuels, chemical industry and food industry. For many developing countries or countries that compete based on the efficiency enhancers or factors, tourism is one of the main sources of income in foreign currency and in most cases takes first place in the list of exports, creating both employment and development opportunities.

Based on the data related to the development of the world economy from reports and various sources, in particular on World Tourism Barometer, tourism's contribution to global GDP is estimated at 5%. The contribution of tourism to employment is about 6-7% of the number of available jobs in the world. For the group of countries in which Albania is part, tourism's contribution to GDP is estimated by 2-10%, considering the place given to tourism as an industry in their development strategies - the main columns where their development is based on. On 2011, despite the difficult international economic situation and the global financial crisis, the tourism industry revenue grew by 3.9% to 2010, while the number of international tourists' arrivals increased by 4.6%.

In the period January to August 2012 the number of international tourists arrived at 705 million worldwide, signing a new record nevertheless the presence of the huge difficulties due to the global economic crisis. Those signed a growth of 4% compared to the same period in 2011, or 28 million more tourists. While on 2011, international tourist arrivals reached 990 million, the forecast for 2012 planned for more than one billion tourists, with the expected growth of 3% to 4%. The prognosis of growth for 2013 is expected to continue with a more moderate rate in the range of 2% to 4%[1].

In particular, the European continent exceeded half a million tourist achievement with 6% growth in international tourism arrivals, ranking as the fastest growing region along with Asia and the Pacific. Exciting results were deeply affected by the significant growth in Central and Eastern Europe, as well as in Southern Europe and the Mediterranean, in both regions by 8%. The significant increase in international tourism arrivals in Southern Europe and the Mediterranean, which shares about 19% of world tourism, was based mainly on the largest tourist destinations in the region such as Greece with 10%, Turkey with 9%, Portugal with 9% , Croatia with 9%, Spain with 8%, Italy with 6%. Other smaller destinations registered double-digit growth, regions such as San Marino with 30%, Macedonia with 25%, Serbia with 12%, Montenegro and Cyprus with 10%. Data on Albania are available for the first quarter 2012 with a two figures Growth of 21.6% compared to the same period on 2011.

Europe saw a 3% growth in international tourist arrivals in January-August 2012 compared to the same period last year[2].

Meanwhile, the distribution of international tourist arrivals during 2011 still shows for a higher concentration of the arrivals on the summer months, but much smoother than on previous years. Months June-September estimates approximately 405 million inbound international visitors, approximately 43% of the total of about 938 million on 2011. What indicates for a fundamental change, is the tendency to decrease of this weight year by year for the last ten years, which tells also for much more wide distribution of the international inbound touristic movements during all the year round and toward non-mass tourism destinations such as, cities, cultural and historic sites, nature, sports, educational tourism, missionary etc.

Sustainable tourism

The improve in the quality of life and the continuous evolution of standards on the perception of quality by citizens, have importantly contributed to the tourism offer in each level and shape of it. This segment of tourism demand, recently classified as a segment of ecological, cultural and social tourism, or as sustainable tourism, has been continuously increasing. It is known in some classifications as ecotourism, nature tourism, sustainable tourism, environmentally friendly tourism, environmentally sensitive tourism, ecologically compatible tourism, ecologically sound tourism, or green tourism or eco-tour.

Sustainable tourism is the tourism model that meets the needs of the present tourists without compromising the ability and capacity of nature in general or of the environment to meet the demand of future tourists to fulfil their needs.

Tourist destinations are constantly under pressure due to the demand highly focused on cleanliness, preservation and virginity of environments where the destinations and touristic facilities within those are located. The building up of models based on the growing demand for unspoilt areas requires absolutely keeping of ecological environment in the spotlight and of the design of touristic destination, as well as the structures within them and products of tourist supply. This model, commonly called as eco-tourism is based on four fundamental elements:

Natural environment, as the main attraction to be offered, preserved in his virginity, and in quality implicated as intact, unspoilt and unpolluted, as well as the cultural environment that constitutes the second important base line in terms of sustainable environment in general.

Sustainable use of ecological and cultural environment, as an integral part of sustainable tourism product.

Also focus on education and interpretation of sustainable tourism resources. Predicted and granted benefits for the host community.

Under the context of these four elements guaranteeing the existence of the model of eco-tourism, tourism is based on people and places where different groups of other people classified as tourists move to, people who visit these destinations or pass through, furthermore including people who make travelling possible, as well as the people accompanying the tourist travel. Therefore, tourism comprise travelers, host communities and governments, both central and local government, central government considering the rules and laws guaranteeing the implementation of the eco-tourism model in its all details and requirements, and local government to guarantee the entire process at the local level in terms of hospitality and local direct security on the environment and travelers.

Based on the need for consumption and guaranteeing of local welfare, arises the conflict between the need of the local community for consumption and the need to recover or preserve disposal natural resources to provide for living. Under this trade-off, ecotourism model aims to make natural reserves economically self-sustaining and self-maintaining to provide alternative income for the people of that community, who would otherwise had to violate in an "illegal" way the assumed and established rule to preserve natural resources and to ensure the sustainability of their development, especially when it comes to resources defined as protected, and disseminating in the community the idea of "intact nature" as a fundamental moral value, as long as this value is the basic source of material welfare of the communities. Tourism development under the ecological model would give to it a strong ethical shape and transform it into the required model from WTO and the European Commission, "ethical ecotourism". Under this definition, two are the main base lines of this model, protection and preservation of the environment in tourist destinations, and the economic and social benefits for local communities by meeting their economic objectives, as well as objectives related to the development of the travel and tourism industry, the satisfaction and meeting of the modern tourist demand for tourist product quality and unpolluted preserved areas[3].

From this derives the obligation for "responsible travel", "conservation of nature" and "benefits for locals", but everything within a determined natural landscape or natural environment. An appropriate form of defining this model of tourism is "Active Tourism" - active tourism which shares similar goals and objectives to ecotourism, which is not determined by the destination or location, but rather from "the way of visiting" [4] - tourist attitude and activities carried out during the visit. This approach is more comprehensive and modern in terms of its compatibility with international documents and guidelines fostering the development of sustainable tourism, and stimulates the demand for sustainable tourist product. Active tourism requires active physical and intellectual participation in the process of touristic production and consumption regardless of tourist destination. So, if ecotourism is possible as a concept and process only in the "undisturbed" areas of the virgin nature

(natural jungles, Sahara, Amazonas, Tibet, Alaska, European Alps, Himalayas or Andes, etc.[5]), active tourism is equally possible both, in “undisturbed” natural areas, as well as among urban jungles such as cities. Active tourism is not limited by the presence of trees, houses, roads or presence of much population in the area. But, it is not limited neither by the presence in the particular destination of people who come from other countries, representing many interesting cultures and speaking other languages. These are very important parts of what tourists consume in the destination and share with locals during their touristic activities. Local architecture, archaeological ruins sites, urban characteristics and products of local civilization are all subject of tourist visits for the model of Active Tourism. Active tourism is a new travelling philosophy that combines adventure, ecotourism and cultural aspects in a discovering tourist trip[6], simultaneously, as mystery and attractions discovering, as well entertaining. Active tourism aims to combine in one experience or tourist package the re-creativity, education and benefit the tourist area or visit destination. It has a low ecological impact, socially compatible and total high quality. It also means “responsive” fun of today's modern tourist, so rules or tourist legislation to regulate so compelling tourist relations with the environment.

If we define it more complex, “active tourism is responsive travel in foreign countries and destinations that requires active physical and mental involvement by tourists and the host community, while respecting the maximum demand for sustainability, protection of biodiversity and conservation of storage of culture”. It is realized through involvement of some important elements as: re-creativity and education on the people element of the marketing mix for tourism and services, respect and consciousness, action, exercise and active inclusion in the companies and structures of the tourism industry of local experts and competent persons from academic world as tourist guides at the destinations and landscapes where tourist activities take place. This makes possible to answer better and more precisely to the modern tourist demand for unspoilt areas and spaces not only in the ecotourism models, but in every destination where tourism is developed as well.

Curative tourism

Talking about health tourism, we consider that category of visitor movements out of home residence which aims both vacations and health care or medical treatment. It has seen an important growth worldwide recently, and as a rising trend in the industry of tourism, curative or health tourism is considered an important type of alternative tourism or sustainable tourism. It can be shortly and strictly defined as that kind of travel out of the place or the country of residence to another destination or country for medical or health treatment purpose. And, the person travelling for health treatment purposes is called “health tourist”[7]. Health tourism implies travel for treatment in hospitals, as well as other forms of medical and health treatment as spa

and thermal water tourism, or other kinds of treatment under the control of medical system services. We can this way reassume this kind of tourism share between the following links:

1. Medical Tourism, including hospital services on health
2. Thermal Tourism, getting use of thermal waters, mud and other thermal treatment for physical rehabilitation and other disabilities.
3. Tourism for elderly and disabled people, physiotherapeutic treatment centers, long term accommodation for elderly etc.

Main reasons, other than travelling to tourist and attractive destinations, regarding the development of health tourism are impossibility of health system services as well as capable medical professional resources to cure or heal several disabilities and diseases in their country or place of residence, wish to take a vacation while in treatment, costs and quality of health care in their place of residence, often the wish to avoid giving information to others on their health state, limited massive tourism resources near or in their country of residence undertaking in the same time holidays, vacations and medical treatment in areas rich in landscape, natural resources, sports, cultural heritage etc, necessity for chronic physiotherapeutic treatment altered in different places and destinations, educational reasons in form of professional and education expeditions by university or other education and academic people, or people having the necessity to live and be treated in an ongoing bases etc. Considering this vast set of reasons to travel for medical or health treatment, it has seen a very rapid growth and development recently as a type of tourism.

Talking about thermal tourism, it is one of the largest forms and models of curative and health tourism. There are a large number of people preferring the health treatment getting use of the curative characteristics of thermal waters, mud stones or sands, being oriented and believing more on the success with homeopathic forms of treatment. This is related to costs of treatment, entertainment during medical treatment, leisure, tourist quality accommodation and close relations to natural resources. In this framework, a very important element is the close relation between curative health thermal tourism and cultural and natural tourism. This explains also the strong development of this kind of tourism near lakesides, or cultural heritage sites, or natural parks and reserves[8]. We can this way consider or classify it more as wellness tourism, rather than simply health and curative tourism. Not confusing necessarily wellness with health[9], we strongly talk about tourism and tourists while considering thermal visitor arrivals at thermal destinations. As Smith and Puczko (2009) stated, since so far, health and wellness practices have been strongly embedded in regional and local traditions and cultures, with available natural resources also determining the forms of wellness that were developed. It is strongly arguable that there are a lot of motivations by tourists to visit health/spa facilities at particular holiday destinations consuming in the same time other natural and cultural tourist resources in the area. In

Albania we find some very important thermal water resources which can be found in the fountains of Dobrova near the city of Peshkopia, in Bilaj near Fushe-Kruja, in Elbasan, Bënjë in the district of Përmet and in Vronomero near Leskoviku in the district of Kolonja. Llixha of Elbasan is the most structured and equipped destination of thermal waters and mud. The thermal tourism is diversely called “thermalism” and its visitors are called “thermalists” [11] or thermal and spa tourists according to the ten paradigms on thermal tourism (Ramos, A. 2005).

Llixha of Elbasan state of nature

Llixha of Elbasan is located 12 km in the south of the city of Elbasan in a green landscape with plenty of oak forest, green valleys, smooth green hills used for agricultural purposes, with plenty of rills and founts of water, both thermal and natural. The thermal water founts of the Llixha of Elbasan being closed to the ancient Via Egnatia are well-known and used since ancient times for health and wellness treatment. We can still find archaeological ruins of the roman stone baths used since that time, Roman Empire times, when this region is mentioned for its thermal waters used for medical treatment. Referring to historical archives we find several names and toponyms related to this thermal founts as “Fount of Scabies”, “Fount of Bones”, “Walnut tree of whooping cough”, “Stone of Destiny” etc. In the modern times the first scientific research on these thermal waters were undertaken by the Czech engineer Dr. Breno Winter on 1922, analyzing and measuring the chemical composition of the thermal founts finding that there are a lot of curative characteristics embedded in this waters, by which a lot of diseases and disabilities can be treated and healed, mainly rheumatic, blood, renal, arthritis, respiratory, skin problems etc.

The first hotel/hospital built there was on 1932 by the Family Nosi from Elbasan, with a strong tradition in health care and use of natural resources on this purpose. The hotel, unique in the thermal water territory had 63 rooms and 133 beds with common WC placed at the end of the corridors of each floor. Later on there were built two other hotels increasing the accommodation capacity of the area in 500 beds, improving also the health/spa treatment infrastructure within the hotel structures. It has been strictly seen for a long time as pure health service, hospitals, used by medical recommendation, since when the last 20 years of the last century other wellness activities were involved in the health treatment package.

Nowadays, the number of beds is doubled and other small hotels and guest houses are used for accommodation, while the health treatment is still centralized at the three or four main hotels of the area. The number and quality of the services offered is poor, as well as the tourist and local infrastructure. Except for the sector of accommodation and transport, the other sectors of travel organization, destination organization and attraction are almost absent or weakly organized. There are few amenities on board, lacking considerably their quality. The visitors are almost all

domestic, price oriented, and more than 80% elderly. The prices are of an average 140-150 Euro/person per two weeks full board. The health control on board is included in the price, while the visitors sitting in the guest houses and small hotels pay tuition of 50-70 Euro/ person per two weeks for their spa and medical treatment. The area and environment lacks accessible attractions and organization on entertainment and leisure. Meanwhile, public organization at local self-government in order to host tourists is weakly organized undertaking spontaneous actions to “improve” local infrastructure and hygiene care and monitoring system, as well as installing weak signalling system for tourism, and guaranteeing security and order. The local public administration is weakly prepared for tourism development of the area. The number of tourists during the year is on average 8-10 thousand per year, mostly travelling on the periods April-May and August-November.

Methodology

In order to gather and analyze the answers regarding increasing performance of the “thermalism” in the area we interviewed four groups of people using the Delphi Technique, being represented by a sample of 5 persons per each group. This serves to congruate the answers considering the different approach the groups have related to “thermalism”. The first group represented local and regional tourist tour operators and agencies, the second represented Local Self-government PA, the third represented medical staff, both regional and local, and the fourth represented the accommodation sector. Once analysing the first answers, we chosen a sample of restructured interviews in order to judge on their perceptions and attitudes related to tourist development based in more relevant point of view on tourism, representing this way the offer side of the market for “thermalism”. We used SPSS to process the data collected and to find the tendency of the local tourism offer approach towards a better performance. We also interviewed a sample of 50 tourists, shared between Hotel Accommodation 30 and Guest Houses 20. They all answered more than 20 questions representing different factors related to thermal tourism performance in the area. The total of interviewed people between demand and offer representatives, as well as auxiliary system of the tourism industry was 70. We settled down and run a multiple linear regression considering a set of factors related to the total quality management of “thermalism” at Llixha of Elbasan. Once testing their significance, using AIC backward induction method, we eliminated the insignificant factors concluding at the final multiple linear regression as follow:

1. Quality of hotel services
2. Medical care and control, both centralized and on board
3. Local infrastructure
4. Organization at the destination, public and non-public
5. Marketing organization for travel and tourism

6. Attractions at the destination and Infrastructure for entertainment and leisure
7. Total cost of “thermalism” service
8. Hotel capacity
9. Seasonality

The determination coefficient was 0.58 (R^2) ($r^2 = 0.587$) evidently strong considering the number of the explanatory variables involved ($k=9$, $df = 60$). All explanatory variables were tested (F-test = 15.83 within the norm) for autocorrelation with the disturbance term and for multicollinearity, which resulted negative (no autocorrelation and no multicollinearity), for a level of confidence interval of 95%. The most determinant factors to the increased quality of the “thermalism” product were No. 1, 2, 4 and 6, and less correlated No. 9, 3, 8. The multiple linear regression increases significance of coefficients under a confidence interval of 90%, obviously increasing and making significant the disturbance term.

The methodology used allowed us to judge on quantitative and qualitative level, for determination of the factors selected to measure the performance of “thermalism” in Lixha of Elbasan and for the better understanding of the stakeholder approach and perception on the total quality management of “thermalism” product, as well as on communicating them a congruent point of view on the design and production of the future tourist service they have to offer to the modern tourist demand, departing by the domestic one.

Conclusions

Considering the information gathered from the interviewees and the data processed we can come to some conclusions:

- a) The quality of the services is strongly out of standard and weakly appreciated by the tourists. The same perception exists in the staff and auxiliary sector people group of stakeholders, confirming low asymmetry or adversity.
- b) Public organization and community in the area are weakly oriented to thermal tourism even considering their long experience in hospitality (health treatment accommodation).
- c) There is lack of entertainment and leisure infrastructure in the area, except for some bars and small restaurants.
- d) Attractions, both natural and cultural are near the thermal tourism location, but the marketing organization is mostly absent or weakly organized (lack of tourist guide and tourist signaling system).
- e) Seasonality still remains an important factor related to tourist arrivals.

- f) There must be rules to set order on the use of the natural environment in the area, in order to preserve the natural resources and guarantee their sustainable development under models of active thermal tourism.

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Манифестациите како дел од културното наследство и нивната улога во развојот на туризмот во Република Македонија

Abstract

Cultural events have become a factor with increasing influence on the choice of tourist destinations, attracting millions of visitors every year by making the tourism offer more diversified, and at the same time extending the tourist season.

Macedonia's cultural heritage is unique among others like it in the world and cultural events are big part of it. Events like, Galichnik Wedding (village Galichnik), folklore festival "Pece Atanasovski" (Dolneni), Vevchani Carnival (village Vevchani), Tikvesh grape picking (Kavadarci) and many, many others are an excellent opportunity to present Macedonia's cultural heritage, tradition and richness in front of domestic, but even more importantly in front of foreign tourists. They represent a vast potential for Republic of Macedonia, but sadly they are not sufficiently promoted and currently they are not used for the purpose of tourism development.

This paper will analyze the most recognizable cultural events that have managed to build a primary importance to the tourists and their significance for the development of tourism in the Republic of Macedonia and will offer suggestions for their greater involvement in the tourism offer, as well as the possible inclusion of other cultural events and manifestations of this kind that could be the key to creating a vibrant and colorful image of Macedonia as a cultural tourism destination.

Key words: cultural events, manifestations, cultural heritage, cultural tourism, Republic of Macedonia

Вовед

Република Македонија е земја со исклучително богато минато, традиција и култура. Денес постојат бројни остатоци кои сведочат за богатото културно наследство на оваа земја во која живее народ кој низ минатото ја создавал, негувал и збогатувал таа култура. Всушност од таму потекнува тоа непроценливо богатство кое ние како земја го поседуваме и со кое можеме да се пофалиме пред светската јавност. Но, она што треба да се потенцира кога станува збор за културното наследство е тоа дека истото е живо наследство на еден народ, кое се наследува од претходните генерации и се збогатува, а потоа се остава во наследство на генерациите кои следат.

Покрај оние материјални остатоци и обележја за културата на еден народ постојат и нематеријални остатоци кои претставуваат сведоци за едно богато културно историско минато. Манифестациите се едни од најзначајните вакви обележја и тие можат да бидат претставени преку разни настани, фестивали,

собири и сл. а кои се одликуваат со вистинска шареноликост која се јавува на така мал простор и како такви создаваат интерес кај населението, односно кај една поголема категорија на туристи кои негуваат културни побуди. Па од таму следи дека културните за разлика од другите манифестации на посетителите и туристите им нудат и активно набљудување и запознавање со наследството, но и можност за учество и вистинско доживување во социо - културните процеси. Добрата интерпретација и квалитетниот туристички производ влијаат кон крајна сатисфакција на туристите, можност за зголемување на туристичкиот промет, а ефектите од овие културни настани во економијата и туризмот како стопанска гранка во нашата земја се мултиплицираат, па така покрај директните предности и бенефит, индиректните се уште позначајни.

Поим и класификација на манифестациите

Терминот манифестација потекнува од латинскиот термин *manifestare* кој означува - објавување, јавно настапување и сл, додека пак современото значење на зборот манифестација означува карневал, фестивал, смотра, свеченост.

Првите манифестации се јавуваат уште од најстари времиња и на почетокот ги означувале важните настани и прослави во семејството, претставени во приватниот (прослава на раѓање, родендени, венчавки, погребни) или во јавниот (прослави на празници) живот. Но, развојот на човештвото и издигнувањето на општествениот стандард директно и индиректно влијаеле кон зголемување на вкупниот број на манифестации, кога се јавува и зголемена потреба за посета на оние кои имале т.н. јавен карактер.

Манифестациите денес во современите општествени текови претставуваат силна алатка во се поголемата конкурентска борба на туристичкиот пазар, во борбата за привлекување туристи и потребата за задоволување на нивните барања и потреби. Според Гетз, манифестација или event е просторно темпорален феномен и секогаш е единствена поради интеракцијата место - човек - систем управување (вклучувајќи ја концепцијата и програмата).[1] Привлечноста на манифестацијата е во тоа што никогаш не е иста, и што човек мора да биде на лице место за да може целосно да ужива во доживувањето.

Денес во светот, манифестациите и манифестациониот туризам со своето значење се издвојуваат од туризмот како стопанска дејност и од почетокот на 80-тите години на претходниот век се формира посебна индустрија популарно наречена Event industry. Една од постоечките и веројатно најприфатени дефиниции за оваа исклучително моќна индустрија гласи дека истата претставува систематско планирање, развој и маркетинг на фестивалите и специјалните настани, катализатор и изградувач на имиџот. Како показатели за моќта и значењето на оваа индустрија се податоците од IFEA[2] кои велат дека во светот постојат повеќе од еден милион различни манифестации, со годишен приход од

над 30 млрд УСД. Како што можеше да се проследи значаењето на манифестациите е огромно и скоро и да не постои дефиниција која може да ги вклучи сите видови и облици на специјални манифестации, па од таму Гетз [3] нуди две различни дефиниции и тоа, една од аспект на организаторот и една од аспект на посетителот.

Во литературата која ги проучува манифестациите како што можеше да се проследи постојат повеќе поделби, но веројатно најприфатена е онаа со која се диференцираат според видот на настанот и во зависност од големината на истата, односно од бројот на посетители. Овие вторите можат да бидат: мега настани - *mega events*, специфични настани - *Hallmark events*, главни манифестации - *Major events*, локални настани - *Local events*.

Мега настани - кои имаат изразита медиумска покриеност и значително влијание врз туризмот. Називот „мега“ го добиле според бројот на посетители, финансиските средства со кои располагаат, бројот на учесници и т.н. За жал на територијата на Република Македонија се уште не се организирани вакви манифестации.

Специфични „hallmark“ манифестации се оние кои се поистоветуваат со духот на местото или дестинацијата каде се одржуваат, а во светски рамки такви се карневалот во Рио, Филмскиот фестивал во Венеција и сл, додека на микро ниво - во Република Македонија како вакви може да се издвојат, Струмичкиот карневал (каде се претставени гостољубивоста на струмичаните и нивната желба за забава) и Галичката свадба (која го симболизира тешкиот и макотрпен живот на Македонскиот народ).

Главни настани - се оние манифестации кои имаат способност да привлекуваат поголема категорија на туристи кои потекнуваат од повеќе земји, а претставуваат интернационални учесници, и притоа генерираат голем економски бенефит. Пример за ваков настан на територијата на нашата држава е Европското Првенство во ракомет за жени одржано во 2008 година.

Локалните манифестации - се најзастапени на овие простори, најчесто се претставени со фестивали за локалните посетители и имаат првенствено забавен карактер.

Следна класификација на манифестациите е таа која ги издвојува според формата и содржината, и тие можат да бидат, културни, забавни, спортски, деловни (бизнис) и верски манифестации.

Во овој научен труд како што можеше да се проследи вниманието првенствено ќе биде насочено кон културните манифестации и нивната класификација. Од таму следи дека културните манифестации како такви имаат бројни поделби, иако веројатно една од најсоодветните е онаа на Бјелац, кој истите ги дели на: манифестации кои имаат за цел краен уметнички резултат, манифестации со традиција на одржување и манифестации кои се однесуваат на

традицијата, но и кои потсетуваат на некои настани или личности од историјата и културата. Сепак тој како културни манифестации ги издвојува театарските, музичките, фото и филмски, ликовните, книжевните и мешаните настани. Значи, во културни манифестации меѓу другото се вбројуваат и колони, саеми на книги, сите фестивали, симпозиуми, вечери на духовна музика, како и изложбите. Кога станува збор за еден од најзначајните претставници на културните манифестации, значајно е истражувањето на Институтот за политички студии во Велика Британија, кое бележи дека терминот фестивал се користи повеќе стотици години и опфаќа поголем број на случувања. Според сознанијата што ги наведува овој институт во минатото фестивалите се одржувале во периоди после тешка физичка работа (најчесто сеидба и жетва), кога луѓето сакале да се одморат и релаксираат и овие настани имале за цел да ја реafirмираат заедницата и најчесто имале религиозен и ритуален аспект.

Фестивалскиот туризам се одликува со динамика и масовност, и меѓудругото им предлага на туристите учество во разни форми на традиционални и современи културни празници. Овде се вклучени манифестации поврзани со различни видови на уметности, автентични настани, потоа филмски, театарски, карневали, културни празници, а во овој вид на туризам припаѓаат и народните празници и манифестациите поврзани со прославата на истите.

Ако сакаме внимателно и студиозно да ги проучиме манифестациите треба да обрнеме внимание на следните показатели:

Традиционалност - за традиционални се сметаат оние манифестации кои се одржуваат во низа повеќе од пет години, а за територијата на Република Македонија евидентно е дека најголем број од културните манифестации се токму од овој тип, односно т.н. традиционални манифестации.

Период на одржување - кога се следи периодот на одржување и бројот на денови на траење на манифестациите, она што треба да се издвои е дека најголем процент од евидентираниите манифестации се одржуваат во летниот период, потоа во пролет, есен и најмалку има во зимскиот период од годината. За оние настани кои се одржуваат во летните месеци забележливо е дека најголем дел од нив се на отворено и со тоа имаат потенцијал за поголем број на посетители, што претставува предност од една страна, но слабост од друга страна во истражувањето, од причина што е неможно да се утврди точната бројка на посетители на таа манифестација бидејќи не се наплаќаат влезници.

Дополнителни манифестации - кои се карактеристични за поголемите и помасовни манифестации и најчесто се претставени со разни приредби, ликовни изложби, научни собири, забавни програми и сл.

Организатори на манифестациите - како организатори на манифестациите се јавуваат поедини субјекти, но најчесто тоа се објекти,

претставени со соодветни министерства, јавни претпријатија, туристички организации, локална самоуправа, невладини организации и сл.

Авторите кои се бават со проучување на манифестациите или т.н. Event management го истакнуваат значењето што го имаат манифестациите и нивната организација, пред се кај локалните настани, кога ефектот од истите врз локалното население е голем и истото е посебно гордо на манифестациите кои ја продолжуваат традицијата од нивното место на живеење.

Културни манифестации во Република Македонија

На територијата на Република Македонија се јавуваат значајни траги од некои видови манифестации, кои датираат уште од Античкиот период, како славење на богот на виното Дионис и во негова чест приредување посебни манифестации, познати под името баханалии. Во прилог на ова тврдење за постоење на разни манифестации говорат и местата каде истите се одржувале, како што се: Амфитеатарот Хераклеја Линкестис, Античкото гледалиште Стоби, Античкиот театар во Охрид и др.

Хронолошки следено развојот на манифестациите во Р.Македонија бележи подеми и падови, но сепак најголем раст забележува по 60-тите години на минатиот век. Денес бројот на манифестациите е навистина висок, а од сите нив најзастапени се културните односно оние манифестации чија примарна цел е да ни пренесат дел од богатата ризница на културното наследство. Всушност нивното значење се огледа во потенцијалот за привлекување на исклучително голем број на туристи кои претставуваат основна алатка за презентирање на културата и традицијата на еден народ. Тие несомнено мора да бидат земен во предвид при изготвувањето на туристичката понуда на некој регион, или во случајов на територијата на Република Македонија. За туристичкиот развој на Република Македонија значајно е тоа дека вниманието и на државниот и на приватниот сектор е насочено кон алтернативните форми на туризам и афирмирање и развој на оваа стопанска гранка во неразвиените, а некаде и целосно запустени предели. Всушност и во Планот за развој на туризмот, кој го спроведува Владата на Република Македонија преку ресорните министерства се обрнува големо внимание на манифестациите, а особено оние манифестации кои имаат за цел афирмирање и претставување на поедини туристички дестинации на пошироката туристичка јавност.

Културните манифестации па и манифестациите воопшто на територијата на Република Македонија претставуваат настани кои според она што во моментот се бара на туристичките пазари се атрактивни за локалните туристи но и за туристите од регионот, а особено акцентот треба да се стави на оние туристи кои потекнуваат од некоја од поранешните југословенски републики.

Во продолжение се наведени некои од основните карактеристики на дел од културните манифестации кои се одржуваат во Република Македонија:

Илинденски денови - Манифестација која има за цел да го претстави, зачува и популаризира богатиот Македонски фолклор. Се одржува секоја година кај Битола за време на големиот празник на Македонскиот народ, Втори август - Денот на Илинденското востание. За оние денови додека трае фестивалот се афирмираат изворните народни песни и игри како на Македонскиот народ така и на народностите кои живеат во Македонија. Оваа манифестација привлекува посетители од повеќе земји во светот, САД, Австралија, Канада и повеќе европски земји.

Меѓународна детска ликовна колонија „Мал битолски Монмартр“ - Претставува културно-историска манифестација која има богата традиција, и започнува уште во 1982-ра година каде најпрво мотив на уметниците претставува битолската архитектура, а во процесот на цртање се користи големо богатство на разни форми на работа и сл, а значајно за оваа манифестација е тоа што од 1992-ра година таа премина во настан со меѓународен карактер и еден од најпочитуваните од оваа научна област во меѓународната и светската јавност.

Галичка Свадба - претставува манифестација веројатно со најголема туристичка вредност, не само во регионот на Мала Река, туку и многу пошироко. Овој настан се одржува на 12-ти јули, Петровден, а зачетоците за организирана прослава се јавуваат уште од 1963-та година, што укажува на педесетгодишниот јубилеј на истата. Сепак веројатно е дека манифестацијата како таква постоела уште од многу порано, а во прилог на ова тврдење се и бројните статии, написи и научни трудови на признати научници од регионот, но и многу пошироко. Времето на одржување на оваа свадба е на Петровден од причина што Галичник во минатото било типично печалбарско село, каде мажите се враќале во своите домови за време на летниот период и тогаш се одржувале свадбените и останатите свечености во селото. Домицилното население раскажува дека во минатото се случувале и по педесетина стапувања во брак на Петровден. Првото претставување на овој етно настан на пошироката светска јавност следи со објавувањето на етнографската анализа на свадбените обичаи во Галичник, објавена на Англиски јазик.

Тиквешки гроздобер е традиционална манифестација чии почетоци датираат од далечната 1964-та година. Тиквешкиот гроздобер претставува еден вид продолжение на една долга и богата традиција, која на овие простори се одржувала во времето на античка Македонија, кога во чест на богот на грозјето и виното Дионис, биле одржувани т.н. “Дионисови денови“. На овие свечености присуствувало целото население, а гозбата и веселбата траеле неколку дена. Денес оваа манифестација се одржува во првата половина од септември месец со времетраење од неколку дена и го означува почетокот на масовниот гроздобер

во тиквешкијата. За време на деновите на тиквешкиот гроздобер се организираат повеќе одделни манифестации, ликовни колонии, спортски натпревари, тетарски претстави, карневал, како и настап на голем број музичари.

Вевчанскиот карневал е настан стар 1400 години и го слави доаѓањето на Новата година според стариот календар, спој меѓу паганскиот и современиот начин на прослава. Настанот започнува на 11-ти јануари со културно-уметничка програма, а на 13-ти јануари со пладневното дефиле на маски, Вевчани се претвора во „театар без граници“ каде секоја улица е сцена на која маскираните ги изведуваат своите игри како вистински актери и ги исмеваат и жигосуваат појавите и личностите од општествениот живот. Основни карактеристики на карневалот се: архаичноста, таинственоста и импровизацијата, а со своите специфични особини се разликува од сите други карневали во светот. Манифестацијата завршува на 14-ти јануари на зајдисонце со василичарско оро и палење на маските на центарот на Вевчани.

Охридско културно лето секоја година нуди квалитетна програма богата со настапи на светски познати уметници, кои претставуваат вистински магнет за публиката. Почетоците на фестивалот датираат од 1961-ва година со настапот на Првенката на Македонската опера Ана Липша Тофовиќ и пијанистот Ладислав Перлдик во катедралната црква Света Софија. Света Софија три децении била мамец на светски познати уметници и ансамбли, за во 90-те години од минатиот век програмата да се прошири и на други локалитети во градот, што овозможило гостување на признати театарски групи. Во 2001-ва година се открива античкиот театар во Охрид на кој настапуваат великани од калибарот на Хозе Карерас, великаните на Руската опера и балет и многу други.

Прличевите беседи е настан кој започнал да се организира во 1952 година и како таков е најстара културна манифестација во Македонија, која традиционално се одржува секоја година по повод годишнината од смртта на охридскиот писател и преродбеник Григор Прличев, добитник на Ловоровиот венец со поемата „Сердарот“, на анонимен конкурс во Атина во 1860-та година.

Струшките вечери на поезијата - една од најголемите светски поетски манифестации, која од 1961-ва година традиционално се одржува секоја година во Струга. Повод за нејзино организирање било литературното читање на група истакнати македонски писатели на свечениот дел од јубилејот одржан по повод излегувањето на „Зборникот на браќата Миладиновци“. Денес оваа манифестација привлекува повеќе стотини светски поетски имиња кон крајот на месец август.

Фестивал на народни инструменти и песни „Пеце Атанасовски“ до пред неколку години во селото Долнени се собираа околу 200 инструменталисти, групи и солисти од Македонија, Бугарија, Србија и од Словенија и многу поголем

поголем број на вљубеници на изворната музика. Последните две изданија на фестивалот се одржуваат во Прилеп.

Струмички карневал е вековна традиција на градот под Царевите кули и е директно поврзан со верскиот празник Тримери, единствена манифестација од таков вид во Република Македонија. Карневалот е споменуван уште во 1670-та година во патеписите на Евлија Челебија, а организациската форма е обновена во 1990-та година, период по кој полаку но сигурно се издвојува во една од најмасовните манифестации во Македонија.

Значење и придобивки од манифестациите

Културните манифестации со својата форма успеваат да го спојат патувањето и туризмот со едукацијата и како такви успеваат да ги привлечат “новите туристи”. Притоа кај туристите се јавуваат позитивни емоции бидејќи со патувањето не ги задоволите само рекреативните потреби, туку напротив во текот на патувањето истите осознале нешто досега неоткриено за посетената дестинација од културолошки аспект, со што ги задоволите своите едукативни аспирации. Она што треба да се издвои и потенцира е дека туризмот поврзан со културните манифестации се сведува на индивидуални иницијативи на некои од градовите кои ги негуваат културата и традицијата која ја наследиле и се обидуваат на разни начини да го одржат континуитетот на одржување на поголем дел од тие манифестации.

Еден од најзначајните позитивни ефекти од развојот на туризмот благодарение на културните манифестации се гледа во зголемувањето на свеста на населението за вредноста на културните и материјалните добра кои ги поседуваат.

Во постоечката туристичка понуда на Република Македонија, манифестациониот туризам претставува таква форма на туризам која може да влијае врз обогатувањето на постоечката туристичка понуда.

Предностите кои можат да се согледаат од стратешкиот развој на манифестациониот туризам за локалната заедница се:

- подобрување на имиџот - ширење позитивни ставови за одредена област, како и за целата земја,
- економската сфера - зголемување на туристичката потрошувачка и отворање нови работни слободни работни места за време на настанот,
- туристички/комерцијални сфери - зголемување на свесноста за одредена област како туристичка дестинација, зголемување на знаењето во однос на потенцијалните инвестиции и стопански дејности во регионот,
- материјална сфера - изградба на инфраструктурни објекти,

- социо / културна сфера - зголемување на нивото на интерес на локалното население да учествува во активностите поврзани со настанот, зајакнување на традиционалните вредности и обичаи во дестинацијата,
- психолошка сфера - зголемување на локалната гордост и духот на заедништво,
- политичката сфера - зголемување на меѓународно признавање на дестинацијата, како и својата земја и нејзините вредности.

Главниот мотив за доаѓањето на туристите е конкретен настан, а дури потоа следат природните и антропогени атракции, “шопинг“, гастрономија и ноќниот живот на дестинацијата. Затоа, овој настан како сложен производ, со клиенти кои се од сите возрасни групи, може да имаат различни ефекти врз развојот на туризмот во одредена област.

Кога станува збор за промотивните маркетинг активности кои се составен дел од секоја манифестација која има масовен карактер, неопходно е да се посвети големо внимание, од причина што тие како такви играат голема улога при промовирањето пред домашната и странската туристичка јавност. Изготвување на промотивна стратегија која ќе има за задача да комуницира со потенцијалните посетители е неопходна активност при организирање на манифестацијата. Употребата на промотивните алатки има за цел ги претстави сите релевантни информации поврзани со конкретната манифестација пред публиката и да помогне во зголемување на бројот на посетители, како и креирање на квалитетен имиџ за истата. Промотивната стратегија вклучува низа на промотивни активности, од подготовка на економска пропаганда и избор на каналите на дистрибуција до учество на туристички саеми и дистрибуција на промотивни флаери.

При помислата за развој на туризмот поттикнат од одржувањето на културните манифестации, па и на самите манифестации воопшто треба да се настапи кон процес на едукација на носителите на овие манифестации, кој би требало да го реши проблемот со дефицит на знаење и вештини, но и создавање на идни генерации со профилирана перцепција за културата и со развиена свест за културни, естетски и етички вредности. Потоа, да се поттикне воведување на соодветни програми во високообразовниот процес со цел создавање на квалитетни и обучени човечки ресурси, оформување на организации каде ќе членуваат локални и државни претставници и ќе го застапуваат јавното мислење поврзано со конкретни манифестации, но и имплементација на маркетинг програма која ќе ја подигне свеста кај населението за значењето и улогата на културните туристички мотиви во севкупниот развој на таа дестинација

Доколку сакаме да се зголеми влијанието на овие манифестации во развојот на туризмот и да се зголеми приходот од истите неопходно е да се

превземаат повеќе активности, меѓу кои: да се олесни пристапот до информации за културните атракции и вредности на гостите во текот на нивниот престој таму; промовирање и создавање на слика за дестинацијата, како таква која активно го развива туризмот благодарение на културата; зголемен број на професионално обучен кадар; подигање на професионалното ниво на менаџирање во културата.

Табела бр. 1, Манифестации во Република Македонија, издвоени според видот на манифестацијата по плански региони

Статистички регион	Вкупно	Културно-уметнички	Земјодел.	Спортски	Историски	Верски	Научни
Скопски	35	21	3	3		1	7
Вардарски	24	20	3			1	
Североисточен	45	30		5	4	5	1
Источен	42	27	3	1	4	7	0
Југоисточен	24	24					
Полошки	18	11	2	4		1	0
Југозападен	35	23		5	1	3	3
Пелагониски	34	16	1	9	3	4	1

Извор: сопствени истражувања и анализи

Од табелата бр.1 може да се забележи дека според спроведеното истражување, во границите на Република Македонија се одржуваат 257 манифестации од различен карактер. Културно-уметничките манифестации го држат приматот, или 66.9 % од организираниите настани биле со културно-уметничка содржина. Спортските манифестации се на второто место со 27 настани од спортски карактер, или 10.5 % од вкупниот број на настани. Верските настани се можеби најприсутни во Македонија, но за споменување се оние кои привлекуваат поголем број на посетители од земјата и регионот, а такви се 22, и истите учествуваат со 8.6 % во манифестациите во Македонија. Научните, историските и земјоделските манифестации се организираат 12 пати годишно, со по 4,7% учество.

Кога се разгледува значењето на културните манифестации, забележливо е и посебното внимание и местото што истите го зафаќаат во програмата за развој на културата на Република Македонија, што може да се проследи низ предлог мерките наведени во истата:

МЕЃУНАРОДНА КУЛТУРНА СОРАБОТКА И МЕЃУНАРОДНИ КУЛТУРНИ МАНИФЕСТАЦИИ

- Зацврстување на релациите со меѓународните организации, како што се: УНЕСКО, Советот на Европа, Европската Унија,

Меѓународната организација на франкофонијата, Форумот на словенски култури, Алијансата на цивилизациите и други.

- Водење конзистентна интеркултурна политика која ќе се реализира преку координирани, но непосредни средби на државници, дипломати, професори, уметници и експерти во рамките на значајни стручни и уметнички манифестации.
- Одржување на континуитетот во ратификацијата на меѓународните конвенции на УНЕСКО и на Советот на Европа и иницирање постапки за склучување/потпишување билатерални договори со земји со коишто не се регулирани односите, а особено со држави каде што има иселеништво од Република Македонија.
- Имплементирање на билатералните спогодби во рамките на евроинтегративните процеси во прилог на јакнењето на професионалните и институционалните капацитети на културата на Република Македонија при што ќе се води поголема грижа и за проекти со европска димензија
- Отворање културно-информативни центри во земјите со многубројно иселеништво од Република Македонија, како и во европските центри.
- Меѓународно претставување на Република Македонија во контекст на севкупната меѓународна политика на државата со координирани активности на сите сектори.
- Изработка на стратегија за меѓународно претставување на културата на Република Македонија во странство базирана на вредносни критериуми и анализа за потенцијалните консументи заради комплексно претставување на државата.
- Партиципација на македонски уметници во програмите на реномираните културни настани од типот на „Биенале на ликовната уметност и архитектура“ во Венеција и промоција на културното наследство и на современото творештво во градовите кои се прогласуваат за престолнини на културата.
- Меѓусекторска поддршка на комплексните манифестации кои ја афирмираат културата и уметноста на Република Македонија
- Годишно претставување на културата на Република Македонија во седиштата на меѓународните организации и актуелизирање на практиката дела на познати автори од Република Македонија да се подаруваат на меѓународните организации.

- Обезбедување поддршка (ПР-агенции) за анимирање на публиката во земјата во која се реализира меѓународното претставување на Република Македонија.
- Кофинансирање со средства од буџетот на Република Македонија за европските проекти кои се дел од програмата „Креативна/творечка Европа 2014-2020“ и давање стручна поддршка во пополнувањето на апликациите од Република Македонија во европските фондови.
- Стабилна, долгорочна и селективна поддршка на традиционалните меѓународни културни манифестации и проекти во државава (Охридско лето, Струшки вечери на поезијата, Мајски оперски вечери, Интерфест, Фестивал на филмската камера „Браќа Манакџи“, Млад отворен театар, Танц-фест Скопје, Охридска ПЕН-Конференција, проектот „Разноликост“ и др.).
- Поттикнување на локалната самоуправа за активно вклучување во реализацијата на програми за меѓународно претставување на Република Македонија.
- Развивање на иницијатива за воведување на манифестација „Балканска престолнина на културата“.
- Развивање на иницијатива, во соработка со градот Скопје, нашиот главен град да се номинира за титулата „Европска престолнина на културата“.[4]

Во оваа стратегија се обрнува многу поголемо внимание на културните и забавните манифестации за разлика од спортските манифестации, веројатно затоа што се смета дека манифестациите од овој тип имаат поголем капацитет за придонес во развојот на туризмот.

Заклучок

Манифестациите претставуваат исклучително важен мотив за патување и еден од најзначајните сегменти на туристичката понуда но и побарувачка. Тие имаат потенцијал да привлекуваат посетители, да ја подобрат целокупната слика за една дестинација, но и претставуваат основа за развој на манифестациониот туризам, кој ја наметнува потребата од збогатување на понудата на туристички активности и атрактивности како од природен така и од антропоген карактер. Манифестациониот туризам претставува таков вид на туристичка понуда, во која содржината на манифестацијата е поврзана со локацијата за одржување и сама по себе има туристичка вредност.

Според прогнозите на светската туристичка организација интересот на туристите за културата во периодот кој следи ќе расте, а се претпоставува дека оваа форма на туризам ќе биде рангирана меѓу водечките пет, и во истата ќе

бидат вклучени религиозниот туризам, фестивалскиот, културно - историскиот туризам поврзан со културно-историското наследство и сл. Кај нас се јавува недостаток од дополнителни манифестации кои би го заинтересирале туристот и би влијаеле кон продолжување на престојот, а со тоа и можност за поголема потрошувачка, но се јавува и отсуство на интеграција на овој вид настани во севкупната туристичка понуда.

Кога станува збор за културните манифестации и нивното промовирање пред поедини таргет групи на туристи потребно е да се утврди што е културен туризам и што е тоа што го прави истиот атрактивен за потенцијалните туристи. Од таму оваа форма на туризам можеме да ја дефинираме како посета на туристите на места надвор од своето место на живеење, чиј мотив во целост или делумно произлегува од нивниот интерес за култура, односно историја, уметност, наследство, или начинот на живот на поедини групи во некои локалитети, места, населби па и цели региони. Ако сакаме сите овие претходно наведени манифестации да имаат долг и континуиран процес на развој, но и да се земе во предвид нивното мошне сериозно значење при развојот на туризмот во поедини дестинации неопходно е да се внимава на организацискиот процес и на слабостите кои во моментот постојат. Тука се мисли на слаба медиумска покриеност, неинтегрирана туристичка понуда, несоодветна маркетинг кампања, слаба соработка на ентитетите вклучени во развојот на туризмот, пропусти во организацијата и сл.

Манифестациите меѓу другото имаат потенцијал да ја подобрат и збогатат целокупната туристичка понуда на една дестинација, па со оглед на потенцијалот кој го имаат, истите треба да се искористат. Организираните настани можат да претставуваат главни фактори кои имаат потенцијал да ги привлечат туристите на некоја конкретна дестинација, а особено онаа нова категорија на туристи кои имаат желба да посетат нови дестинации, да осознаат нови и за нив непознати култури и притоа да се забавуваат но и да стекнат нови искуства. Во однос на креирањето на туристичката понуда на Република Македонија треба да се земе во предвид дека потенцијалите со кои истата располага се високи и можат да привлечат различни групи на туристи. Туристичките хендикепи претставени со скромната инфраструктура, контитента-лноста од аспект на географската положба во однос на излез на море и туристичка препознатливост можат да се елиминираат со креирање на интегриран туристички производ фокусиран на културното наследство и манифестациите кои го презентираат истото. Комбинација од посета на културни манифестации и знаменитости со престој во предели со исклучителна природна атрактивност е адутот со кој Република Македонија треба да настапи на светските туристички пазари во привлекувањето на туристи и изградба на препознатлив туристички бренд.

Материјалните остатоци од културното наследство, како што се споменици, тврдини, археолошки локалитети сместени во автентично природно опкружување му даваат на просторот зголемена пејсажна вредност. Одржувањето на манифестации на овие локалитети има силна синергетска вредност, како за манифестацијата, така и за локалитетот со што се подобрува амбиенталноста на настанот. Манифестацијата добива поголема вредност, а локалитетот бесплатна промоција.

Она што досега беше опсервирано не носи до заклучокот дека Македонија ги негува културните манифестации и преку нив го презентира богатото културно наследство со верски, етно, историски, земјоделски и други елементи. Нам како земја ни е потребна промотивна стратегија која ќе даде насоки за искористување на манифестациите и културното наследство во функција на туристичкиот развој. Значењето на манифестациониот и културниот туризам се важна алка што придонесува кон одржлив развој на заедницата, така од една страна би се зачувале и негувале културните вредности, а од друга страна би се зголемила можноста за туристичко афирмирање на дестинациите каде се одржуваат манифестациите, што допринесува за зголемување на туристичкиот промет, а со тоа и локален економски развој.

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Културното наследство како дел од севкупната туристичка понуда во Република
Македонија

Abstract

Whether abundant or scarce, cultural heritage is in fact cultural wealth, as it holds great cultural, historical, artistic or spiritual value. Cultural heritage is much more than monuments and buildings that have been preserved over the centuries it is a living expression and tradition inherited from our ancestors.

Today, visiting historic and cultural sites is one of the most popular tourist activities. As a result, destinations are paying attention to one of the fastest growing niche market segments in the travel industry today—heritage tourism.

Macedonia's cultural heritage is quite diverse and unique and has the potential for creating a high quality cultural product which intertwines numerous authentic and attractive tourist "stories", but that fact does not make Macedonia's tourism more developed, because today only a small fraction of the cultural heritage is involved in tourism products.

This paper will try to analyze Macedonia's cultural heritage, examine what is currently done and offer guides to what can be done to improve and expand its tourist offer and the development of cultural tourism. Rather than creating and building attractions, destinations should look to the past for a sustainable future.

Key words: cultural heritage, cultural tourism, development, Republic of Macedonia

ВОВЕД

Туризмот е една од најмасовните, најдинамичните и најсложените општествено-економски појави на современото време и тој претставува една од најдоходовните гранки во сите национални економии, бидејќи со мали вложувања се остварува висок приход. Бројот на туристите кои се вклучени во меѓународните туристички движења има тенденција на постојан пораст, односно од 25 милиони во 1950 год., на 435 мил. во 1990 год., 903 мил. туристи во 2007 год, 980 милиони туристи во 2011 година, за да според најновите податоци од Светската туристичка организација, овој број во 2012 година се зголеми на 1 милијарда туристи.

Денес, современиот туризам, се карактеризира со посоефицирани барања од страна на туристите. Тие сакаат да ја запознаат локалната култура, сакаат да дојдат во контакт со локалното население, да се запознаат со фолкорот, гастрономијата, да посетуваат манифестации, фестивали, музеи, галерии итн.,

поради што туристичката побарувачка повеќе не може да се разгледува низ стариот хомогенизираниот туристички пазар.

Токму поради бенефитите кои туризмот им ги носи на земјите, на глобалниот туристички пазар преовладува огромна конкуренција, меѓу земјите, регионите и градовите во привлекувањето на нови посетители. Поради тоа, за да се остане на пазарот во сегашно време, се бара една екстремна комплексност на проекти чија главна карактеристика ќе биде интердисциплинарноста и мулти-функционалноста, бидејќи веќе не е доволно само да имате некаков производ кој ќе го понудите на туристичкиот пазар. Богатата конкуренција и различните дестинации кои нудат слични производи за речиси иста цена прават тешкотии да се биде иновативен во трката за нови производи, за нешто сосема поинакво, пооригинално, невидено...

Секој ден имаме се повеќе земји во светот кои се борат за привлекување на странски туристи со што би ја подобриле својата економска положба. Пристапот кои тие ги користат, со цел да го валоризираат својот туристички потенцијал, во голема мера се заснова на промоција на својата култура, културните достигнувања и културно-историското наследство. На тој начин, денес, на туристичкиот пазар се јавуваат диференцираат нови и атрактивни производи, како што е културниот туризам, кој што не подразбира само внесување на културни содржини во туристичката понуда, туку подразбира и висок степен на култура во работењето во туризмот, култура на градење на туристички производ и култура на давање туристички услуги.

МЕТОДОЛОГИЈА

Целта на овој труд е да се истражи со колкаво културно наследство располага Република Македонија, и да се обиде да анализира што е тоа што досега е направено, како и да предложи насоки на кој начин може да се подобри и прошири туристичката понуда и развојот на културниот туризам. Всушност, задача на ова истражување ќе биде, да се идентификуваат условите за развој на овој вид туризам кај нас и како да се дојде до најоптимални решенија, односно до избор на збир на мерки и инструменти, кој ќе придонесат за негов развој.

Трудот е конципиран на тој начин што во првиот дел ќе биде дефиниран културниот туризам како концепт и феномен, ќе бидат дадени неговите основни карактеристики, како и неговиот развој во светот. Вториот дел ќе се фокусира на валоризација на културно-туристичките вредности кои ги поседува Република Македонија и ќе се обиде да одговори на прашањата: дали Македонија има културен туризам, кои се предностите и недостатоците од развојот на културниот туризам, која е улогата на државата и дали постои стратегија за развој на овој вид на туризам. На крајот од трудот, ќе биде дадена анализа од спроведениот прашалникот за тоа колку луѓето во Република Македонија, односно домашните

туристи се запознаени со културното наследство и со неговото значење за развојот на културниот туризам.

Врз основа на предметот на истражување, одредена е методологијата која се користи во текот на истражувањето, а методите се комбинираат во зависност од содржината што се истражува. Најчесто употребувани методи беа методот на анализа и синтеза, методот на дескрипција, методот на индукција и дедукција, методот на компарација, методот на класификација и методот на генерализација и специјализација

КУЛТУРЕН ТУРИЗАМ – КАРАКТЕРИСТИКИ И ДЕФИНИЦИИ

Културата отсекогаш била еден од главните цели за патување, уште од развојот на Големата турнеја (Grand Tour) во 16 век па наваму (Towner, 1985). Меѓутоа, иако туризмот и културата отсекогаш биле поврзани, во стопанските интереси за развојот на масовниот туризам во текот на повеќе децении се занемарувала улогата и местото на културата во туризмот. Дури во последните десет години се поттикнува и се посветува поголемо внимание на развојот на културниот туризам, како на ниво на Советот на Европа, Европската унија и УНЕСКО, така и на ниво на одделни земји.

Денес, културниот туризам е значаен феномен во патувањата и туристичката индустрија и претставува суштински елемент на туристичкиот систем (Ritzer, 1999; Urry, 2001). Светската туристичка организација, го вбројува културниот туризам во еден од најголемите и најбрзо растечки сегменти на глобалниот туризам поради тоа што, според нејзините податоците 37% од меѓународните патувања вклучувале некој вид на културна активност, а до 2020 година се предвидува пораст на таа побарувачка за 15 отсто годишно. (UNWTO, 2004)

Интересот за културниот туризам е голем, но термините и подрачјата кои ги покриваат тие термини се прилично измешани, па така, често пати под тој поим се среќава и „етнички туризам“, „историски туризам“, како и за туризам на наследство“. Поради тоа, културниот туризам станува се поинтересен феномен на истражување чија концептуализација се почесто се менува, со што се јавуваат и различните начини на кои тој се дефинира.

Една од најприфатените дефиниции за културниот туризам ја дал Richards, кој вели дека „културниот туризам означува движење на луѓето кое е предизвикано од културните атракции вон вообичаеното место на живеење, со намера да се соберат нови информации и искуства, како би ги задоволиле своите културни потреби“. Оваа дефиниција ги опфаќа само оние туристи кои се културно мотивирани, но не и туристите кај кои културната мотивација е секундарна.

Многу слична дефиниција дава и Светската туристичка организација која пак вели дека „културниот туризам е патување на луѓето од културни мотиви: студиски патувања, патувања поради следење на уметнички случувања, културни тури, патувања на фестивали и други слични случувања, посета на места и споменици со цел проучување на фолклорот или уметноста и религијата“.

Дефиницијата на ECTN (European Cultural Tourism Network) воопшто не ја разгледува мотивацијата на туристите и го дефинира културниот туризам како „туризам заснован врз локални и регионални културни ресурси. Ова вклучува културна традиција, јазик, историја, култура, пејзажи, изградено опкружување, археолошки наоѓалишта, музеи и културни активности, како што се фестивали, галерии, уметнички атракции, театри, но и атракции поврзани со основата на производство, занаети, општествена историја и начин на живот“.

Всушност, културата може да биде примарен и секундарен мотив на патувањето и може да биде дополнителен елемент на производот во масовниот туризам, што значи дека користењето на културните ресурси е различно, како и понудата на подготвувањето на различни начини во различни форми и за различни туристички потреби.

Кога зборуваме за културниот туризам не може а да не го споменеме поимот културно наследство, врз кое всушност и се заснова туристичкиот производ на овој вид на туризам. Културното наследство е многу повеќе од споменици и објекти кои се зачувани во текот на вековите. Тоа подразбира и жив израз и традиција кои ги наследува секој народ во секој дел од светот од своите предци и ги пренесува на следната генерација.

Според Законот за заштита на културното наследство на Република Македонија, културното наследство е еден вид отпечаток, односно идентитет, на одредена држава или територија и него го сочинуваат „материјални и нематеријални добра коишто, како израз или сведоштво на човековото творештво во минатото и сегашноста или како заеднички дела на човекот и природата, поради своите археолошки, етнолошки, историски, уметнички, архитектонски, урбанистички, амбиентални, технички, социолошки и други научни или културни вредности, својства, содржини или функции, имаат културно и историско значење...“.

Денес, културното наследство никогаш не било толку многу загрозено како денес, од демографијата, економијата, урбанизацијата, а од друга страна никогаш не било подобро сфатено. Од тие причини, УНЕСКО се залага за промовирање на глобален приод за заштита на наследството и негово туристичко валоризирање. Тоа е единствен начин за развој на туризмот и стопанството без да се уништи културното наследство, културниот пејзаж и човековата околина. [1]

МОЖНОСТИ ЗА РАЗВОЈ НА КУЛТУРНИОТ ТУРИЗМОТ ВО РЕПУБЛИКА МАКЕДОНИЈА

Македонија е земја која има одлични predispozicii за развој на туризмот. Располага со извонредно поволната туристичко-географска положба, изобилува со значајни природни фактори видливи преку хетерогениот мозаик на релјеф, разновидните климатски услови, бројните хидрографски објекти, разновидната флора и фауна, како и со многу интересните антропогени мотиви, културно-историските и етнографските мотиви.

Денес, туризмот има се позначајна улога во македонската економија, а неговиот натамошен развој зависи од координираниот и систематски развој и приспособувањето на производите кон современите пазарни трендови, каде што, се поголемо значење имаат разните форми на туризмот со специјални интереси. Македонија се наоѓа во ситуација кога неопходно е навремено и делотворно да ја вклучи својата туристичка понуда во европските и светските текови, од создавање на услови и погодности, до развивање на претприемништво, подигнување и унапредување на квалитетот на услугите и на целото туристичко стопанисување. Една од правците во кои Македонија треба да се насочи да го развива е културниот туризам за кој таа несомнено има огромен потенцијал. Република Македонија изобилува со разновидна и добро сочувана културно туристичка ресурсна основа за креирање атрактивен културен туристички производ, кој истовремено ќе биде препознатлив и единствен, но во исто време располага и со една уникатна карактеристика а тоа се илјадниците години традиција и историја што всушност претставува предност плус пред многу други земји во светот кои успешно го развиваат културниот туризам.

Воведување на организирани посети на културно историските споменици во може само да ја облагороди туристичката понуда и да ја направи поатрактивна, со што туристичкиот престој во Република Македонија ќе добие поинаква содржина. Долгогодишните археолошки ископувања, бројните манастири и цркви, етнолошките и културните настани и манифестации, но и други сведоци на минатото, сами по себе се причина за нивно вклучување во туристичката понуда. Според бројноста на недвижното културно наследство, во Република Македонија, најзастапени се археолошките локалитети, старата градска архитектура и црквите и манастирите, а кај движното наследство тоа се археолошките и етнолошките предмети, монетите и иконите. Според податоците на Републичкиот завод за заштита на спомениците на културата и Музејот на Македонија, евидентирани се 9.876 недвижности меѓу кои 4.260 археолошки локалитети, 1726 цркви и манастири со над 150.000 м² фрескоживопис, над 26 000 икони и 420 иконостаси, балдахини и владички тронове во резба, 1.213 објекти од старата градска и селска архитектура, 47 кули, тврди и мостови, 1.026 споменици и спомен обележја, 126

објекти од исламската архитектура, 24 чаршии, 32 стопански објекти и многу други видливи градби.

Во музеите, галериите, во музејските и галериските збирки се чуваат над 500. 000 музејски експонати, во библиотеките збирки над 4.400 ракописи, 11.411.200 старо печатени книги, тогаш јасно е дека станува збор за огромен потенцијал за развој на културниот туризам.

Согледувајќи го потенцијалот за развој на културниот туризам кој Република Македонија го има во изобилство, треба да ги согледаме позитивните и негативните ефектите кои произлегуваат од неговиот развој. Предности на Македонија од развојот на културниот туризам:

- зголемен број на посетители и потрошувачка
- се привлекуваат нови и редовни посетители
- се едуцираат посетителите за културата и историјата на Македонија со тоа се зголемува и имиџот на дестинацијата
- привлекување на нови сегменти од пазарот
- развој на нови услужни и културно-забавни содржини
- се зголемува гордоста и националната свест во регионот
- создавање на успешни манифестации и доживувања за посетителите

Меѓутоа, нормално како и сите видови на туризам доколку не се развива плански и врз основа на одредени мултидимензионални долгорочни стратегиски планови за одржлив развој, тој може да доведе до негативни ефекти, па затоа треба да се води сметка за оптимална експлоатација на културните ресурси, за да не дојде до нивно оштетување и намалување на атрактивноста, што ќе предизвика и пад на побарувачката.

Во Република Македонија последниве години веќе се преземаат почетни активности за развој на културниот туризам. Нашата земја во Националната стратегија за туристички развој 2009-2013 акцент става на развојот на културниот туризам, но се уште не постои изработена стратегија за развој на културниот туризам која ќе даде патоказ за тоа на кој начин и каде може овој вид на туризам да се развива. Ваквата стратегија би имала за цел:

- вклучување на културниот сектор во туристичкиот производ на дестинацијата, со што може да се постигне продолжување на сезоната, зголемување на вонсезонската побарувачка, поттикнување на поголема туристичка потрошувачка или продолжување на престојот на гостите на дестинацијата;
- развивање критична маса на културни производи и атракции што ќе придонесат за поголем степен на атрактивност и вибрантност на дестинацијата, а истовремено ќе се негува нејзината единственост; и

- користење знаења и талент на културните работници во туристичката интерпретација, промоција и презентација.

Ова стратeгиско таргетирање ќе го насочи и моделира овој вид на туризам креативно и просторно - со соодветна поддршка со која би стартувала нова развојна фаза.

Меѓутоа, не е само државата таа која треба да учествува во развојот на културниот туризам, треба да учествуваат и туристичките организации, локалната самоуправа, невладините организации, медиумите итн., и преку нивната меѓусебна соработка да се афирмира културниот туризам на овие простори.

Имајќи ги во предвид изнесените гледишта културниот туризам е круцијален за развојот и промоцијата на македонскиот туризам и тој треба да се користи како средство за економски развој и регенерација. Неговиот развој би влијаел врз продолжување на туристичката сезона, врз зголемување на вонсезонската побарувачка и севкупната потрошувачка, како и врз продолжување на престојот на туристите, што пак ќе даде значаен финансиски ефект и на тој начин позитивно ќе се одрази на локалната и националната економија.

ИСТРАЖУВАЊЕ ЗА КУЛТУРНОТО НАСЛЕДСТВО ВО РЕПУБЛИКА МАКЕДОНИЈА – АНАЛИЗА И ИНТЕРПРЕТАЦИЈА НА РЕЗУЛТАТИТЕ

Во понатамошниот дел детално ќе го опишам спроведеното истражување за културното наследство и културниот туризам во Република Македонија кое пак ќе даде одредени одговори на веќе поставените хипотези.

Во истражувањето учествуваа вкупно 110 испитаници, сите државјани на Република Македонија и истото беше спроведено преку електронска анкета. Во однос на половата структура 57 од испитаниците припаѓаа на женскиот, а 43% на машкиот пол. Во однос на возраста, испитаниците се поделени во 3 возрастни групи, при што на возраст помала од 20 години се вкупно 22 испитаници (20%), додека од 21 до 60 години, 85 испитаници (77%), а само три од нив беа со 60 и повеќе години (3%). Според образовната структура најмногу од анкетираниите беа со високо образование (47%), потоа со средно (29%), со вишо (16%), и основно 1%. Од анкетираниите 6% беа магистри и 1% доктори на науки.

На прашањето, дали анкетираниите сметаат дека Република Македонија има можности да го развива културниот туризам, позитивно мислење изразија 96% додека 4% од анкетираниите сметаат дека Република Македонија не поседува такви можности. Високото позитивно мислење што анкетираниите го имаат за можноста за развој на овој вид туризам и неговите позитивните ефекти зборува за високиот степен на културен развој на населението во Република Македонија и верувањето дека Македонија треба да го развива туризмот, меѓудругото и селективните облици во кој спаѓа и културниот туризам. Овде, интересен е и фактот што половината од анкетираниите се на мислење дека Република

Македонија, недоволно ги промовира културните атракции и настани. Тоа се потврдува и со прашањето дали за културните атракции/настани имавте претходно доволни познавања од различни книги, проспекти, брошури, фалери итн., кога 59% од анкетираниите одговориле потврдно, додека 41%, што значи висок број на посетители, присуствувале на одреден културен настан или атракција, без да имаат било какви предходни познавања за местото или настанот.

Кога се работи за посета на културните споменици и објекти, 46% од анкетираниите сметаат дека тие се доволно достапни, 51% сметаат дека се релативно достапни а 3% од вкупниот број анкетирани мислат дека културните споменици и објекти се недоволно достапни за граѓаните.

Меѓутоа, од друга страна пак, на прашањето што е културно наследство, каде беа предложени 8 одредници, меѓу кои две од нив природни убавини (Охридското Езеро и Кањон Матка), токму на овие две одредници, 23% од анкетираниите, природните убавини и реткости ги вбројуваат во културно наследство. Како и да е, најголемиот број од анкетираниите се определија за одредниците: цркви/монастири/џамии (79%), археолошки наоѓалишта (70%), различни културни манифестации (62%), тврдини и музеи /галерии (57%) и Кино (33%).

Кога се работи за културно историски знаменитости, објектите и манифестации, од вкупниот број анкетирани 45%, минатата година посетиле, неколку културни споменици, објекти или културни манифестации, 35% тоа го направиле повеќе од 5 пати, а 20% имаат по една ваква посета. Разгледувани посебно, од културно историски знаменитости, најголем дел од вкупниот број анкетирани ја посетиле Старата скопска чаршија, Самоиловите тврдини во Охрид, Манастирскиот комплекс Св. Наум и црквата Св. Спас во Скопје. Потоа следуваат, археолошкиот локалитет Хераклеа Линкестис во Битола, Шарената џамија во Тетово и Тврдината Исар во Штип. Од музеите и галериите во Република Македонија, анкетираниите најмногу биле заинтересирани за Музејот на Македонија (79%), потоа за Спомен куќата на Мајка Тереза и Музејот на Илинденското востание и Крушевската Република. Приближно една третина од анкетираниите, го посетиле музејот Залив на коските и галеријата Даут Пашин Амам, а само по седум од нив биле посетители на Музејот на виното во Неготино и Музејот на тутунот во Прилеп. Додека пак, од културните манифестации, најголем број од анкетираниите присуствувале на Виноскоп во Скопје, 80% од нив, потоа следуваат Охридско Лето во Охрид, Струмичкиот карневал во Струмица, Крушево Етно град, Галичката свадба и Вевчанскиот карневал. Најмалку од анкетираниите од интерес им биле Струшките вечери на поезијата.

На крајот на анкетата, анкетираниите требаше да наведат едно културно наследство за кое тие сметаат дека е најавтентично за Република Македонија и

нејзината култура и традиција. Еве ги најчестите определби на анкетираниите: Стара Скопска Чаршија, Скопското Кале, Галичката свадба, Манастирот Св.Јоаким Осоговски и др.

Резултатите од истражувањето за културното наследство во Република Македонија покажуваат дека тоа игра важна улога во туризмот, односно дека привлекува голем број на туристи. Меѓутоа, културната мотивација на нашите туристи е воглавно секундарна, анкетираниите туристи главно ги посетите само најистакнатите културни знаменитости. Според анкетата, како најпосетено културно наследство е она кое се наоѓа во одредено градско јадро, што пак треба да биде почетна точка во процесот на дизајнирање на културниот туризам во Република Македонија.

ЗАКЛУЧОК

Културниот туризам во Република Македонија се уште не го нашол своето место во истражувањето на туризмот, иако во Македонија постојат културни ресурси од светско значење. Македонија е пребогата со култура, но државата се уште недоволно се ангажира за афирмација на културното наследство на овие простори. За развојот на културниот туризам потребно е да се создадат соодветни законски, маркетиншки и други рамки што ќе го овозможат и ќе го поттикнат стратегиското планирање на културниот туризам и со тоа Република Македонија ќе ја направат лидер на Балканот, па и во Европа и светот.

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The impact of global security threats to tourism industry

Abstract

With the beginning of the new millennium, the world in which we live today has undergone dramatic changes. This is especially true when it comes to the issue of security. With the increasing frequency and severity of natural and artificial crises over the past decade, our sense of security, both physically and mentally, is facing these challenges.

Telecommunications, information technology and tourism are the dominant economic sectors in the XXI century. However, growing concerns about the safety of tourist destinations, cause hesitation whether, where, when and how to travel. In this paper we analyze the security threats that have a negative impact on the hospitality industry. Natural disasters, health crises, terrorism and crime have a huge impact on reducing confidence and increasing doubts about safe travel and tourist stay in a particular region. The attacks from September 11 and the others terrorist actions, in the past decade all over the globe, have caused a dramatic decline in tourism and economic problems globally.

The results of this paper have to prove that political conflicts, wars, international political instability, crime and terrorism as one of the most asymmetric threats in the new millennium, have a serious negative impact on tourism and the global economy.

Keywords: security threats, terrorism, tourism, crisis management

Introduction

Tourism is leading world industry that employs more than 250 million people, and for many countries, especially the small ones – it is main source of income. There are many external negative factors that affect the tourist industry and flow. Many of them have significant impact, like, for example – the natural catastrophes. Still, the possibility for potential threat that is caused by men – the terrorism, has caused more that fierce reaction. Although terrorism is not a new phenomenon, the events from 11 September made the international terrorism as well as topics related with it, take priority in our minds and intellectual consciousness. On December 25th 2009, 278 passengers – tourists on the trans-Atlantic flight Northwest Airlines, while landing in Detroit-USA, were shocked when they found out that a person from Nigeria tried without success to activate an explosive device. This act has been confirmed as an act of terrorism[1]. For the passengers going on holiday there is nothing more important than the anticipation for a carefree holiday that would represent an unforgettable

journey. Terrorist acts have permanent effect on the victims that remember the event for years, while their way of life is being drastically changed.

For a successful tourist industry political stability, peace, security and potential for dialogue between different groups of people are needed. The criminal-terrorist acts perpetrated against tourists and in tourist places are aimed at preventing the multi-cultural contact and dialogue. Terrorism targeted against tourists is a politically or culturally motivated act of violence.

Theoretical approach of crime over tourism

Crime perpetrated against tourists is a phenomenon that is not new and has developed in parallel with the development of tourism. Crimes against tourists and passengers affect the victims and their families and have negative impact on the overall population. This is an undisputed fact, since the unpleasant experiences the tourists have had at certain destination are subject to global media coverage and publication. The tourist destination hit by criminal activities will be faced with bad publicity and the number of tourists visiting it will decrease.[2]

Theoretically, many scientists worldwide have explored the phenomenon of crime and tourism. In certain states the crime-terrorist activities against tourists have occurred with the beginning of the democratic rule in the state. The Marxists or the theoretics on conflicts believe that crime is manifestation of class frustration and that crime is mainly being perpetrated by those from the lower classes, depending on the type of criminal activity.

The Marxist analysis on the criminal activities against tourism perceive tourism as a form of consumer in society that is short-term, irritates the working class and forces it to react in a way that the bourgeois defines as crime.[3]

The post-modernists also contribute to the clarification of the issue related with the crime in tourism. They believe that reality is not always as it seems and that the positivist methodologies are not always the most useful tools for analyzing the world. The Post-modernists also create clear distinction between the 'modern' world in which scientists develop clear and precise categories that make sense and the 'post-modern' world where these categories are unclear. The post-modernism problematizes the difference between the representation of tourism as link of fantasy with combination of visual, aesthetic, and popular brochures and cards and their current reality. In the postmodernist paradigm the reality makes connection between the fantasy and the world where the tourist brochures only describe what the tourists would like to believe in, rather than it in reality.[4]

Social scientists do not give a direct answer to the questions on crime and tourism; their approach is rather focused mainly on crime and the deviant actions. They distinguish between deviant actions undertaken by accident against unknown

victims, the actions against a particular individual and violent actions against an individual or more persons for political purposes.[5]

A successfully placed theory shall provide explanations and predictions of the phenomenon of “tourist security” and it will also establish relations with some of its components i.e. variables (criminal acts, terrorism, war, unrests) and with some other phenomena (e.g. the variables of the demand in tourism, the motivation of the perpetrators, the victims behavior, the possibility for terrorist attack, location etc.). The first two steps in creating the theory are the setting of the concept and framing one or more proposals. “The concepts contain several categories, values or sub-concepts that often together appertain to one recognizable dimension or continuity” as for example, the number of linked tourists robberies in a particular year.[6]

In order to establish a theory on tourist security, nowadays, instead with hypothesis, we can prove the influence of the many tourist security crises worldwide over the tourists, destinations and tourism – in general, via empirical generalization and research of the security crises across the globe. Furthermore, the consequences from these incidents allow studying the efficiency of the method that had been undertaken and the management by certain governments aimed at preventing these activities. This will identify and enable a comprehensive theory that will predict and explain the phenomenon of security in tourism and will enable elaboration of strategy for tourist security.

So far, the literature dealing with research of these relations has identified four main types of security incidents that cause negative impact over the host-country, tourism and tourists. These are: crime, terrorism, military and state-political unrests. The incidents related with crime can be in the form of: stealing, rapes, murders, piracy and killings. These criminal incidents may occur in various scenarios, such as crimes committed by the locals against the tourists, crimes committed by tourists against the locals, crimes committed by the tourists against other tourists and organized crime against tourist organizations. Terrorism may be in form of domestic terrorism, international terrorism and cross-border terrorism. The relations between terrorism and tourism can be manifested in three possible scenarios: terrorist attacks aimed against citizens of the host-country where victims are also tourists; terrorism aimed against economic targets that are functionally related with tourism and – finally, terrorism aimed against tourism or tourists that are considered as “soft targets” but with relatively high media coverage. Wars also had huge impact over the demand in tourism. Wars, unlike terrorist attacks have a tendency causing a negative impact in tourism – in longer term and larger geographical scale.[7]

The above-mentioned security incidents cause huge falls in the demand in tourism in different parts of the world. No matter if it is a coup d'état, violent demonstrations, insurgencies or terrorism, these incidents paralyze and hit heavily the local tourist industry.

The link between tourism and terrorism

International terrorism and tourism are paradoxically linked via their common traits: the state border crossing, having citizens from different countries involved in their activities, using the contemporary communication technologies and the global transport infrastructure. It is clear that the terrorist attacks against the tourists and the strikes against the tourist industry are deliberate and are used for easier accomplishment of the terrorist organizations goals – such as the increase of rating and creation of bigger publicity, rupture in economy and tourism.

Tourists represent 'soft' targets and are at the same time ambassadors of the country they come from and they symbolically represent their government that can be perceived by the terrorist organizations as 'occupation government'.^[8] This was demonstrated with the hijacking of the ship Achille Lauro, in 1985 by the Palestinian terrorists when the only passenger – tourist Leon Klinghoffer, a Jewish with American origin, was selected as only one among the passengers to be murdered that is not a coincidence.^[9] In contrast, a terrorist act against the 'own people' can remain unnoticed by the media controlled by the 'enemy' governments.^[10] Targeting foreign tourists means securing global media attention and preventing news censorship.

The terrorist targets can be classified according to the following categories: ideological, strategic and tactical. Tourists represent tactical target, being punishment for to support given by their authorities and proof that their government leads wrong politics and has no power to protect them. Tourists are suitable target also for achieving the strategic goals, since fall of tourist industry and publicity are being secured. Tourist areas are also easy logical target for meeting the terrorist tactical needs. The police in the tourist areas are often hesitant on whether to undertake measures against tourists and limit their movement, since the tourists represent reliable source of income for the state.

This is a good reason to undertake antiterrorist measures in the tourist regions offering safe arrangements.

The socio-economic and cultural discrepancies in the relation between terrorism and tourism can be depicted through the example of Egypt. The first barrier between the tourists and the locals is the socio-economic differences. The locals face poverty and are forced to provide for themselves by serving the rich Western tourists that enjoy on their territory. Here the ideological value also deepens through the behavior, dress code and habits the foreign tourists have. Also, in an Islamic country tourists can be easy target since the bitterness and tension among the locals against the western tourists is inevitable, having been caused by the clash of civilizations and values. Certain tourist habits and behavior, such as the alcohol consumption, eating pork, gambling, the Western fashion may not be in conformity with the Islamic values. According to this point of view, the tourists represent outsiders and in a way – neocolonialism, a threat to their social norms, traditions and religion beliefs. The

terrorist attacks against the tourists are explained as an aspiration to bring into life the rules of the traditional Islamic society, the fight against corruption introduced by the modern West whose influence is seen as threat and withdrawal from the traditional Islam.[11]

Bali and Sharm el Sheikh are tourist locations in the Muslim world that can give explanation about the causes for the attacks. The relation between terrorism and tourism reveals that tourism is not only media for communication incited by the terrorists but can also be a message. Tourism can incite political, socio-economic, cultural or religions dissatisfaction and can be used also as low-cost instrument that will transmit global message to the political or ideological opposition. [12]

Media influence

The media influence in time of technological expansion, has become partner to the terrorist organizations, currently spreading the news all across the globe. In essence the media play double role when terrorist activities take place: first, terrorists use the media to transmit the message to the international public; second, the media rely on the public with their information in times of crisis.

The escalation of terrorism from the 1970's is linked with the mass communication and the instant reach to the global public. This information affects the decisions the global public will made in relation to tourism and travels. The influence of the terrorist acts in the tourist industry is often not taken into consideration due to the media exaggerations. In case of natural catastrophes or due to terrorist attacks the communication networks and communication itself can easily be broken. In that case wrong information can be easily disseminated given the overload caused by the number of people trying to use the system. [13]

Literature examines mutual relation that exists between the media and terrorism. Terrorism is a symbolic event but also a representation made for the media purposes. The media transmission, especially via television represents an ideal platform for the exciting terrorist performances. It is surprising that even though motivated from different motives, media and terrorists can unite to help each other in the attempt to communicate with the public. The media receives higher publicity while the terrorists achieve their goal for bigger publicity.[14]

Alternative conclusion about the media coverage of terrorism is the critical attitude that the Western countries emphasize certain types of terrorist activities carried out mainly by the anti-western oriented terrorist organizations in order to distract the attention from the state sponsored 'real terrorism'. [15]

With regards to the tourist destinations the media describe the picture as collection of beliefs, impressions, ideas and perceptions that are irresistible to people. The media coverage of the terrorist attacks has big influence over the decision for selection of travel/s as the only source of information and response for certain question that the

public can receive. Also, the media is often not the only source of information to interpret the events. The public wanting to receive more information to decide on a certain tourist destination relies to large extent on the media that is expected to give them better understanding of the terrorist motivations, the implications from their actions and the details from the current situation in a certain destination. One can assume that regardless of the size of the terrorist attacks, the media can easily manipulate with the public. The negative media coverage of the security situation will result in easy decision by the tourists for selecting certain tourist destination.

Security incidents and negative effects on the tourist industry

The latest terrorist attacks definitely have the biggest negative impact on the tourism and the tourist industry. During the recent fifty years, tourism is under negative influence of natural catastrophes, serious social conflicts, wars, economic crisis and terrorism.

The attacks from September 11 had biggest impact as compared to any other security incident in the latest history. They caused fear from other terrorist attacks and caused military intervention that had the potential to last longer and spill over in other geographical territories. In this military intervention many countries were involved which contributed to new innocent human casualties. The attacks also caused hesitation and fear from travelling by plane towards certain tourist destinations and countries. The first reaction by the tourists was the urge to get back home as soon as possible. The transportation in the regions under attacks (including the ground travel by car and train) as well as the domestic tourism dealt with the crisis much better than the international tourism and the air transport.[16]

The activities for returning the consumers' confidence are of crucial importance for revitalization of the tourist activities. This includes measures for improving the security and communication with the public. Unless measures for restoring the trust are undertaken, the uncertainty will make consumers react irrationally. An example for this represent the attacks from 11 September when the general public developed negative feelings towards the Muslims from the Middle East. Therefore, it is very important that during crisis there is maximum positive media coverage since if the public is being informed in timely and rightful manner, it is one of the best ways to minimize the effects from the crisis - a proactive media approach that will maintain and increase the credibility of travels and tourism. The influence after the 11 September attacks did not have negative impact on the tourist services only. The air industry was even before the attacks on the verge of existence and the attacks only speeded up the bankruptcy process. Mass dismissals were made. According to the World Tourism Organization some areas of the USA faced decrease of tourist activities for 60% to 70% and huge losses in 260000 working places. Still the tourist industry was in better position to recover from the crisis with regards to the air industry due to the

fact that the tourist's attention was refocused. The hotels that organized the business conventions were the ones that got most hit. The big city hotels worked with lower capacity of 20% to 30%. According to the World Tourism Organization, Ireland, Mexico and the Caribbean were severely hit due to their dependency on tourism – i.e. the tourists from the USA who go on holiday in these countries. The tour-operators were to adapt to the new situation and sell arrangement in other destinations worldwide that will promote the tourist destinations such as Spain, France and Italy. The US Organization of tourist agencies estimated that the incomes in 2001 would decrease for 9.9 billion dollars. The other tourism sectors, such as restaurants, taxi drivers, shops and other means of transportation also faced huge losses.

The terrorist bomb attacks in Bali, on 12 October 2002 when 202 people were killed, destroyed the picture for the isle as quite, beautiful and safe location. [17] Al Qaeda was responsible for the attack. Ever since then, the reputation of this holiday destination that took a lot of efforts to build – was destroyed. After the attack, Bali is considered as politically instable country which location was and will be potential target for the terrorist organizations. Within one week from the attack the tourist operators withdrew their programs and offers from Bali and Indonesia. The hotel booking offers drop from 75% to 14%. Although this percentage has nowadays changed, it took almost two years to restore the percentage of 12 October 2002. [18]

Egypt also represents attractive tourist destination that is not immune to terrorist attacks. There are Islamic militant groupings dominating in the country that oppose to the government and the examples from the past show that their targets are the tourists. The attacks over the Egypt tourist industry took place on 17 November 1997 in the city of Luxor, 700 km south of Cairo, when 58 foreign tourists and 4 Egyptians were killed. In October 2004 terrorist bomb attacks took place in Taba and in April 2005 Cairo suffered terrorist violence that in two days resulted in death of three tourists.

Sharm el Sheikh is popular tourist destination that is situated in Egypt on the coast of the Red Sea in the South part of the Sinai. On 23 July 2005 in the morning hours three terrorist attacks were committed. The first explosion happened at the market, the second – in front of the Moevenpick Hotel and the third truck bomb was detonated at the beach of the Gazala Hotel. 88 people were killed and 200 were injured in the attacks. Most of them were Egyptian citizens, but there were also many foreigners from UK, Germany, Italy, Turkey, Israel, France, Netherlands, Russia and Spain.

On 24 April 2006 in the Egyptian tourist town Dahab three terrorist bomb attacks were carried out during the national holiday Sham Al-Nasseim – an Eastern festival or Easter) – series of explosions in the tourist sites of Dahab, holiday place that is located on the shores of the Akaba bay on Sinai. At least 23 people were killed, mainly Egyptians, but there were also tourists from Germany, Lebanon, Russia,

Switzerland and Hungary.[19] Around 80 people were injured including tourists from Australia, Denmark, France, Germany, Israel, South Korea, Lebanon, Palestinian territories, the UK and US.[20] In 2004, Sharm el Sheikh was visited by 2 million tourists, which is 20% of the total number of visitors, in Egypt, that year. The tourism in Egypt employs 2.5 million people and the state has incomes of 6.6 billion dollars per year.

As the case with Bali, in 2002 Sharm el Sheikh after the attacks of 2005 also faced negative influence over tourism but recovered from it very soon. 8.6 million tourists visited Egypt in 2005 which is 6% more as compared to 2004 when 8.1 million tourists visited the country. The tourists in that region, in 2005, spent 6.5 billion dollars as compared to 2004 when they spent 6 billion dollars.

Holidays and tourism cannot be preserved and put back in a drawer to use later on, and the terrorist attacks have long term negative effect on the incomes that cannot be renewed again. Even after a certain period of time, if the tourists decide to travel to such risky destinations, not all the businesses that were profitable will be set in function again. Local businessmen that do not have enough financial support to maintain the business in the difficult times that have occurred due to the terrorist attacks will be forced to shut down their companies. The local citizens that rely on tourism as main means of income for support to their families will be fired and they will need to look for other job in order to survive.

Conclusion

What kind of message do the terrorist organizations want to send when committing the attacks against tourists? It can be concluded that one of the main reasons is destabilization of the local political system. The terrorist attacks in Egypt are of this kind. They are aimed at revealing the weak spots of the actual government policy regarding security. At the same time, they pressure one of the most important sectors in the state.

Second, they draw the attention of the minority group in the country and actualize their degrading position in the society. For example, the terrorist organization from Spain – ETA, claims that it represents the interest of the Basque ethnic group. Also the expression of dissatisfaction with the policy is employed in the countries where the terrorists originate from. Certain Kurdish groups in Turkey attack the tourist destinations with one sole objective – to attract the attention of the world public and express their dissatisfaction from the government politics. The terrorist attacks on Bali were clearly connected with the situation at the Middle East after the September 11 attacks. By attacking Israeli tourists in Mombasa and the visitors of the synagogue in Yerba, the terrorists expressed their intolerance and animosity towards Israel.

Furthermore, the kidnapping of the European and Australian tourists in Yemen and the Philippines were obviously linked to the collection of money needed to

finance a terrorist network. Politically motivated terrorist organization with the effects caused by the attack and their exposure in the media can cause negative effects in the tourist industry. The culturally motivated terrorist attacks are not common, but some analysts identify the attacks against the tourists in the Arab countries as 'cultural touch'. The attacks of 1190's in Egypt were subject to discussion in the scientific circles and the conclusion was that drastic measures should be undertaken against the radical Islamists in order to prevent what is perceived as direct threat for one's own national culture, tradition, religious beliefs and tourism.

International tourism offers direct possibility to visit, discover and get to know the 'other' in his/her country. The direct intercultural contacts are of big significance considering that for example millions of Europeans visit the Arab countries every year. It seems the terrorists did not succeed in their ambitions. Despite the immediate short-term economic and political influence the terrorist attacks have over the tourists, it seems that in the long run, the radical ideologies related to terrorism lose their popularity quickly. How would we explain otherwise the direct attacks against the Egypt workers in Sharm el Sheikh in July 2005?

On the one hand it seems like one-sided concept applied by the terrorists meaning 'if you are not with us, we have to turn against you'. That would be absurd and would mean that everyone who is involved on the international tourist industry is against them.

This means that terrorism versus tourism incites the debate between the conservatives and liberals in the Arab societies. Most European tourists visiting Arab states go on vacation with tourist arrangements. The tourists in Sharm el Sheikh and Hurghada in Egypt, Agadir in Morocco, Port Kentaur and Yerba in Tunisia and Jumeirah in Dubai are situated in isolated communities, separated and with minimal contact with the locals and their culture. Unfortunately, after the attacks from September 11, the isolation of the tourists has been increased and is justified by security reasons. However, the isolation of foreign citizens in terms of spatial isolation makes them more vulnerable, insecure and brings them in danger of being collateral damage'.

With isolation and panic security measures the overall tourist industry slowly becomes rejected and unacceptable. The inter-cultural dialogue and direct contacts have the potential to prevent the negative and violent events in the tourist sector. The international tourism secures a model of peaceful cohabitation, tolerance and cultural exchange. That is the reason why tourism and tourists are so hated and targeted by the terrorist.

What makes the risk management in tourism unique is that the tourist industry must guarantee security for the tourists and safe risk management. The work of the professionals that take care for the security in the tourist industry is to make solid risk assessment, to predict all the possible scenarios and undertake measures to prevent them. Still, today, in the era of globalization, tourism continues to confront

some of the toughest periods in its history. In time of the rise of terrorism the tourist industry must learn to tackle a whole range of direct and indirect problems. Terrorism represents direct physical threat to the lives and assets of the tourists.

The link between terrorism and tourism can be seen by the decrease in the tourist activities after a terrorist attack. The tourist activity with no plan for recovery after terrorist attacks could not meet the high level prior to the terrorist attacks. The frequency and intensity of the attacks also affects the tourist activity. Big influence on the frequency and flow of tourists have the media that are currently warning the public that leads to rapid reaction and cancellation or change and response to terrorism by setting rules and regulations for preventing and minimizing the threat, without causing any limitations and freedoms of the tourists, conducting positive global media campaigns for restoring trust.

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Nikola V. Dimitrov Ph.D., Natasha Kolevska MSc

Multimedia performances for pragmatic tourism

Abstract

The impact of audiovisual and digital techniques are becoming main resources in everyday life, and interdisciplinary transformation of tourism promotion and animation is already applied in the modern tourism. Tourism offers and services should be complete, current, and qualitative through all phases of the planning process, starting from preparation to implementation. The modern tourist offer of services involves production of multivalorized natural, anthropogenic, communicative and receptive values of a particular facility or geographic area as a tourist destination target. The tourist or client should experience complete "tour - re tour", or as stated in the tourism "I came, saw, took, in order to come back again", through all the stages, from the preparation of the travel, the stay, up to the departure.

Tourism, in near future, or the tourist dialectical development in order to be completely realized, it must pass through the so called tourist triad from audiovisual or real, to virtual or imagined, to virtuous or perfect. In that case, an ecstasy of admiration, enhancement, prowess, joy, pleasure, excitement, success and happiness.

In order to experience the previously mentioned states, arrangement from professionals, tourist managers and animators from various areas is of great importance. These people perfectly will be preparing various audiovisual, virtual and virtuous multimedia animations and presentations of numerous content performances in natural environment and closed space through mediums and various digital devices. The primary goal will be the promotion, animation, and development of masterful, profitable, qualitative, practical, and pragmatic tourism.

Summering, the various programmed audiovisual compilations, presentations, and performances in real nature, anthropogenic, communicative, and receptive area must include virtual and virtuous contents of various multimedia performances of promotion, reproduction, reconstruction and revitalization. All of these events are intended for the main subject or the tourist, and as a secondary are the professional tourist animators as known as tourist guides, artists, animators, statisticians, live models and others who are professionally hired for realization of the tourist mission.

This development and application of the modern media and digitization in all areas of social life involves practise of perfectly profitable, qualitative, and pragmatic tourism. The tourism which exercises valorized travel, recreation, leisure, education, and entertainment, over the principle of protection and sustainability of the natural environment

Key words: multimedia, compilations, tourist, triad, audiovisual, virtual, virtuous, animations, pragmatic tourism.

INTRODUCTION

Contemporary tourism substantially follows and practices all the trends of the multimedial society and appropriately values and manages them. By following this, tourism can become perfect and pragmatic. Without the application of different forms of the multimedial performances in the tourist offer there isn't any tourism progress in the global world as a whole, including Macedonia.

In the following paper we give our perceptions of the multimedial performances which will contribute for better tourism in Macedonia.

METHODOLOGY

Sounding the existing situation of all natural objects, proceses and appearances, of all antropologic objects, events, and manifestations, of the receptive objects, and communicative infrastructural objects and resources, all included in the tourism function in Republic of Macedonia.

Citing information from books, brochure, flyers, DVDs, advertisements, maps and other products linked with the tourism. Personal experiences from perrenial observation, tracking, and contribution in diferent manifestations, events, etc.

TECHIQUES FOR DATA ANALYSIS

- Organazing the data of different resources and objects, and presenting it in a table
- Grouping, planing, preparation and realization of different audiovisual, virtual and virtuouz multimedial performances, in function of the tourism in Macedonia
- Making a comparative preview of some tourist multimedial performances in Macedonia.

Table 1. – Types of resources and number of natural, antropogenic, receptive and communicative objects related with the tourism in Macedonia.

Resource type	Objects(<i>actual situation, approximate number</i>)
Natural objects, processes and appearances	Mountines(40) Caves(200) Clifts(14) Canyons(4) National parks(3) Exceptional, discrete and research reserves (50) Natural monuments(152) Vulcans, plateau, flagstones, stones and land figures, hubs... Lakes (160 од кои 50 природни, 110 вештачки) Rivers (10 подолги од 50 км)

	Popular sources (12) Waterfalls (10) Highest waterfall (138 m) Termal sources (18) Baths (8) Distinct landscapes (25) Climate
Anthropogenic objects, manifestations	Museums (55) Archeological localities (4293) Churches and monasteries (992) Objects with ottoman architecture (228) Walls and bridges (47) ZOO(2) Festivals, parties, sports and other manifestations(250)
Receptive objects	Hotels, apartments and other accommodation objects(486) Catering facilities(4740) Wineries (80) Event facilities (30) Ski resorts(8) Gyms(20)
Communicative infrastructural objects	Road networks(4.370 km) Roads (937 km) Regional roads (3.433 km) Highway roads(131 km) Airports(2) Railway open lines(699 km) Electrified main line (234 km)

Source: Marinoski (2006); Marinoski&Korunoski (2008); Stojmilov (2005); Stojmilov (2003); <http://www.stat.gov.mk/>

Table 2. -Types of natural resources and multimedial performances

Natural resources / Natural values			
Types of resources	MULTIMEDIAL PERFORMANCES		
	Audiovisual	Virtual	Virtuous
In relief (75% mountain , 92 % hill land)	Visits, excursions and stays enriched with <i>signs, flyers,</i>	Artificial access of the visits,	Shooting clips, movies, DVDs, videos of rare

ClimateHydrograph y Biogeographic Minerals Landscape	<i>maps, brochures, books, signalization, signboards, telescopes for panoramic views, info center, ...</i>	<i>promenades and stays enriched with taking photos, observations, drawings, shootings, virtual panoramas, etc. (Internet, TV, DVD, mobile phones, GPRS etc.)</i>	<i>natural phenomena, awards for best photographs, recorded clips etc. made by the visitors</i>
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Tabela 3. –Types of anthropogenic resources and multimedial performances

Anthropogenic resources / Anthropogenic values			
Types of anthropogenic resources	MULTIMEDIAL PERFORMANCES		
	Audiovisual	Virtual	Virtuous
Ethno-social Cultural and historical values Manifestation Ambient	Making a variety of visual and audio promotional materials (<i>brochures, flyers, maps, CDs, DVDs, movies, books...</i>)	Virtual tours in several buildings, rooms, yards, and their environment. Making more targeted videos, advertisements, movies for massive usage (<i>Internet, TV, DVD, mobile phones</i>)	Open museum of various multimedial reconstructions of scenes from life (<i>work, historical battles, contests etc. ...</i>) Participation of various animators, actors, students, and visitors.

Table 4. –Types of receptive resources and multimedial resources

Receptive resources / Receptive values			
Types of receptive resources	MULTIMEDIAL PERFORMANCES		
	Audiovisual	Virtual	Virtuous
<ul style="list-style-type: none"> - Hotels - Restaurants - Agencies - Surveys - Other objects 	Billboards, panels, signs, signalizations, brochures, flayers, maps, CDs, DVDs...	Virtual tours, movies, clips, digital menus, advertisements, for massive usage <i>(through Internet, TV, DVDs, mobile phones...)</i>	Animations and animators, combined multimedial performances, entertainments, with active contribution from the tourists...

Table 5. –Types of communicative resources and multimedial performances

Communicative resources / Communicative values			
Types of communicative resources	MULTIMEDIAL PERFORMANCES		
	Audiovisual	Audiovisual	Audiovisual
<ul style="list-style-type: none"> - Roads - Lines Airports Ports - Electronic communications <i>(Internet, mobile phones, GPRS...)</i> - Other objects <i>(gas stations, services,...)</i> - Application of all types of vehicles 	Advertising boards, billboards, signs, signalizations, brochures, flyers, maps, menus, brochures, CDs, DVDs...	Virtual tours, movies, clips, digital ads, for massive usage <i>(through Internet, TV, DVDs, mobile phones...)</i>	Animations and animators, combined multimedial performances, entertainments, with active contribution from the tourists...

RESULTS

From the presented indicators it can be seen that the macedonian tourist resources are not valued enough or multimedially used. Scilicet, the focus of the tourist managers is still the offer of tourist arrangements without the elements of art tourism.

The contemporary tourism involves engagements of various art managers or art animators (artists, entertainers, performers, producers, jugglers, etc.). Meaning, adepts whose professions enrich and update the tourist promotion significantly.

A matter of fact is that the Republic of Macedonia possesses various natural, anthropogenic, receptive, and communicative resources, values and objects. However, a great part from them are not valued and used by the tourist economy and by the tourists in general. Given that, the tourist promotion is dominated by the offer of so called cultural products: postcards, books, brochures, souvenirs, and significantly less order of tourist DVD movies, clips, etc. In that direction of satisfying the tourist needs and desires, there is a need for production and offer of various multimedial audiovisual products which on a moderate, fast, and simple way will do the transformation in tourism.

DISCUSSION

There is a need of a complete and quality production multivalerized performances for promotion of the natural objects, processes, and appearances, anthropogenic objects and manifestations, receptive objects, communicational infrastructural objects and resources, as a goal of tourist destination.

In order to plan, make, and realize the mentioned, there is a need of:

1. Application of interdisciplinary audiovisual and digital techniques, transformation of the tourist promotion and animation.
2. The tourist – guest, to fill the complete “tour-retour” (going forward – going back) or as it is said in tourism “I came, I saw, I took”.
3. In order to realize the tourism, and touristic dialectical development, it must experience an art travel triad: from audiovisual – *real*, to virtual – *imagined*, to virtuous – *perfect*.
4. The tourists have to experience an “extasy” of admiration, prowess, enhancement, delight, enjoyment, excitement, and happiness.
5. An engagement of professional staff, tourist managers and animators from various areas (tourist agents, custodians, artists, showmen, jugglers, masquerade, extras, models etc) for the realization of the tourist mission.
6. Preparation, promotion, reproduction, reconstruction, and revitalization of various audiovisual, virtual, and virtuous multimedial animations and presentations which are a consequence of the natural area, closed areas, through media and various digital appliances.

7. The prime goal of the promotion, animation, and development of masterful – artificially perfect, profitable, quality, practical, and pragmatic tourism.
8. Tourism which practices valorized travel, recreation, holiday, education, and entertainment based on the principle of sustainability and protection of the natural environment.

Axiom: "TOURISM, AN OPENED THEATRE WITH FREE SPIRIT"

Example: of multimedial performances – natural, cultural, ...

- *Reconstruction of caves in which the human lived, artefacts – objects, figures, maquette, ...active figures – performances from real life (participants: students, artists, others)*
- *Reconstruction of terrestrial and pile-dwelling in which the human lived, artefacts – objects, figures, maquette, ... – performances from real life (participants: students, artists, others)*
- *Reconstruction of housings with several cabins in which the human lived, artefacts – objects, figures, maquette, ... – performances from real life (participants: students, artists, others)*
- *Reconstruction of specific places, objects, and activities (temples, anne, watermills, small dairies, sheds, mowing, reaping, weaving, ...) artefacts – objects, figures, maquette, ... – performances from real life (participants: students, artists, others)*
- *Reconstruction of housings with various longhouses and urban houses in which the human lived, artefacts – objects, figures, maquette, ... – performances from real life (participants: students, artists, others)*
- *Reconstruction of historical housings (battles, contests, fairs, weddings, ...) active figures – performances from the event (participants: students, artists, others)*
- *Reconstruction of other objects, events, cultural performances (entertainment, festival, fair) etc.*

CONCLUSION

Our recap on this broad subject involves the following:

- Engagement of professional staff, tourist managers and animators from various areas (tourist agents, custodians, artists, showmen, models etc) for the realization of the tourist mission.
- For realization of the multimedia performances various facilities, instruments, techniques, etc. will be used.

- Preparation, promotion, reproduction, reconstruction, and revitalization of various audiovisual, virtual, and virtuous multimedial animations and presentations which are a consequence of the natural area, closed areas, through media and various digital appliances.
- The prime goal of the promotion, animation, and development of masterful – artificially perfect, profitable, quality, practical, and pragmatic tourism.
- Tourism which practices valorized travel, recreation, holiday, education, and entertainment based on the principle of sustainability and protection of the natural environment.

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PREVIEW of several multimedia performances as a tourism function in Republic of Macedonia

Locality	Description of the performance	Audiovisual	Virtual	Virtuous
Krusevo	During the year the town is visited by great number of tourists. The visitors have the opportunity to visit more objects, to take more photographs and record videos. Various promotional material, souvenirs, etc. can be supplied. There is a manifestation “KrushevskaRepublika” and “Ethno-city Krushevo” held annually. The visitors don’t have the opportunity to participate directly as models or actors. There isn’t any opportunity of panoramic view with telescope.	+	+	-
“Galicka svadba”	On 12 of July – Petrovdan, the village Galicnik is visited by great number of tourists. The visitors have the opportunity to see the “Galickasvadba”, to take photographs and record videos. Various promotional material, souvenirs, etc. can be supplied. The visitors don’t have the opportunity to participate directly as models or actors – pairs, wedding guests, etc.	+	+	-
Waterfall of Kolesino	During the year the waterfall is visited by great number of tourists. The visitors take photographs and record clips from the waterfall and its surrounding area. Various promotional material, souvenirs, etc. can be supplied. Annually, there is a wedding registration in front of the waterfall. The visitors don’t have the opportunity for direct participation as an actors, etc.	+	±	-
Bone bay “Заливот на коските”	During the year this primeval housing is visited by great number of tourists. The visitors have the opportunity to visit the museum and Roman citadel, to take photographs and record videos. There isn’t any opportunity for panoramic view with telescope. During the cultural manifestation “Ohrid summer” the tourists have the opportunity to follow various events on an	+	±	-

	open stage. The visitors don't have the opportunity to follow the real life of the human from primeval, there isn't any active models, animators, entertainers, etc. The visitors don't have the opportunity to participate in performances like models and actors.			
Cave Peshna	During the year the cave is visited by great number of tourists. The visitors take photos and record clips from the cave and its surrounding area. A promotional material can be rarely found. The object is ruined and neglected. Restoration of the castle, organization of the vital knightly contests, etc.	±	-	-
Ohrid's castle	During the year the castle is visited by great number of tourists. The visitors have the opportunity to take photos and record videos. They don't have the opportunity for panoramic view with telescope. The visitors don't have the opportunity to actively participate in human life on the castle, there isn't any active models, animators, actors, entertainers ... The visitors don't have the opportunity to participate in performances as models, actors, ...	±	-	-
Сарап's carnival “Цапарски карневал“	There is a carnival organized in the village Capari, Bitola, on 14 th of January. The carnival is greatly visited but there isn't any tourist or other promotion for it. Similar activities which can be valorized are Kolede, Vodici, surrounding churches, monasteries, and the natural areas – rivers, waterfalls, areas for mountaineering, landscapes etc.	-	-	-

+represented;±insufficiently;-not represented



Map– Part of the tourist multimedia events in Republic of Macedonia

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