

**CENTER FOR CULTURE, EDUCATION  
AND MEDIA "AKADEMAC"  
SREMSKI KARLOVCI**



**The Fourth International Scientific Conference**

**THE IMPORTANCE  
OF MEDIA INTERPRETATION  
FOR THE PROMOTION  
OF CULTURAL HERITAGE**

**THEMATIC PROCEEDINGS**

**Sremski Karlovci, September 30, 2023**

The Fourth International Scientific Conference

THE IMPORTANCE OF MEDIA INTERPRETATION  
FOR THE PROMOTION OF CULTURAL HERITAGE

## **THEMATIC PROCEEDINGS**



**Financially supported by:**

Provincial Secretariat for Culture, Public Information and Religious Communities

**Financially supported by:**

City of Novi Sad

Novi Sad – Sremski Karlovci, September 30, 2023

*Publisher:* Center for culture, education and media „Akademac“, Sremski Karlovci  
www.akademac.edu.rs/conference/  
*e-mail:* akademac21000@gmail.com

*For publisher:* Aleksandra Penjišević, PhD

*Editor:* Branislav Sančanin, PhD

*Printed by* 3D+, Belgrade  
*Circulation:* 200 copies

ISBN: 978-86-81866-04-7  
[https://doi.org/10.18485/akademac\\_nsk.2023.4](https://doi.org/10.18485/akademac_nsk.2023.4)

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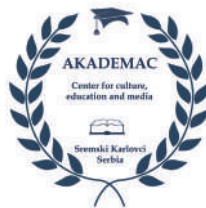
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# CHAPTER 1





UDC: 719:316.774  
doi: [https://doi.org/10.18485/akademac\\_nsk.2023.4.ch1](https://doi.org/10.18485/akademac_nsk.2023.4.ch1)

## **MEDIA PROMOTION IN THE FUNCTION OF PRESERVING CULTURAL HERITAGE FROM THE UNESCO LIST: STATISTICAL FINDINGS AND ANALYSIS**

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**Summary:** This paper has ambitions to contribute to a multicultural understanding of cultural heritage through media perception, and to point out the relevance of reducing potential threats by building awareness of the necessity of its continuous revitalization and irreversibility, in case of damage or loss of authenticity and unrepeatable value. The subject of this paper is the importance of traditional and digital media for the preservation and promotion of cultural heritage. The aim of the paper is to establish how and to what extent public opinion is familiar with cultural heritage, how and in what way this resource is managed, as well as to detect dangers and development opportunities for the Republic of Serbia based on tangible and intangible cultural heritage that has been included on the UNESCO list. The research sample was an opportunistic, convenient sampling of residents of the Republic of Serbia, from each of the 5 regions (n=145). The importance of the process of cultural heritage preservation was established, with respondents having the Doctor of Science, PhD level of education affording the greatest degree of importance. Preservation of tangible cultural heritage is insufficient and the greatest danger comes from unsatisfactory maintenance. It has been proven that weak, or good knowledge of cultural heritage is associated with insufficient interest and insufficient media representation, i.e., great interest.

**Key words:** *cultural heritage, revitalization, media, promotion, UNESCO*

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## 1. Introduction

Systematic activities and concern for the protection, promotion, scientific study and valorization of cultural heritage in the 21st century represents the obligation not only of individual institutions but of the entire social community, which thus creates long-term conditions for the preservation of unique cultural, historical and architectural values. Conditions are created for a more significant institutional and public participation of Serbian cultural heritage in European cultural exchange through the continuous process of conservation, restoration, revitalization, presentation and education on national cultural heritage.

On the international agenda, adopted by the United Nations in September 2016, culture is recognized as a factor of sustainable development, whereby the support and promotion of culture is not seen as an independent challenge but as a way to achieve a number of sustainable development goals. (Kasbayeva et al., 2021)

Media promotion of cultural heritage is based on a true, complete, timely and unbiased interpretation with the aim of highlighting tangible and intangible values. Media discourse should appreciate legal, economic, social, technological and increasingly ecological determinants of cultural property, the spatial environment and a realistic context. The goal of the paper has been defined in this context: to establish how and to what extent public opinion is familiar with cultural heritage, how and in what way this resource is managed, as well as to detect dangers and development opportunities for the Republic of Serbia, based on tangible and intangible cultural heritage that has been included on the UNESCO list.

Cultural heritage is generally interpreted as a dichotomy between the tangible and intangible domain of goods. The legacy of the 21st century digital reality consists of all three domains: tangible, intangible and virtual. (Spennemann, 2023)

The use of artificial intelligence through numerous algorithms is increasingly prevalent in the promotion of cultural heritage, and its importance can first confirm its relevance during the process of creating multimedia content. Based on predefined criteria and previous experience, Sančanin and Penjišević (2022) indicate the importance of an algorithm for recognizing visual content that could be acceptable for different purposes. An ever increasing number of media are accepting the inevitable changes that are, to a great extent, redefining business activities by utilizing advanced technology to publish more and better content.

The system of financing the preservation and promotion of cultural heritage is largely focused on detecting sources of financial support, collecting relevant indicators and measuring outcomes, thus relativizing the importance and purpose of cultural heritage. A rigid and bureaucratized framework consequently

contributes to the true erosion of the essence of culture, which by its very nature is diametrically opposed: dynamic, creative, innovative and often unpredictable. Holden (2016, 11) points to the necessity of, “overthrowing the concept of centralized top-down transfer of value and replacing it with the creation of value from a broad system base”.

## 2. Cultural Heritage on the UNESCO List

In 1972, the General Conference of the United Nations Educational, Scientific and Cultural Organization (UNESCO) adopted, in Paris, the Convention on the Protection of the World Cultural and Natural Heritage, having in mind that parts of the cultural or natural heritage are of exceptional interest and should therefore be preserved as part of world heritage, as a whole. Namely, that the preservation of this unique and irreplaceable asset, no matter which nation it belongs to, should be the responsibility of the international community as a whole. This obligation implies the participation of the international community in the protection of cultural and natural heritage of exceptional universal value, by granting collective assistance which, although it cannot take the place of a specific state’s actions, serves as an effective supplement. (UNESCO, 1972)

Italy is the country with the greatest number of world heritage sites. Following the announcement of the new 2020/21 sites, this number rose to 58 sites, with China in second place with a total of 56 sites, and Germany in third place with 51 world heritage sites. (UNESCO, 2023)

**Figure 1.** Countries with the highest number of UNESCO World heritage sites



Source: UNESCO, 2023

In 2003, UNESCO adopted the Convention for the Safeguarding of the Intangible Cultural Heritage in Paris thus recognizing the importance of intangible cultural heritage as the main source of cultural diversity and a guarantee of sustainable development. "Intangible cultural heritage means practices, representations, expressions, knowledge, skills, as well as instruments, objects, artifacts and cultural spaces associated with them, which communities, groups and, in some cases, individuals recognize as part of their cultural heritage." (UNESCO, 2003: 5)

The Council of Europe Framework Convention on the Value of Cultural Heritage for Society (2005) furthered the links between cultural heritage and local economic development. The focus is on the importance of heritage, as a relevant determinant of sustainable economic growth and development, while respecting its specificities and integrity during use.

Sustainable management of cultural heritage at the local level is based on respect for the following principles (Mikić, 2016):

- The principle of intergenerational equality – to ensure access to cultural monuments for future generations;
- The principle of social sustainability – goods and services produced by cultural heritage should ensure the quality of life both for people involved in the preservation of cultural heritage (old, rare and artistic crafts), and for the broader local community;
- The principle of responsible management of cultural heritage - protection of heritage refers to the entire community, where it is necessary to enable engagement and encouragement of the private and civil sector based on a combined model and instruments provided by the state;
- The principle of sustainable use of heritage - the creation of dynamic plans/strategies for the management of cultural heritage should ensure sustainable patterns of use of space, renewable and non-renewable monuments, as well as wider economic justification of investment in heritage;
- The principle of social profitability of investment in cultural heritage - means that the implementation of cultural heritage protection projects leads to the realization of social interests, but also that they must be based on financially justified and rational behavior. The economic benefits of investing in cultural heritage should not be seen only as a simple sum of the direct benefits that can be realized by using heritage objects (revenues, ticket sales, leasing, *etc.*), but should also include the indirect benefits gained through the multiplication and acceleration effects that these investments have on local economic growth;

- The principle of respecting and preserving the diversity of cultural identities - means ensuring the preservation of the cultural diversity of ideas, beliefs, traditions, etc., through cultural heritage management programs.

The principle of a holistic approach to cultural heritage - means working to strengthen intersectoral links and cooperation between governments, non-governmental organizations, local communities and the private sector through various development policies.

The UNESCO World Heritage List includes 1,157 properties: 900 cultural assets, 218 natural assets, 39 mixed assets, while 55 assets are in danger. (<https://whc.unesco.org/en/list/stat>, 2023)

**Table 1.** Number of World Heritage Properties by region

Regions	Cultural	Natural	Mixed	Total	%
Europe and North America	469	66	11	546	47,19%
Asia and the Pacific	195	70	12	277	23,94%
Africa	54	39	5	98	8,47%
Latin America and the Caribbean	100	38	8	146	12,62%
Arab States	82	5	3	90	7,78%
Total	900	218	39	1157	100%

Source: UNESCO, World Heritage List Statistics. Available at: <https://whc.unesco.org/en/list/stat>

The list of UNESCO'S intangible cultural heritage includes a list of intangible cultural heritage in need of urgent protection, a representative list of intangible cultural heritage of humanity, and a register of good protection practices. There are a total of 676 elements in 140 countries. (<https://ich.unesco.org/en/lists>, 2023) The Intergovernmental Committee for the Protection of the Intangible Cultural Heritage, elected by member states, meets in the General Assembly in accordance with the principles of equitable geographical representation and rotation. Seats in the Committee, for a term of four years, are allocated to six electoral groups so that, of the 24 members, each group occupies at least three seats.

Numerous sites, where cultural heritage is at risk, are located in war zones such as Ukraine, Syria, Libya, Yemen, Venezuela, Afghanistan, while in some places such as Egypt and Uzbekistan, as well as in the center of Vienna, where UNESCO disputes the construction of a new large hotel, it is uncontrolled construction that



threatens historical heritage (Buchholz, 2023). The increased development of the city, *i.e.*, the destruction of the outstanding universal value of the city and the coast by new buildings and a new Everton Football Club Stadium, was the reason for Liverpool, in the UK, losing its World Heritage status in 2021. A status Liverpool had enjoyed since 2004. Liverpool is the third city to lose this prestigious status in nearly 50 years. The Arabian Oryx Sanctuary in the state of Oman (2007), and the Elbe River Valley near Dresden in Germany (2009), were previously removed from the World Heritage List. (Halliday, 2021)

## 2.1. Representative List of Tangible Cultural Heritage

The following buildings from Serbia are on the World Heritage List: since 1979, a medieval complex near Novi Pazar that consists of two different elements, the Stari Ras Fortress and the Sopoćani Monastery. The Studenica Monastery became part of world cultural heritage in 1986, and in 2007, the Roman imperial palace of Felix Romuliana, from the Gamzigrad site near Zaječar, was added to the world heritage list. This list from 2016 also includes the Stećci-Medieval Tombstones, which unites 28 sites in western Serbia, Bosnia and Herzegovina, western Montenegro and central and southern Croatia (UNESCO, 2016). Serbian medieval monasteries in Kosovo and Metohija: Visoki Dečani, the Patriarchate of Peć, Gračanica and the Church of the Virgin of Ljeviška in Prizren, under a unified name, were registered in 2004, but are on the list of endangered heritage. Namely, the World Heritage Committee decided in 2006 that among the 52 properties on the List of World Heritage in Danger, four buildings of this locality should be added which reflect the peak of Byzantine-Romanesque church culture, with its distinct style of wall painting which developed in the Balkans between the 13th and 17th centuries. (Sančanin et al., 2022)

**Figure 2.** Djurdjevi Stupovi Monastery and Sopoćani Monastery



Source: Authors, 2023

Sremski Karlovci is the only city in the Republic of Serbia that has established a legislative framework for research, rehabilitation, conservation, restoration, revitalization, presentation and use of cultural and historical heritage. The law also created prerequisites for the protection, arrangement and improvement of natural assets and the environment, communal equipping, *i.e.*, for the reconstruction and construction of accompanying infrastructure, with the aim of the sustainable development of the local community. (Law on Restoration of Cultural and Historical Heritage and Encouraging the Development of Sremski Karlovci, 2021)

Numerous problems persist within the Republic of Serbia, despite positive efforts and the ratification of international conventions on the protection of cultural heritage. The multi-decade long lack of funds intended for institutions responsible for the preservation of cultural heritage, the absence of cooperation and adequate coordination between state institutions and the non-governmental sector, the absence of responsibility, as well as the vagueness of legal regulations and its non-compliance with international recommendations, have consequently generated a set of problems that hinder or prevent the timely and professional revitalization of cultural heritage. (Roter Blagojević et al., 2017)

## **2.2. Representative List of Intangible Cultural Heritage**

“Family patron saint’s day” was entered on the UNESCO Representative List of Intangible Cultural Heritage in 2014, making it the first registered cultural asset from the Republic of Serbia. The decision to register “Kolo, traditional folk dance” was made in 2017, while as of 2018, “Singing to the accompaniment of the Gusle”, is the third registered element from Serbia. Chronologically, in 2020, “Zlakusa pottery”, the manual production of pottery in the village of Zlakusa, was registered. The last recorded intangible cultural heritage from the Republic of Serbia on the UNESCO Representative List was “Social practices and knowledge related to the preparation and use of the traditional plum spirit – šljivovica” in 2022 (UNESCO, 2022).

The list of elements of the intangible cultural heritage of the Republic of Serbia includes 57 entries (National Committee for the Intangible Cultural Heritage, 2023): “Easter customs – blessing of paska”, “Small kolo dance”, “Tambouritzza-players; tamburitza-playing practices”, “Knowledge and skills of making ojice lace”, “Maće slabs - manufacture and use”, and “Drugaričenje / Kumačenje”.

The list of elements of the intangible cultural heritage of the Republic of Serbia includes 57 entries (National Committee for the Intangible Cultural Heritage, 2023): *Saint Patron’s Day; Prayer – St. George’s Day ritual; Belmuž - Traditional shep-*

*herd dish made of unripened cheese; Ritual of making and lighting farmer candles; Making of Pirot hard cheese; Rug-making in Pirot; Filigree craft, Craft of stonemasonry, Pazar meat pie prepared in traditional way; Zlakusa pottery; Kosovo-style embroidery; Singing accompanied by gusle; Groktalica singing; Clamor singing; Era-style humor; Kolo dance, three-steps kolo, six-steps kolo; Rumenka kolo dance; Bagpipe playing; Pipe-playing practice; Kaval playing; Slovak naive art painting; Lazarica processions from Sirinička Župa; Wooden flask making in Pilica village; Vuk's Convocation; Ojkača singing; Urban songs from Vranje; Easter Ritual of Guarding Jesus Christ's Tomb; Pirot-style storytelling; St. George; Šljivovica - traditional plum spirit; Coppersmith's trade; Rug-making in Stapar; Skill and craft of making kajmak; Cipo-vka – the skill and craft of making traditional bread in Vojvodina; Cooking žmare; Bela vila – Easter customs at Velika Hoča; Burning of Petrovdan "lila" torches; Toasts; Opanak-making craft; Double-stranded knitting of woolen socks; Singing along a bee swarm; Bezdani damask; Weaving bošča aprons; Prince Marko's Wedding–carnival wedding at Štrpce; Vertep; Making of Sjenica-Pešter type of kilim carpets; Making of bread baking pan (crepulja) in Ražanj; Weather crosses; Aunty Bibia; Dragačevo Trumpet Festival; Trumpeting; Easter customs – blessing of paska; Small kolo dance; Tambouritza-players; tamburitza-playing practices; Knowledge and skills of making ojice lace; Maće slabs - manufacture and use; and Drugaričenje / Kumačenje.*

In the future, we should expect professional and scientific explanations of the intangible cultural heritage regime from the point of view of UNESCO, and intellectual property rights in traditional culture from the position of the World Intellectual Property Organization (WIPO), considering that these two organizations promote different ways of asserting rights to culture. Today, the protection of heritage, on a global level, is achieved simultaneously from the positions of two equally important platforms: UNESCO deals with listing and preservation, and WIPO with ownership and exchange. (Sančanin & Dramićanin, 2019)

### **3. Data, Methodology and Stylized Facts**

The primary research was created to see how, and to what extent, the citizens of the Republic of Serbia are familiar with cultural heritage, both tangible and intangible, whether cultural heritage is adequately managed in Serbia, as well as the views and opinions of respondents on the impact of dangers for preserving the cultural heritage of the Republic of Serbia. Accordingly, the following research questions were asked:

Q1. How and to what extent is public opinion familiar with the cultural heritage (tangible and intangible) of the Republic of Serbia?

Q2. How and to what extent is cultural heritage managed in the Republic of Serbia?

Q3. How and to what extent is tangible cultural heritage in danger?

The data was collected using the questionnaire method using Google Forms. Participation in the questionnaire was voluntary and for the purposes of this paper, and may not be used for other purposes. The research sample was an opportunistic, convenient sampling of residents, from each of the 5 regions of the Republic of Serbia. The pilot research included 35 respondents. After an analysis of the pilot research (which involved checking the content validity of all aspects measured in this research), the final version of the questionnaire was compiled and the research was conducted on a new group of 145 respondents ( $n=145$ ). The time of data collection was from March 2023 to June 2023.

The questionnaire consisted of two parts. The first part consisted of general questions about gender, region, current level of education and age. In the second part, the respondents rated their knowledge of cultural heritage (tangible and intangible), the reasons for a certain rating, as well as the influence of certain social networks on a scale (1- I'm not familiar at all / No input at all, 7- I am fully aware / Great contribution) for the contribution to the promotion of the cultural heritage of the Republic of Serbia. Descriptive measures, measures of dispersion and measures of symmetry were calculated in order to obtain answers to the research questions. Non-parametric techniques (Chi-square Test, Mann-Whitney U test, Kruskal-Wallis test) were used for hypothesis testing. Data was processed using the SPSS software package.

## **4. Empirical Results**

The research results are based on *The influence of the media on the promotion of cultural heritage* questionnaire. As previously mentioned, 145 respondents participated in the research of which 77 (53.1%) were Male and 68 (46.9%) were Female. The average age of the respondents was 34.04 years of age, the median was 29 years of age, however, from Table 1 we can see that the largest percentage of respondents were between 18 and 25 years of age, 50% (Mode was 20 years of age), as well as that the largest percentage of respondents had a current level of education High school, namely 49.0%. For more see Table 2.

**Table 2.** Summary of demographics

		Frequency	Percent
Gender	Male	77	53.1
	Female	68	46.9
	Total	145	100.0
Age Category	18-25	71	49.0
	26-33	8	5.5
	34-41	17	11.7
	42-49	22	15.2
	50-57	12	8.3
	58+	15	10.3
	Total	145	100.0
Region	Vojvodina	31	21,4
	Belgrade	34	23,4
	Southern and Eastern Serbia	65	44,8
	Šumadija and Western Serbia	15	10,3
	Total	145	100,0
Level of Education	High school	71	49,0
	Higher education	6	4,1
	College	41	28,3
	Magister, Master of Science	13	9,0
	Doctor of Science, PhD	14	9,7
	Total	145	100,0

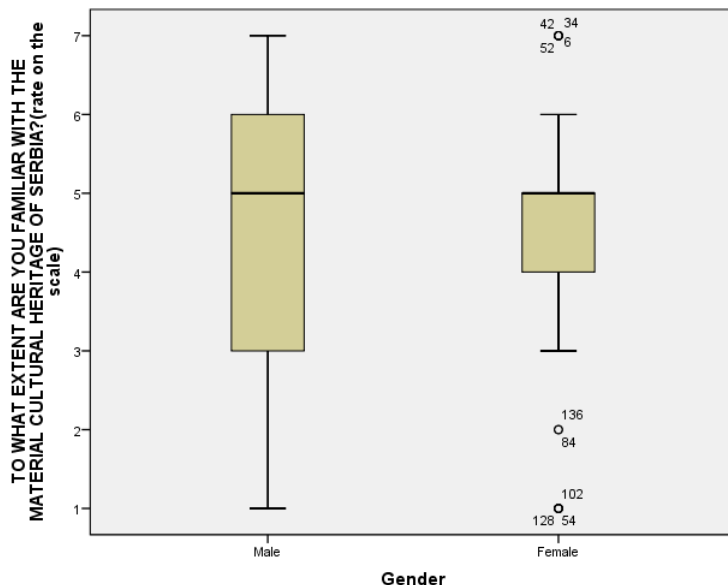
Source: Authors (2023), primary research results

## **4.1. Knowledge of cultural heritage**

Respondents rated their knowledge of tangible cultural heritage with an average score of 4.43, Median and Mode 5, 95% CI: 4.17 to 4.65. The variable is without outlier data, with moderate negative asymmetry (Skewness=-0.478) and moderate variability (coefficient of variation was 35.87%). If we look at the knowledge of tangible cultural heritage in relation to gender, Males gave an average score of 4.44, Median was 5, Skewness=-0.392 (variable showed mean negative asymmetry), while Females gave an average score of 4.41, Median was 5, Skewness=-0.665 (variable showed a strong negative skewness) and had no outlier data. For Female interval 1.5IQR: 3 to 6, and for Male 1 to 7. The highest average score related to knowledge of tangible cultural heritage was provided by respondents from the region of Vojvodina 4.87, Median was 5, Mode 5, coefficient of variation 33.84% (moderate variability), followed by those from the region of Belgrade 4.47, Median was 5, Mode 5, coefficient of variation 37.85 % (moderate variability), Šumadija and Western Serbia 4.33, Median was 5, Mode 5, coefficient of variation 28.50% (weak variability), while the lowest average score was given by the group of respondents from the region of South Serbia 4.22, Median was 4, Mode 5, coefficient of variation 37.11% (moderate variability). For knowledge of tangible cultural heritage, the highest average score was given by respondents from the 58+ age group, namely 5.06, whose median was also the highest at 5.50, the score of 4.82 was achieved by respondents from the 50-57 and 34-41 age groups, 4.68 by respondents from the 42-49 age group, 4.50 from the 26-33 age group, while the lowest average rating was provided by the 18-25 age group. Respondents with a Doctor of Science, PhD degree received the highest average score of 5.64 for knowledge of tangible cultural heritage. For this group of respondents, the Median was 6, and the interval was 1.5IQR: 4 to 7, the variable did not have any outlier data. The other groups of respondents gave average grades of 5.00 Magister, Master of Science, 4.44 College, 4.67 Higher education and 4.06 High school, the variable did not have outlier data, only the respondents with High school level of education. See Graph 3 for more.

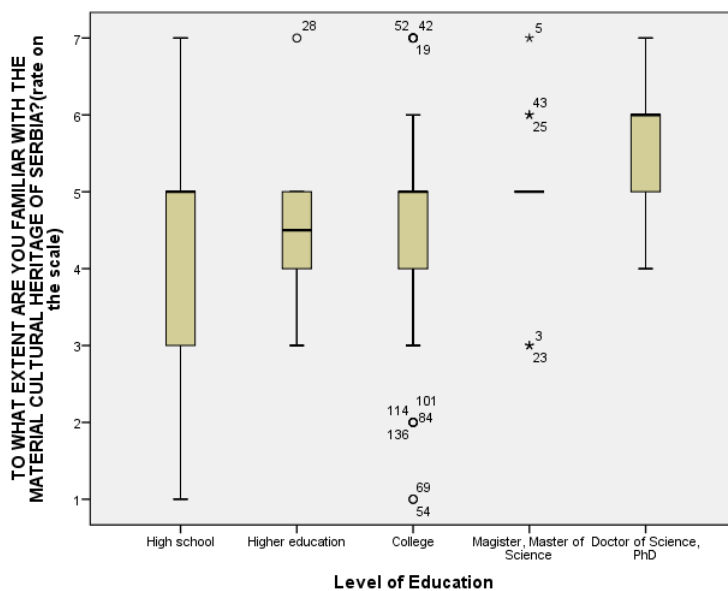
The Kruskal Wallis test revealed a statistically significant difference in the assessment of knowledge, of tangible cultural heritage, for five groups of respondents according to level of education (Gp1,  $n=71$ : High school, Gp2,  $n=6$ : Higher education, Gp3,  $n=41$ : College, Gp4,  $n=13$ : Magister, Master of Science, Gp5,  $n=14$ : Doctor of Science, PhD),  $\chi^2(4, n=145)=14,539, p=0,006$ . The highest Mean Rank had respondents with the degree of Doctor of Science, PhD.

**Graph 1.** Knowledge of tangible cultural heritage in relation to gender



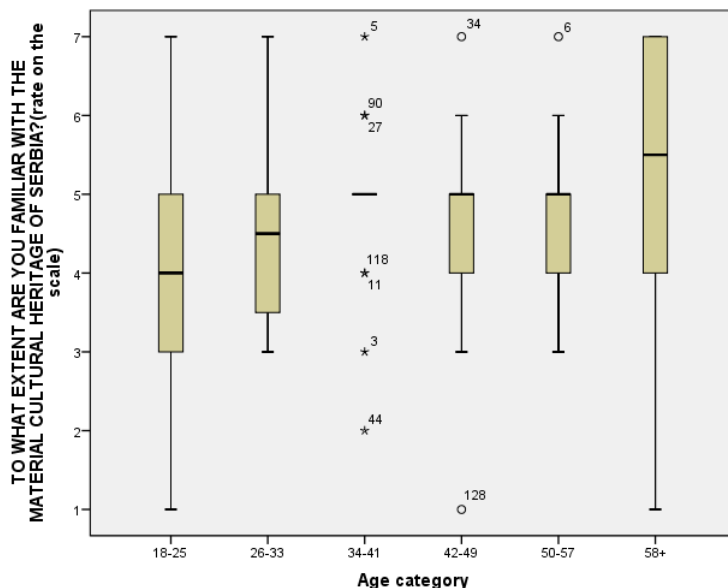
Source: Authors (2023), primary research results

**Graph 2.** Knowledge of tangible cultural heritage in relation to level of education



Source: Authors (2023), primary research results

**Graph 3.** Knowledge of tangible cultural heritage in relation to age



Source: Authors (2023), primary research results

Respondents who rated their own knowledge of tangible cultural heritage as 4 or less (41.38%) cited the main reasons being: I wasn't interested 35.00%; Insufficient media representation 31.67%; We didn't learn about cultural heritage in school 26.67%; and Not enough e-content 6.67%. The highest percentage of Females 42.9% cited Insufficient media representation as the main reason, while the highest percentage of Males 40.6% cited I wasn't interested as being the main reason. Both groups of respondents see Not enough e-content as the least applicable of the options.



**Table 3.** Gender \* The reasons are: If you rated from 1 to 4 Crosstabulation

		The reasons are: If you rated from 1 to 4				Total	
		I wasn't interested	We didn't learn about cultural heritage in school	Not enough e-content	Insufficient media representation		
Gender	Male	Count	13	10	2	7	32
		% within Gender	40,6%	31,3%	6,3%	21,9%	100,0%
		Adjusted Residual	1,0	,9	-,1	-1,7	
	Female	Count	8	6	2	12	28
		% within Gender	28,6%	21,4%	7,1%	42,9%	100,0%
		Adjusted Residual	-1,0	-,9	,1	1,7	
Total	Count	21	16	4	19	60	
	% within Gender	35,0%	26,7%	6,7%	31,7%	100,0%	

Source: Authors (2023), primary research results

The Chi-square test of independence showed a significant correlation between poor knowledge of tangible cultural heritage (reasons of respondents who gave a score of 4 or less) and age categories,  $\chi^2(15, n=60)=34,170, p=0.003$ . The value of Cramer's V was 0.436, so that we say that the impact is large ( $R-1/K-1$  was 3 (four categories)), Gravetter, F.J., Wallnau, L.B. (2004, 2012). The value in the Adjusted Residual cell (in the SPSS report) for respondents of the 58+ age group, and Not enough e-content was greater than 2, equal to 3.1, which indicates that the number of cases was significantly higher than expected. Respondents of this age group stated Not enough e-content and Insufficient media representation as the main reasons.

Respondents who rated their own knowledge of tangible cultural heritage as 5 or more (58.62%) cited as the main reasons: I am interested in cultural heritage 69.8%, Something else 20.9%, and I am engaged in the promotion of cultural heritage 9.3 From Table 3, we can see that I am engaged in the promotion of cultural heritage was chosen by a slightly higher percentage of Males, 13.3% compared to Females 4.9%.

**Table 4.** Gender \* The reasons are: If you rated from 5 to 7 Crosstabulation

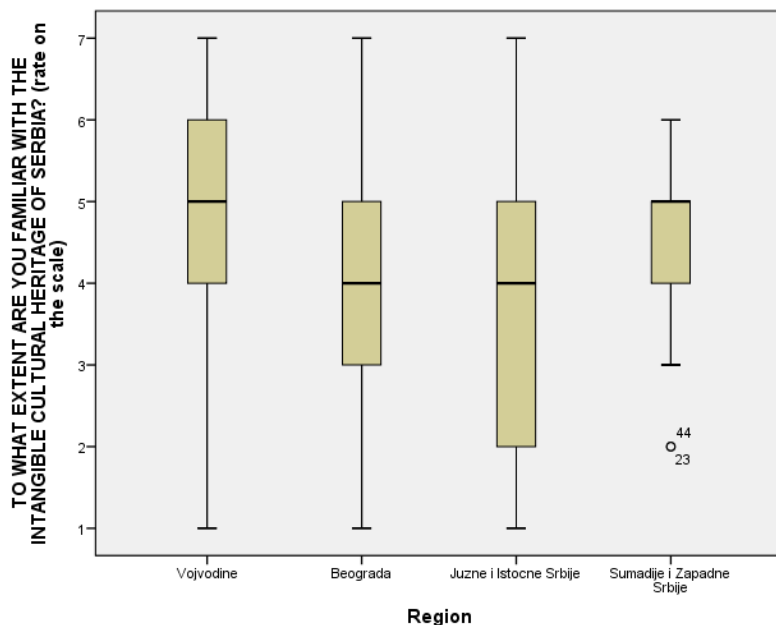
		The reasons are: If you rated from 5 to 7			Total	
		I am interested in cultural heritage	I am engaged in the promotion of cultural heritage	Something else		
Gender	Count	32	6	7	45	
	Male	% within Gender	71,1%	13,3%	15,6%	100,0%
		Adjusted Residual	,3	1,3	-1,3	
	Female	Count	28	2	11	41
		% within Gender	68,3%	4,9%	26,8%	100,0%
		Adjusted Residual	-,3	-1,3	1,3	
Total	Count	60	8	18	86	
	% within Gender	69,8%	9,3%	20,9%	100,0%	

Source: Authors (2023), primary research results

Respondents rated their knowledge of intangible cultural heritage with an average score of 4.21, Median was 4 and Mode was 5, 95% CI: 3.92 to 4.49. The variable had no outlier data, showed moderate negative asymmetry (Skewness=-0.341) and moderate variability (coefficient of variation was 41.40%). If we look at the knowledge of intangible cultural heritage in relation to gender, Males gave an average score of 4.21, Median is 4, Skewness=-0.223 (the variable showed a small negative asymmetry), while Females gave the same average score as Males 4.21, but Median was 5, Skewness= -0.515 (the variable showed a strong negative asymmetry). The highest average score related to knowledge of intangible cultural heritage was provided by respondents from the region of Vojvodina 4.77, Median was 5, Mode 5, coefficient of variation 34.97% (moderate variability), followed by those from the region of Šumadija and Western Serbia 4.47, Median was 5, Mode 5, coefficient of variation 27.87% (relatively weak variability, the data in the series was homogeneous for this group of respondents), from the region Belgrade 4.09, Median was 4, Mode 4, coefficient of variation 41.86% (moderate variability), while the lowest average score was given by the group of respondents from the region of South Serbia 3.94, Median was 4, Mode 4, coefficient of variation 46.40% (moderate variability). For knowledge of intangible cultural heritage, the highest average score was given by respondents from the 34-41 age group, and was 4.71, the median was 5.0, respondents from the 58+ age group gave a

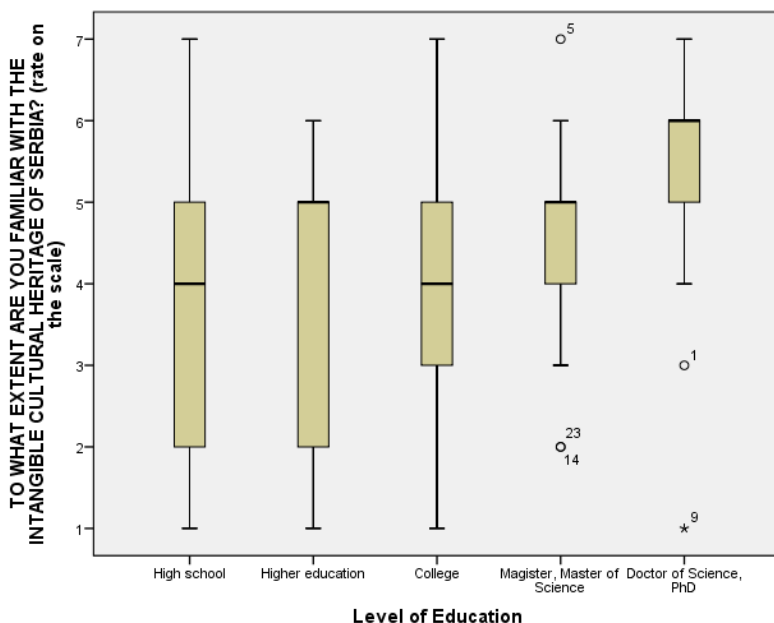
score of 4.63, respondents from the 50-57 age group gave a score of 4.27, respondents from the 26-33 age group gave a score of 4.25, respondents from the 42-49 age group gave a score of 4.09, while the lowest average score of 4.01 was given by the 18-25 age group. Respondents with a Doctor of Science, PhD degree gave the highest average score of 5.29 for knowledge of intangible cultural heritage. For this group of respondents, the Median was 5, and the interval was 1.5IQR: 4 to 7, with no outlier data for the variable. Other groups of respondents gave average grades: 4.54 Magister, Master of Science, 4.20 College, 4.00 Higher education and 3.96 High school.

**Graph 4.** Knowledge of intangible cultural heritage in relation to the region



Source: Authors (2023), primary research results

**Graph 5.** Knowledge of tangible cultural heritage in relation to level of education



Source: Authors (2023), primary research results

Respondents who rated their own knowledge of intangible cultural heritage as 4 or less (51.03% of them, about 10% more compared to knowledge of tangible cultural heritage), state the main reasons as being: I wasn't interested 39.2%; Insufficient media representation 29.7%; We didn't learn about cultural heritage in school 20.3%; and Not enough e-content 10.8%. The largest percentage of Females, 35.5%, cited Insufficient media representation as the main reason, while the largest percentage of Males, 44.2%, cited I wasn't interested as the main reason. Both groups of respondents see Not enough e-content as the least applicable of the options. The largest percentage of respondents, 60% from the region of Šumadija and Western Serbia, cited Insufficient media representation as the most applicable reason, while 67.7% of respondents with a Doctor of Science, PhD education level cited Not enough e-content as the most applicable reason.

The Chi-square test of independence showed a significant correlation between poor knowledge of intangible cultural heritage (reasons of respondents who gave a score of 4 or less) and the level of education,  $\chi^2(12, n=74)=20,565$ ,  $p=0.047$ . The value of Cramer's V was 0.304, so we say that the impact is large ( $R-1/K-1$  is 3 (four categories)), Gravetter, F.J., Wallnau, L.B. (2004, 2012). The values in the Adjusted Residual cell (in the SPSS report) for respondents with the Doctor

of Science, PhD and Not enough e-content education levels are greater than 2, equal to 3.2, which indicated that the number of cases was significantly higher than expected.

**Table 5.** Gender \* The reasons are: If you rated from 1 to 4 Crosstabulation

		The reasons are: If you rated from 1 to 4				Total
		I wasn't interested	We didn't learn about cultural heritage in school	Not enough e-content	Insufficient media representation	
Gender	Count	19	8	5	11	43
	% within Gender	44,2%	18,6%	11,6%	25,6%	100,0%
	Adjusted Residual	1,0	-,4	,3	-,9	
	Count	10	7	3	11	31
	% within Gender	32,3%	22,6%	9,7%	35,5%	100,0%
	Adjusted Residual	-1,0	,4	-,3	,9	
Total	Count	29	15	8	22	74
	% within Gender	39,2%	20,3%	10,8%	29,7%	100,0%

Source: Authors (2023), primary research results

Respondents who rated their own knowledge of intangible cultural heritage as 5 or more (58.62%) cited as the main reasons, I am interested in customs and traditions 75.7%, Something else 15.7%, I am engaged in the promotion of cultural heritage 5.7%, and I am engaged in the protection of cultural heritage 2.9%.

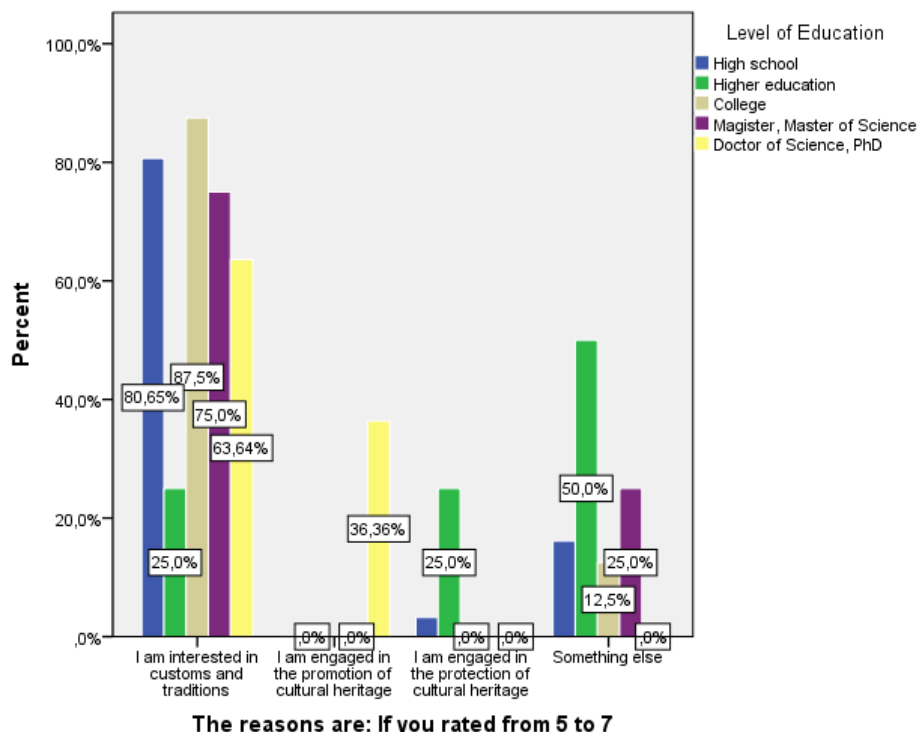
A somewhat higher percentage of 9.1% for Male respondents chose I am engaged in the promotion of cultural heritage compared to 2.7% of Females.

The Chi-square test of independence showed a significant relationship between reasons for knowing intangible cultural heritage (reasons of respondents who gave a score of 5 or more) and the region they live in,  $\chi^2(9, n=70)=16,887$ ,  $p=0.044$ . The value of Cramer's V was 0.284, so we say that the impact was large ( $R-1/K-1$  is 3 (four categories)), Gravetter, F.J., Wallnau, L.B. (2004, 2012).

The Chi-square test of independence showed a significant relationship between the reasons for knowing intangible cultural heritage (reasons of respondents who gave a score of 5 or more) and the level of education,  $\chi^2(12, n=70)=36,556$ ,  $p<0.001$ . The value of Cramer's V was 0.417, so we say that the in-

fluence was large ( $R-1/K-1$  is 3 (four categories))), Gravetter, F.J., Wallnau, L.B. (2004, 2012). The values in the Adjusted Residual cell (in the SPSS report) for respondents with the degree of Doctor of Science, PhD and I am engaged in the promotion of cultural heritage was greater than 2, equal to 4.8, which indicated that the number of cases was significantly higher than expected.

**Graph 6.** Reasons for knowledge of intangible cultural heritage in relation to level of education

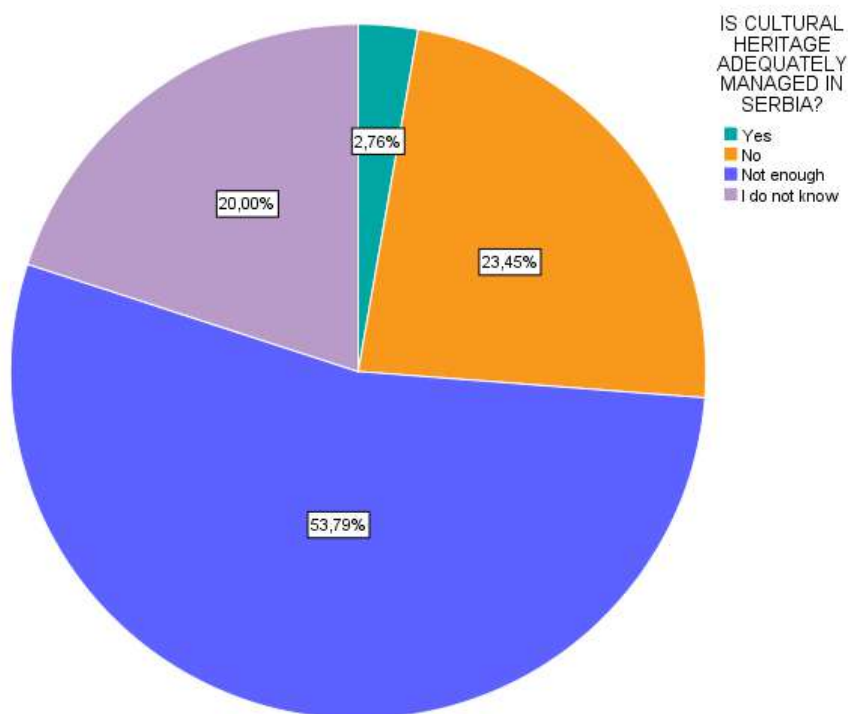


Source: Authors (2023), primary research results

When we talk about the number of intangible heritage of the Republic of Serbia on the UNESCO list, the most common answer of respondents was that it was 5 intangible assets, which is correct, however, the average answer of respondents was that there are 15, while 12.4% of respondents gave the answer I don't know. For tangible cultural heritage, respondents gave 7 as the most common answer (there are 5), while the average answer was 15, and 18.6% of respondents gave the answer I don't know.

In the opinion of respondents, the adequacy of the management of tangible cultural heritage was Not enough for 53.8%, the answer No received 23.4%, I do not know 20.0%, and Yes 2.8%. This practically means that management was assessed as inadequate by 77.2% of the respondents. What is interesting is that no Female respondents, as well as respondents from the regions of Belgrade and Šumadija and Western Serbia, gave the answer Yes. It is also important to point out that about 93%, or 86% of respondents with a Magister, Master of Science, or Doctor of Science, PhD degree, believe that tangible cultural heritage is not managed adequately. About 88% of respondents aged 58+ are of the same opinion.

**Graph 7.** Management of cultural heritage



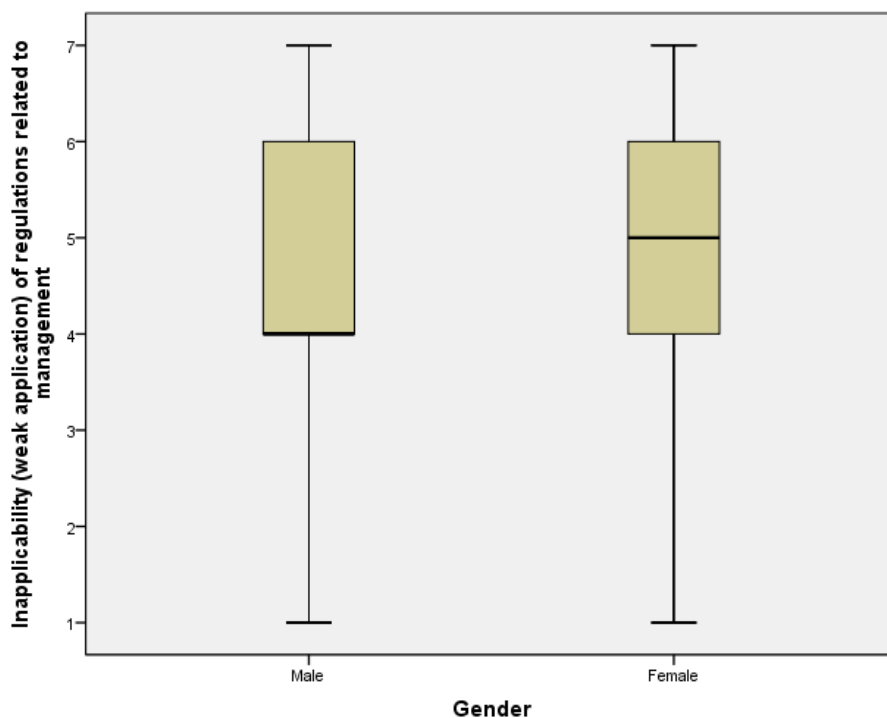
Source: Authors (2023), primary research results

According to the respondents, tangible cultural heritage is most at risk due to: Unsatisfactory maintenance (average score 5.14, Median was 5, Mode 7, first quartile ( $Q_1$ ) 4, coefficient of variation 30.23%); Lack of financial resources (average score 5.01, Median was 5, Mode 6, first quartile ( $Q_1$ ) 4, coefficient of variation 31.16%); Insufficient legal protection (average score 5.01, Median was 5, Mode 5,

first quartile ( $Q_1$ ) 4, coefficient of variation 31.36%); Inapplicability (weak application) of regulations related to management (average score 4.66, Median was 5, Mode 4, first quartile ( $Q_1$ ) 4, coefficient of variation 34.14%); and Uncontrolled tourist exploitation (average score 4.20, Median was 4, Mode 4, first quartile ( $Q_1$ ) 3, coefficient of variation 41.00%). None of the variables had normal distribution.

The Mann-Whitney U test revealed a statistically significant difference in the assessment of cultural heritage danger from Inapplicability (weak application) of regulations related to management, for Male ( $Me=4.0$ ,  $n=77$ ) and Female ( $Me=5.0$ ,  $n=68$ ),  $U=2073.00$ ,  $z=-2.204$ ,  $p=0.028$ , effect size  $r = \frac{z}{\sqrt{N}} = \frac{2.204}{\sqrt{145}} = 0.18$ , i.e., the impact can be said to be small (Cohen, 1988). The variable had a higher Mean Rank for female respondents.

**Graph 8.** Management of Cultural Heritage



Source: Authors (2023), primary research results

The variables Unsatisfactory maintenance, Inapplicability (weak application) of regulations related to management and Lack of financial resources showed a strong negative asymmetry ( $Skewness > 0.5$ ), the variable Insufficient of legal pro-



tection showed a medium negative asymmetry (Skewness=-0.387), while for the Uncontrolled tourist exploitation variable we can say that it had no asymmetry (Skewness=-0.067).

## Conclusion

The research results have shown an interest in the preservation of cultural heritage, which is most at risk due to unsatisfactory maintenance, and more so for Female than Male. Respondents showed greater knowledge of tangible than intangible cultural heritage. Greater knowledge of tangible cultural heritage was shown by Female compared to Male (interval 1.5IQR: 3 to 6), then respondents from the region of Vojvodina belonging to the 58+ age group, as well as respondents with the degree of Doctor of Science, PhD. As the main reason for poor knowledge of tangible cultural heritage (those who rated knowledge with a score of 4 or less), the respondents stated I wasn't interested, while the main reason for good knowledge (those who rated knowledge with a score of 5 or more) was stated as being I am interested in cultural heritage. As for intangible cultural heritage, respondents are somewhat less familiar with it than tangible cultural heritage. The same as when it comes to tangible cultural heritage, respondents from the regions of Vojvodina and Šumadija and Western Serbia showed better knowledge (for this group of respondents, the interval was 1.5IQR: 3 to 6), for the 34-41 age group, as well as respondents with the degree of Doctor of Science, PhD. The main reason for poor knowledge of intangible cultural heritage (those who rated knowledge as 4 or less) stated I wasn't interested, while Female stated the main reason as being Insufficient media representation. The respondents stated as the main reason for good knowledge (those who rated knowledge as 5 or more) being I am interested in customs and traditions. Management of tangible cultural heritage was Not enough and No for 77% of respondents, where no Female respondents, as well as respondents from the regions of Belgrade and Šumadija and Western Serbia, gave the Yes answer for Good management of tangible cultural heritage. Furthermore, about 93%, or 86% of respondents with a degree of education Magister, Master of Science, or Doctor of Science, PhD think that tangible cultural heritage is not managed adequately. This attitude is shared by 88% of respondents aged 58+.

### Conflict of interests

The authors declare no conflict of interest.

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## **CHAPTER 2**





UDC: 726:27-523.42(497.115)  
doi: [https://doi.org/10.18485/akademac\\_nsk.2023.4.ch2](https://doi.org/10.18485/akademac_nsk.2023.4.ch2)

## THE AHP APPROACH TO EVALUATION OF CULTURAL HERITAGE IN SREDAČKA ŽUPA: THE CASE OF MUŠNIKOVO VILLAGE

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**Summary:** The aim of this paper is to emphasize the importance of cultural heritage in the region of Mušnikovo village (Prizren) using the Analytic Hierarchy Process, considering sacred criteria, location parameters and the process of digitalization of two 16th century orthodox churches. As the most important criteria, exceptional quality from the artistic aspect of frescoes, the medium distance from the high-ranking road, and completely performed digitalization stand out. In order to preserve the Orthodox heritage in these difficult times, significant work should be done on the restoration of churches, removal of the effects of moisture and the ravages of time, as well as media coverage of buildings, a greater degree of digitization and digital promotion.

**Key words:** *Cultural heritage, Prizren, church, Analytic hierarchy process*

JEL classification: [http://www.aeaweb.org/jel/jel\\_class\\_system.php](http://www.aeaweb.org/jel/jel_class_system.php)

### 1. Introduction

All the heritage of past generations, material, and immaterial things of special cultural, artistic, scientific or historical importance represent the cultural heritage, the wealth of a nation, its inspiration and the center of identity for future

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generations. Physical objects, buildings and monuments, archaeological sites and works of art bear witness to the history, traditions and beliefs of a certain time period, representing tangible cultural heritage, while oral traditions, traditional stories and poems, customs, the language, music, folk dances and religious ceremonies constitute intangible heritage. Churches, as a combination of religion, art, architecture and history, are a true jewel that shows the richness of every nation. Artworks in churches: frescoes, icons, stained glass and mosaics depicting saints, angels and other religious motifs are an important part of cultural heritage. Apart from prayers and religious services, churches can often be places of preservation of traditions, customs and culture, so it is extremely important to constantly invest efforts in their preservation, protection and restoration. Digitization of religious buildings would certainly help in promoting cultural tourism, which with increasing development in recent years plays an important role in maintaining churches, because visitors enjoy their beauty and history (Sančanin, B. 2019). One of the ways to bring cultural heritage closer to the larger masses of the people is to define criteria that more closely determine the elements of heritage and their possible ranking, which can be achieved by using the Analytic hierarchy process.

## 2. Historical background

In the south of Metohija, in the basin, lies one of the most beautiful cities, *a crossroads*, the capital of Emperor Dušan. Divided by Bistrica into two parts and located between the mountains of Šara, Ošljak, Paštrik and Koritnik, and the Cvilen hill, with the altitude no higher than 500 m, Prizren, first mentioned in the Charter of Emperor Vasilij in 1019, amazes with its wealth, a multitude of cultural and historical monuments, a wonderful river bank and an enchanting view from the Kaljaja fortress. The most important Orthodox monuments are the Church of the Holy Virgin Ljeviška, an endowment of King Milutin and the Monastery of the Holy Archangels, an endowment of Emperor Dušan, both from the 14<sup>th</sup> century. The church of St. George, the Church of Holly Saviour, the Church of St. Nicholas, and many churches and monasteries around the town stand out for their beauty and monumentality (Timotijević, 2015).

## **2.1 Sredačka Župa**

Not far from Prizren, on the eastern side, in the upper reaches of the Bistrica river, named after the central village that belongs to it, is Sredačka (Sretečka) župa. The first mentions of this parish can be found in the chrysobulls of kings Dragutin and Milutin from the 13<sup>th</sup> century and Emperor Dušan from the 14<sup>th</sup> century. In the Middle Ages, all the villages of this parish, depending on the ruler, belonged to the Hilandar Monastery complex or the Holy Archangels Monastery. This is evidenced by the names of one of the villages and places: Manastirica (contains the word 'monastery'), Kraljev dvor (literal translation 'King's Court'), and Kaluđerica (literal translation 'nun'). Elliptical in shape, about 17 km long, about 2 km wide and about 1000 m above sea level, the parish consists of 13 villages distributed as follows: Rečane, Sredska, Mušnikovo and Gornje selo are in the Bistrica valley, Lokvica, Stružje, Manastirica, Nebregošte, Gornje Ljubinje, Donje Ljubinje and Drajkiki are on the left side, while Planjane and Živiniane are on the right side. The wealth of this region is the multitude of pastures and forests that make up about 80% of the territory and the abundance of water in all seasons, as the snowfields of the Šar Mountains feed numerous springs, streams and rivers with water. Jovan Cvijić was involved in the study of this region, as far as the situation allowed him, and based on his tables, it can be concluded that the parish is a geographical, ethnographic, and almost linguistic unit (Tanasković, 1992).

## **2.2 Orthodox churches in Mušnikovo village**

On the elevation called Ravnjište, from which Ošljak can be seen and even the still snowy Šar Mountains in summer, the Church of the Holy Apostles Peter and Paul was built on the old foundations. According to the old narrative, the original church was built in the 14<sup>th</sup> century on the same spot, but was demolished by the Turks. The single-nave rectangular building with a semicircular inner apse was built in 1564. This is evidenced by the inscription in the Table of Oblation: "By the will of the son, with the help of the holy spirit, this divine temple was built with the effort and with the help of the Holy Apostles Peter and Paul in the year of 7072" (Jastrebov, 1882).



**Picture 1.** The Church of the Holy Apostles Peter and Paul, Mušnikovo



Source: Authors (2023)

Through three small windows, sun rays illuminate the God's table made of stone and two side niches, while there is an arched door with a lunette opposite the altar on the rectangular porch added in 1920. In the restoration of 1866, the western wall was demolished, the nave was expanded by the thickness of the wall, and extended to the west, and the façade got an overhanging, stepped gable instead of a triangular gable (Lukić, 1968-1971). According to art historian Predrag Pajkić (1956), "The Church of St. Peter and Paul in Mušnikovo differs considerably in its artistic qualities from the series of village churches that were built after the restoration of the Patriarchate of Peć. It is assumed that perhaps the Patriarch Makarije Sokolović himself or someone from his circle was the founder of this church, because the fact is that, after only three years of work on the narthex of the Patriarchate of Peć, and seven since its renovation, solid artistic creations appeared in Mušnikovo." The church was most likely painted by painters of the Italo-Cretan school at the end of the 16<sup>th</sup> century, and only a small part of the original fresco painting has been preserved.

**Picture 2.** The fresco *Apostles Peter and Paul*, The Church of the Holy Apostles Peter and Paul, Mušnikovo



Source: Authors (2023)

The apostles Peter and Paul were painted on the south wall, embracing, facing each other, with their arms crossed over their shoulders. Paul was represented as a thin, old man with an elongated face dressed in a red chiton and a blue cloak, while Peter was depicted as an old man with gray hair, dressed in a blue dress and a shouldered cloak (Picture 2). This fresco shows the talent and skill of medieval painters.

**Picture 3.** The fresco *Saint Theodor*,  
The Church of the Holy Apostles Peter and Paul, Mušnikovo



Source: Authors (2023)

*Saint Theodore* (Picture 3) was also painted on the same wall. The frescoes of *Virgin Mary More Spacious than the Heavens* (Picture 4), *The Adoration* and *The Annunciation* and *The Four Archbishops from the Adoration of Agnes* have also been preserved.

**Picture 4.** The fresco *Virgin Mary More Spacious than the Heavens*,  
The Church of the Holy Apostles Peter and Paul, Mušnikovo



Source: Authors (2023)

The church was declared a cultural asset of national importance by the decision of the Institute for the Protection and Scientific Study of Cultural Monuments AKMO in Priština, number 508 of 20<sup>th</sup> December 1956. In 2022, drainage and waterproofing were carried out, new stone slabs were installed on the roof and the sidewalk was paved. To the west of the church, there is a bell tower, which was probably built by the locals at the end of the 19<sup>th</sup> century. The bell weighs 560 kg and, on its side around the coat of arms of the Kingdom of Serbia, there is the inscription: "Balkan Foundry-Belgrade, to the Church-Temple of St. Petka in Mušnikovo, Prizren, pledges this bell with voluntary contributions. Thank you, contributors. 10<sup>th</sup> August 1880" (Slavković S. & Slavković, D. 2015). Since the belfry is not under the protection of the state, it is more susceptible to the ravages of time, so, at the time of writing this paper, it is being restored thanks to the voluntary contributions of the locals. Since the last large exodus of the Orthodox population of the village in the summer of 1999, Slavka Ugrinović took care of the church until her death. Now Snežana and Slavoljub Slavković take care of the church.

The second church in the village was built for the protector of children, the poor, travelers, crops and fields. It is assumed that this single-nave building with a three-sided apse on the outside and a later added narthex dedicated to St. Nicholas (Picture 5) was built and painted in the second half of the 16<sup>th</sup> century, a decade or two after the construction of the church of St. Peter and Paul (Đokić, N. & Nadoveza. 2019).

**Picture 5.** The Saint Nicholas church, Mušnikovo



Source: Authors (2023)

It is built of pressed stone and covered with a gable roof made of stone slabs. From the contributions of the locals themselves, the church was built by craftsmen from the village, whose names can be seen in the name list in the church's Table of Oblation. The frescoes were the work of the monks of the Prizren icon painting workshop and have been well preserved, although they have suffered to a significant extent from moisture (Picture 6). Following the established patterns in the area of Metohija, there are frescoes of Saint Sava and Saint Simeon, Saint Stephen, Saint Roman, Saint Nicholas, Saint Constantine and Empress Helena.

**Picture 6.** Some frescoes from the St. Nicholas church, Mušnjikovo



Source: Author (2023)

In the narthex of the church, there were, as exhibits, a metal rattle and a hammer, which, ten years ago, and almost half a century after the construction of the church, thanks to Veselin Todorović and many donors, were replaced by a belfry. Bishop Atanasije Jevtić donated the bell (Slavković S. & Slavković, D. 2015). Stana Todorović currently takes care of the church. A priest from Prizren, Jovan Radić, performs the service on major holidays in both churches in the village.

You can find out more about medieval monasteries in Metohija from (Šuput M. 1991, Jastrebov, I. 1904, 1995, Pajkić, P. 1958, Novakov, 2019).

### **3. The AHP related cultural heritage criteria and sub-criteria**

In this section we firstly give a short overview of the application of the AHP and some of its generalizations. Afterwards we will identify the main criteria and related sub-criteria affecting two churches described in the previous section.

#### **3.1. Literature overview**

The AHP, as a multi-criteria decision-making approach, is greatly important in assessing and prioritizing various alternatives based on multiple criteria. From the architectural point of view, AHP models find application in supporting diverse design decisions, including selecting the optimal site, choosing suitable materials, optimizing spatial layouts, and evaluating a building's environmental performance (Peng, L. 2023). Similar methods are also used in developing weighting system for refurbishment building assessment scheme (Kamaruzzaman et al. 2018), architectural design quality evaluation (Canan, F. & Varolgüneş, 2018), cultural heritage fire protection (Naziris et al. 2022). Also, AHP integrated model is used for the evaluation and choice of integrated interventions on historic buildings (Fiore, P et al. 2020), in the energetic rehabilitation of historical buildings (Gigliarelli, E. et al. 2011), in protection of cultural heritage buildings and artistic assets from seismic hazard (D'Alpaos, C., & Valluzzi, M. R, 2020) and in sustainable management for the architectural heritage in smart cities (Milošević, M. et al. 2021). AHP and its generalizations are also applied in e-commerce-paper (Simjanović et al. 2022) and in smart city papers (Simjanović et al. 2022, Simjanović et al. 2023), Based on the ideas presented in (Sančanin et al. 2019) and (Sančanin et al 2023), Analytic hierarchy process could be applied in city tourism area.

#### **3.2. Main criteria for cultural heritage**

In this section we have identified three major criteria with corresponding sub-criteria for the cultural heritage in the Mušnikovo village. Four experts from the fields church affairs, architecture, art history and management and IT sector have acknowledged all sub-criteria and in consensus with the authors gave their ranking. The summary of each criteria, and sub-criteria are given below.

X1 – Sacred criteria

X11 – The artistic quality of the frescoes

X111 – Exceptional quality

X112 – Excellent quality

X113 – Very good quality

X114 – Mediocre quality

X12 – The degree of coverage of the walls with frescoes

X121 – 90%-100%

X122 – 70%-89%

X123 – 50%-69%

X124 – 30%-49%

X125 – less than 30%

X13 – The degree of preservation of the frescoes

X131 – 90%-100%

X132 – 70%-89%

X133 – 50%-69%

X134 – 30%-49%

X135 – less than 30%

X2 – Location parameters

X21 – The distance from a high-ranking road

X211 – less than 200 m

X212 – 200m-350m

X213 – more than 350 m

X22 – Belonging free area

X221 – less than 20% P

X222 – 20%-50% P

X223 – more than 50% P,

Where P represents projected free surface

X23 – Facility access number

X231 – one access

X232 – two accesses

X233 – more than two accesses

X3 – Digitalization

X31 – completely performed

X32 – performed for the most part

X33 – performed no more than half

X34 – performed little or nothing

## 4. Methodology

The creation of Thomas L. Saaty from the 1980s, the Analytic hierarchy process (AHP), (Saaty, 1980) has been proven as an effective tool at the hands of researchers, describing comparison estimates by natural numbers. This method, being one of the known multi-criteria decision-making methods, has been widely applied in all branches. The AHP method is based on the following axioms presented in Figure 1:

**Figure 1.** Axioms of the Analytic hierarchy process

<b>Reciprocity axiom:</b>	If the element A is $n$ times more significant than the element B, then the element B is $1/n$ times more significant than the element A.
<b>Homogeneity axiom:</b>	The elements should be comparable, otherwise comparison makes no sense.
<b>Dependency axiom:</b>	Allows the comparison among the group of elements of one level in relation to the element of a higher level, i.e., comparisons at lower levels depend on the elements of a higher level.
<b>Axiom of expectations:</b>	Any change in the structure of the hierarchy demands recalculating priorities in the new hierarchy.

Source: Authors, adopted from (Milošević et al., 2020)

The steps of the AHP method are listed below:

- Step 1: Defining the main goal.
- Step 2: Defining the criteria and sub-criteria.
- Step 3: Creating a hierarchical structure.
- Step 4: Conducting pairwise comparisons.
- Step 5: Choosing the best sub-criteria/alternative.

This method is characterized by definition of best assessment for collide criteria, sub-criteria, and alternatives, combining and coordinating logic and intuition and enabling the decomposition of complex problem into multiple hierarchy. The main goal, placed at the top of the hierarchy, is followed by criteria and sub-criteria in the top-down direction making comparisons between two elements at the same level of the hierarchy, with respect to their influence at a higher level. Conducting these comparisons of the elements in pairs with a total of  $n(n - 1)/2$  comparisons, a square matrix  $A = (a_{ij})_{n \times n}$  is created, illustrating how changes in one criterion can influence others. Increasing the number of criteria causes the enlargement of the problem complexity. Since comparing more than seven



objects at the same time is not always practical (Pamučar et. al, 2011), Saaty defined (Saaty & Vargas, 2001, Saaty, 2008) the appropriate scale of 17 discrete values symmetric to 1 with a lowest value 1/9 and a highest value 9. Except for this scale  $\{9, 8, 7, 6, 5, 4, 3, 2, 1, \frac{1}{2}, \frac{1}{3}, \frac{1}{4}, \frac{1}{5}, \frac{1}{6}, \frac{1}{7}, \frac{1}{8}, \frac{1}{9}\}$ , there is also properly distributed scale  $\{9, \frac{9}{2}, \frac{9}{3}, \frac{9}{4}, \frac{9}{5}, \frac{9}{6}, \frac{9}{7}, \frac{9}{8}, 1, \frac{8}{9}, \frac{7}{9}, \frac{6}{9}, \frac{5}{9}, \frac{4}{9}, \frac{3}{9}, \frac{2}{9}, \frac{1}{9}\}$  proposed by Ma and Zeng.

The priority between criteria can be defined and explained using natural numbers as follows:

- 1 = Equal importance (Two activities contribute equally to the objective)
- 3 = Moderate importance (Experience and judgment slightly favor one activity over another)
- 5 = Strong importance (Experience and judgment strongly favor one activity over another)
- 7 = Very strong or demonstrated importance (An activity is favored very strongly over another, its dominance demonstrated in practice)
- 9 = Extreme importance (The evidence favoring one activity over another is of the highest possible order of affirmation)
- 2,4,6,8 = Represent intermediate values (Requires compromise or further division)

Consistency of the estimates obtained by decision-makers subjective assessments should be under constant review to maintain mandatory precision. For matrix  $A$  the consistency index  $CI$  and consistency ratio  $CR$  are calculated using formulas  $CI = \frac{\lambda_{max} - n}{n - 1}$ ,  $CR = \frac{CI}{RI}$ , where  $\lambda_{max}$  represents the maximal eigenvalue of matrices  $A$ , and  $RI$  is a known random index. In our case, since we will have matrices no more than dimension 5,  $RI$  values could be represent as  $RI = \{(three, 0.58), (four, 0.9), (five, 1.12)\}$ . If the comparison matrices hold  $CR < 0.1$ , the relative importance of criteria are acceptable. Otherwise, one must find the reasons why the inconsistency of the assessment is unacceptably high, remove them by partial repetition of the comparison in pairs, and if the degree of consistency does not obey tolerable limits, repeat the whole process.

## 5. Results and discussion

We firstly discuss the main criteria ranking, for the AHP method applied. Afterwards we rank individual sub-criteria and give their local and global weights.

We have calculated comparison matrix and weights for the three main groups of criteria and since  $CI = 0.004604333$  and  $CR = 0.007938506 < 0.1$ , the matrix is consistent. In addition,  $\lambda_{max} = 3.009208667$ .

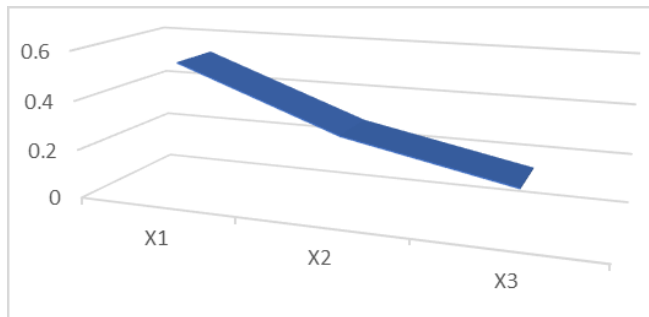
**Table 1.** Comparison matrix for main criteria

Criteria	X1	X2	X3
X1	1	2	3
X2	1/2	1	2
X3	1/3	1/2	1

Source: Authors (2023)

The weights of the main criteria are represented in Figure 2 below.

**Figure 2.** The weights of the main criteria



Source: Authors (2023)

In the sequel we present the results for the comparison matrices of the criteria X1, and sub-criteria X11-X13.

**Table 2.** Comparison matrix for criteria X1 and weights (CR= 0.033374725)

X1	X11	X12	X13	Weights
X11	1	3	5	0.633346
X12	1/3	1	3	0.260498
X13	1/5	1/3	1	0.106156

Source: Authors (2023)

**Table 3.** Comparison matrix for sub-criteria X11 and weights (CR= 0.011496112)

X11	X111	X112	X113	X114	Weights
X111	1	2	3	4	0.465819
X112	1/2	1	2	3	0.27714
X113	1/3	1/2	1	2	0.16107
X114	1/4	1/3	1/2	1	0.09597

Source: Authors (2023)

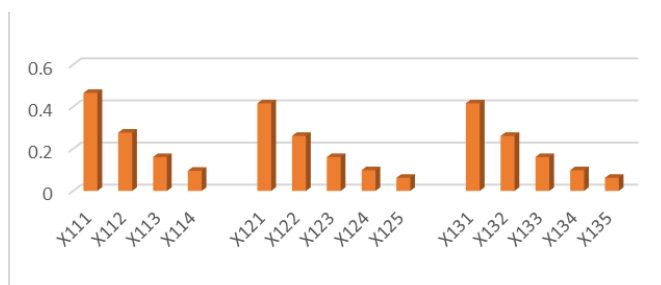
**Table 4.** Comparison matrix for sub-criteria X12 and weights (CR= 0.015251)

X12	X121	X122	X123	X124	X125	Weights
X121	1	2	3	4	5	0.416212
X122	1/2	1	2	3	4	0.261788
X123	1/3	1/2	1	2	3	0.16105
X124	1/4	1/3	1/2	1	2	0.098573
X125	1/5	1/4	1/3	1/2	1	0.062376

Source: Authors (2023)

Comparison matrix and weights for sub-criteria X13 are the same as for sub-criteria X12.

**Figure 3.** The local weights of sub-criteria corresponding criteria X1



Source: Authors (2023)

From Figure 3 one can tell that sub-sub-criteria X111 with weight 0.465819398 is the most important in first group and overall in X1, followed by sub-sub-criteria X121 and X131 whose weight is 0.416212445. The lowest ranking in groups have

sub-sub-criteria X114, X125 and X135 respectively, being approximately 4.85 and 6.67 times less important than the leading sub-sub-criteria from their groups.

In the sequel we present the results for the comparison matrices of the criteria X2, and sub-criteria X21-X23.

**Table 5.** Comparison matrix for criteria X2 and weights (CR= 0)

X2	X21	X22	X23	Weights
X21	1	3	3	0.6
X22	1/3	1	1	0.2
X23	1/3	1	1	0.2

Source: Authors (2023)

**Table 6.** Comparison matrix for sub-criteria X21 and weights (CR= 0.01580798)

X21	X212	X211	X213	Weights
X212	1	3	4	0.623225
X211	1/3	1	2	0.239488
X213	1/4	1/2	1	0.137288

Source: Authors (2023)

**Table 7.** Comparison matrix for sub-criteria X22 and weights (CR= 0.021296081)

X22	X222	X223	X221	Weights
X222	1	4	5	0.680643
X223	1/4	1	2	0.201411
X221	1/5	1/2	1	0.117947

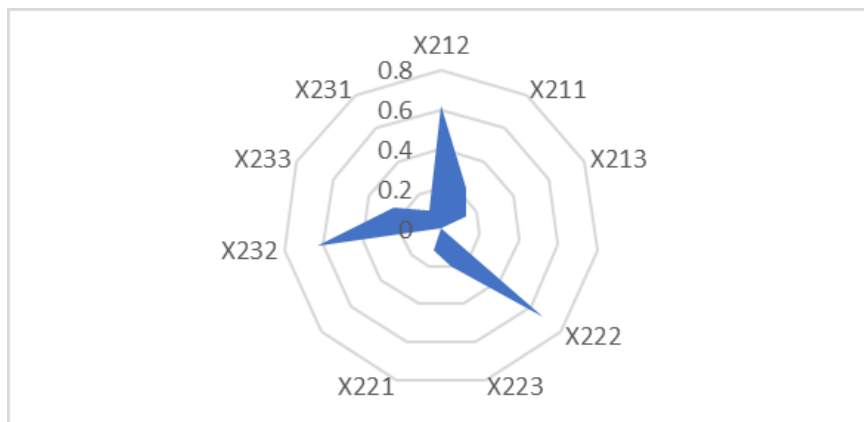
Source: Authors (2023)

**Table 8.** Comparison matrix for sub-criteria X23 and weights (CR= 0.033374725)

X23	X232	X233	X231	Weights
X232	1	3	5	0.633346
X233	1/3	1	3	0.260498
X231	1/5	1/3	1	0.106156

Source: Authors (2023)

**Figure 4.** The local weights of sub-criteria corresponding criteria X2



Source: Authors (2023)

From the Figure 4 we can conclude that sub-sub-criteria X222 has the highest ranking in local group and overall, in X2 with a weight 0.680642633, being 1.07 and 1.09 times more important than two first-placed sub-sub-criteria X232 and X212 from their local groups. Sub-sub-criteria X212 has 4.54 times more important ranking than X213, while X232 is approximately 5.96 times more important than X231.

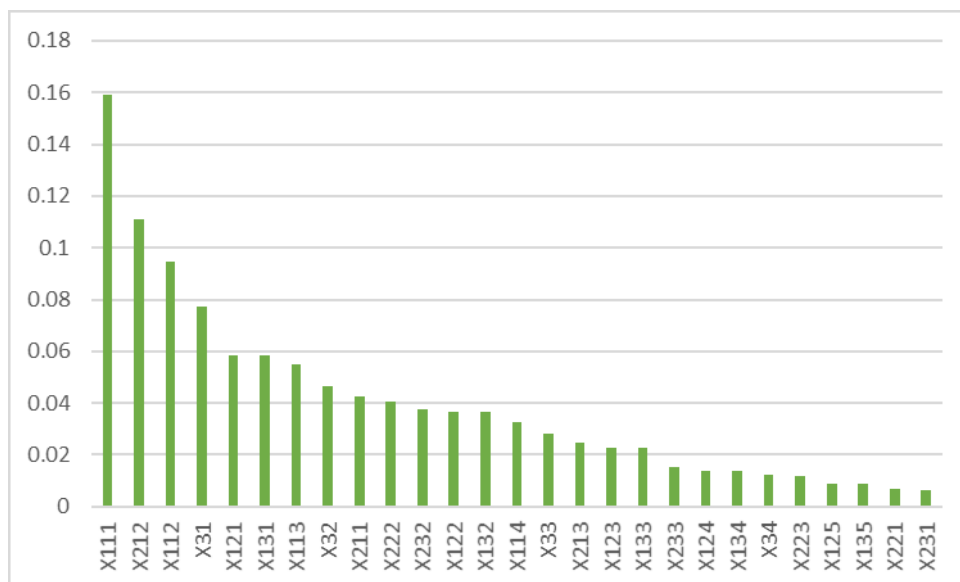
Next, we will present a comparison matrix for criteria X3.

**Table 9.** Comparison matrix for criteria X3 and weights (CR= 0.019024249)

X3	X31	X32	X33	X34	Weights
X31	1	2	3	5	0.470859
X32	1/2	1	2	4	0.284013
X33	1/3	1/2	1	3	0.171483
X34	1/5	1/4	1/3	1	0.073645

Source: Authors (2023)

**Figure 5.** The ranking of global weights of all sub-criteria



Source: Authors (2023)

The final ranking of sub-sub-criteria is given in Figure 5. We observe that sub-sub-criteria from X11, namely X111 still ranked highest, the remaining sub-sub-criteria X112, X113, and X114 are ranked third, seventh, and thirteenth, respectively. Furthermore, the highest ranked sub-sub-criteria from the degree of coverage of the walls with frescoes, namely, X121, is ranked fifth and is 1.58 times higher than X122 and 6.67 times higher than X125. Completely fulfilled digitalization, M31 is ranked fourth, emphasizing the importance of the digitization process in the purpose of cultural heritage preservation, protection, and promotion. The highest degree of preservation of the frescoes, X131 is also highly ranked, in the sixth place, being 1.58 times higher than X132, and 4.22 times higher than X134. Among the sub-sub-criteria at the bottom of the ladder with the lowest rank are the lowest degree of preservation of the frescoes, X135 and the degree of coverage of the walls, X125, as well as X221, the shortest distance from the road, and X231, smallest number of access roads.

## Conclusion

Preservation of cultural heritage, as one of the most important things that is passed on to future generations, is very important for the survival of a nation. This paper describes the condition of two churches from the vicinity of Prizren, the former imperial city. Between 27 criteria, based on the expert's opinion, the most important ones are determined, showing the importance of the quality of the frescoes, distance from the road and high degree of digitization process. The Church of the Holy Apostles Peter and Paul fulfills criteria X112, X125, X134, X212, X222, X232 and X34, while The Saint Nicholas church fulfills criteria X114, X123, X133, X212, X222, X231 and X34.

The findings in this paper present a starting point for our continual research in the cultural heritage area. Depending on the type of heritage, we plan to add or remove certain factors or sub-factors. Furthermore, an extension to this research could focus on the increase of the number of sacred criteria and sacred objects or practical application for the ranking of the alternatives of given churches. Finally, various generalizations of AHP, could be applied with Triangular fuzzy numbers, Pythagorean fuzzy numbers, Intuitionistic fuzzy numbers, z-Numbers, and/or Spherical fuzzy numbers. One of the popular directions of research development can certainly be the tourism aspect.

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# CHAPTER 3





UDC: 338.48:316.722(497.113 Srem)  
doi: [https://doi.org/10.18485/akademac\\_nsk.2023.4.ch3](https://doi.org/10.18485/akademac_nsk.2023.4.ch3)

## THE ROLE AND IMPORTANCE OF CULTURAL AND SOCIOLOGICAL ANIMATION IN THE TOURISM OF SREM

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**Summary:** Srem can be characterized as an area of exceptional folk heritage, which is one of the basic resources for tourism development and all the entertainment of tourists. With its heterogeneous ethnic structure of the population is an area interlaced with the customary feature of the people who live there.

Animation in tourism is appears as an intermediary between tourists and destinations, respectively, the animation “come alive” destination resulting in a greater effect of pleasure tourists themselves during their stay. In order to achieve the desired effects of cultural-sociological animation, you need the help of comprehensive social structures to improve current modes of cultural entertainment and tourist animation.

It is necessary the whole situation led to a higher, more professional level, through education of the population and specific measures that would affect the conservation of folk heritage. This can be achieved by the Srem as a tourist destination becomes known in domestic, regional and international tourism.

**Key words:** *tourism, Srem, animation, folklor heritage, culture*

### Introduction

Tourist animation is an integral part of the modern tourist offer, which complements it with various voluntary activities, with the aim of connecting tourists through various forms of cooperation during their free time, for a greater expe-

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rience of the destination through entertainment and getting to know something new (Ivkov Džigurski, 2012). It "revives" the destination by enriching the offer with various contents and thereby encouraging tourists to have a more meaningful stay.

Srem with its cultural and historical heritage and ethnographic wealth contained in the traditions and customs of the population, costumes, songs and dances and gastronomic offer, represents the natural and cultural treasure of Vojvodina. Precisely for these reasons, animation in tourism must be precise, comprehensive and extremely well organized in order to turn the complementary advantages of this tourist destination into competitive ones and achieve much more in domestic, regional and international tourism.

## **SREM AS A SPACE OF CULTURAL TOURISM**

The question arises, what is the state of cultural heritage in Vojvodina and Srem, and to what extent is the concern of people for this type of heritage noticeable? Each destination has a thread that distinguishes it from other areas. In order for cultural tourism to be successful, such a model must be compatible with the population that lives there. Srem, like Vojvodina in general, is demographically a combination of different ethnic communities and as such, a conglomerate of different cultures. The mosaic of local cultural heritage is something that only Vojvodina, or in our case Srem, can offer on the European tourist market. That motley is still active and lives in villages, cities and plain fields. This means that our cultural heritage is not just a memory, the past woven into the fabric of monumental heritage.

The area of Srem, according to its geographical position, which depended significantly on historical circumstances, was often in the position of an immigration center. Numerous migratory currents gathered in this area, and most of them resulted in the permanent settlement of certain ethnic groups. They brought with them a number of peculiarities. Part of the migratory currents stayed in the Fruška Gora part of Srem in an effort to save their lives from the Turks. Each of the settled communities brought with them a number of peculiarities. In mutual contact, a significant part of the specificity is preserved in its original form, and a part is mixed with the heritage and newly created cultural values of other ethnic groups. Life in this area under the influence of a number of factors influenced the formation of a very complex cultural and ethnographic heritage, within which many properties possess both significant cultural value (they become a significant part of European cultural heritage) and very pronounced tourist attributes, which are constantly

needed and patiently research and tourist valorize. This need also stems from the fact that the process of creation and preservation of the ethnographic heritage of Vojvodina and Srem has become, in the troubled area of Southeastern Europe, a model of determination that only by nurturing the spirit of tolerance can one survive.

Cultural tourism based on ethnographic heritage should present the values, i.e. the attractive components of the cultural heritage of Srem. Every cultural property of an ethnographic character and a tourist attraction requires professional and scientific presentation and constant activity aimed at its protection (preservation, conservation and restoration). The result of such work is ensuring greater attractiveness and exclusivity of the tourist product, and thus greater competitiveness of the offer. It is necessary to choose certain selective forms of tourism that will create the conditions set by the need for their preservation and protection. This refers to the need for tourism in such an area to take place with a lower concentration of facilities and visitors. Tourism in an area with an emphasis on the importance of cultural assets should be quantitatively directed in terms of controlling the type and capacity of facilities, the density of construction and infrastructural and suprastructural systems, the density of visits and the directions of people's movement (Ivkov Džigurski et al, 2012).

The geographical position and fertility of the soil determined that Srem was a highly migratory area for centuries, which was inhabited by residents from various directions and for various reasons, regardless of religious and national affiliation. The most common causes were wars, famine in barren regions and economic migrations (Racković, 2005). Srem (Vojvodina) rural construction, therefore, due to the stated, objective circumstances, not many old buildings have been preserved. The oldest ones are no more than 200-230 years old, and they are few and far between. There are more of those from the transition from the 19th to the 20th century, but the largest number are those from the first half of the 20th century.

The Roman state and political organization rested on the system of cities, but attention was also paid to the villages, which remained the basic economic base of the slave economy. At strategically favorable points, villages grew into cities, and military fortifications were built. The name used in Roman times has been preserved for very few villages. Vudalia (or Vedupia) has preserved its name, because the Dacian emperor Trajan was born in that village. The second was located between Beocin and Rakovac and was called Josista.

Fortified cities were built on prominent positions, especially from the 15th century onwards: Slankamen, Petrovaradin, Morović, Vrdnik, Berkasovo, in Kupinik and so on.

The environmental and physiognomic values of today's Vojvodina villages date back to the 18th century, from the time of the Teresian and Josephine colonizations, when they began to be built according to certain rules. At the same time, houses began to be built according to strictly prescribed norms, by being erected on regulatory street lines. Rural architectural units were created in former villages as a result of original folk architecture that had its own specific artistic expression recognizable for various regions of Vojvodina, and this recognition is the key element that is of exceptional touristic importance (Ivkov Džigurski et al, 2012).

The most attractive forms of folklore architecture are today protected by law. These are, above all, cultural assets of exceptional importance. Among the most important is the house in Neština. The extraordinary importance of this object of folk architecture is given by its age, the processing of wooden parts, as well as the porch on the street side, typical of older houses in Srem. That element was lost from Srem houses during the 19th century. The house in Ogar is a beautiful example of a rich peasant house from the end of the 18th century with an exceptionally processed wooden gable. The group of exceptional cultural monuments also includes barns and sheds in Karlovčić and Golubinci, as masterful works of auxiliary, economic buildings, decorated in wood and plaster, woodcarving and painting. The street gable of the barn in Golubinci is decorated with baroque volutes. This and other mentioned details make these objects unique representatives among the economic objects of Srem, representing their peculiarity in relation to other regions in Serbia. This element of uniqueness gives special tourist importance to these objects, either in rural tourism or in some other form of cultural tourism, through which tourists would get to know the traditions of the Srem village. Unfortunately, such forms of tourism do not yet exist in Srem, and indeed in the whole of Vojvodina (Tomic and others, 2002).

The group of monuments of great importance includes houses in Beocin, Sibac, Ležimir, Vojka, Novi Banovci and Ljuba. There, again in a rural setting, are the birthplaces of celebrities: Đorđe Natošević in Stari Slankamen, as well as the house where Jovan Jovanović Zmaj lived in Sremska Kamenica. Several neglected watermills in Nestin, as well as numerous watermills near Stara Pazova and others, are still faithful testimonies of folk techniques in the 19th century. Will these facilities approach curious groups of visitors?

All the mentioned objects - monuments of culture, are very impractical for tourist presentation, despite the fact that their cultural, historical and artistic value is evident. They are located in distant parts of Srem, sometimes in villages that do not have any other landmarks apart from this one, so from the aspect of incorporating resources into the total tourist wealth, their value is very small. How then to promote and present them? The solution is undoubtedly found in the tran-

sformation of these monuments of rural architecture into ambient village units, through the formation of ethno parks. This way of tourist presentation is already well known in tourism developed countries, which have this type of potential.

In contrast to material folk creativity, which refers to the production and processing of various material objects, folk creativity is significantly enriched with spiritual values. All those activities of people from the people that relate to song, dance, costumes, customs or the practice of some art and thus belong to the spiritual life of the people belong to the spiritual folklore creativity. Tourism based on the use of folklore heritage as part of the tourist offer can be accepted as a powerful positive force that can create conditions for the preservation of this heritage. This is achieved by the development of tourism making it imperative to preserve cultural assets, because they can only be the subject of tourist demand if they are preserved. In the formation of the folk-cultural tourist offer, it is necessary to include several factors: representatives of the local environment, conservators, tourist operatives, political factors who are the creators national and regional development (Jovanov, 2005; Ivkov Dzhigurski et al, 2012).

Also, today in the time of modern tourism, it is impossible to imagine the presentation of these tourist values without tourist animation. From the animation, all the mentioned values will be presented to tourists and approached in a much more adequate, better and more interesting way.

## **ANIMATION IN TOURISM**

The main cause of the emergence of tourism, as well as animation, is the increase in free time of people from the wealthier strata during the 19th century, who try to fill that time with various parties in different destinations.

In the scientific literature, there are numerous and different definitions of animation, and animation can be defined as an integral part of the tourist offer, which means enriching that offer with various contents, as an incentive for tourists to have a more meaningful tourist stay. Different aspects are very often highlighted: leisure, relaxation, physical or intellectual improvement of tourists, giving suggestions and advice to tourists who are not able to achieve full enjoyment on their own. Thus, the concept of animation includes: response to people's contemporary needs on vacation, initiation of joint activities, establishment of social contacts according to a certain standard, at a certain level and in a specific way (Krippendorf, 1986, Dannaud, 1972; [www.animation.de](http://www.animation.de)).

The goal of the tourist offer is certainly to achieve economic results, but its humane side must not be neglected either. Due to the care of the guest and the



way in which it is carried out, animation is given the epithet "humanistic function" within the tourism industry. Animation satisfies tourists' need for change, socializing, the culture of vacationing tourists develops, new knowledge and skills are acquired, but also the habits of spending vacations actively.

One of the big problems in modern society is the problem of alienation, which comes to the fore in interpersonal relationships, at work, and even in free time. In the case of tourists, this manifests itself so that the tourist observes everything through a photo camera or camera, so he returns home with a bunch of photos or videos, and not with experiences. Many tourists need help in organizing their free time, because they have difficulty socializing with people or it is difficult for them to do something they are not used to in their everyday life.

Given that there are a large number of people in larger tourist places, the crowds do not provide tourists with the opportunity to relax and establish contact with other tourists. It is precisely in these conditions that animation plays a crucial role, because by forming smaller groups within that tourist crowd, the animator appears as an intermediary with the help of which people begin to communicate. Forming a group of tourists creates conditions for direct communication between its members.

Animation is one of the activities that contributes to the achievement of economic results through the realization of a humanistic function. Of course, through the performance of this activity, an increase in the total consumption of guests in the boarding and non-passionate offer is realized. So, in addition to the humanistic goals of animation, which are related to stimulating people to physical and intellectual activity, animation programs also have economic effects. They contribute to the enrichment of the offer and better competitiveness on the market (Ivkov Džigurski, 2012; Panić, 2008).

The most important role in tourist animation is played by the animators themselves, as the biggest bearers of tourist animation. But, in addition to them, all other workers employed in tourism, the hotel industry and related activities have the role of animators if they have contact with the guest (Figure 1).

**Figure 1.** Organizations and service activities that have a role in implementation leisure and tourist animation

Hotel industry	
<ul style="list-style-type: none"><li>• Hotels<ul style="list-style-type: none"><li>• Timeshare facilities</li><li>• Other accommodation facilities</li></ul></li><li>• Restaurants</li></ul>	<ul style="list-style-type: none"><li>• Cafes</li><li>• Bars</li><li>• Pubs</li><li>• Night clubs</li></ul>
Spaces for spending leisure/free time	
<ul style="list-style-type: none"><li>• Museums</li><li>• Theaters</li><li>• Family entertainment centers</li></ul>	<ul style="list-style-type: none"><li>• Concert halls</li><li>• Sports clubs (golf, etc.)</li><li>• Shopping centers</li></ul>
Tourism	
<ul style="list-style-type: none"><li>• Tourist agencies</li><li>• Tour operators</li><li>• Airline, bus and train companies</li></ul>	<ul style="list-style-type: none"><li>• Theme parks</li><li>• Congress centers</li></ul>

Source: Authors according to Lashley, Lee-Ross, 2003.

Tour guides and tour guides play a special role, but so do all other employees (workers in travel agencies, waiters, bartenders, cooks, receptionists, drivers, and certainly managers) in the tourism, hotel and related services sector (Ivkov Džigurski, 2012).

## **CULTURAL AND SOCIOLOGICAL ANIMATION**

Cultural and sociological animation is possible through different types of art. Thus, cultural and sociological animation through music includes various forms such as festivals, manifestations, music programs, multimedia shows, performances. Various animation programs offer visitors the opportunity to get to know the local community through the celebration of various cultural events and include the display of rituals, ceremonies, food, clothing as well as dance and music of the local community, which Srem abounds in. Cultural and sociological animation is also possible through fine arts, namely painting, sculpture and architecture. In everyday life, art exists to satisfy many different human needs: inclination to read

books, listen to music, visit theaters and cinemas, visit museums and galleries, etc. (Ivkov Dzhigurski, 2008).

The English term for socio-cultural animation most often reads socio-cultural community development, which emphasizes the higher socio-developmental aspect of animation activity - as a concept of culture in a broader, anthropological sense, rather than cultural-artistic development itself (Dragičević Šešić, Stojković, 2000). Culture can influence society in many ways, in terms of determining which goals and behaviors are «desirable» and which are «undesirable», it can influence social institutions, conventions and social customs as well as communication, and therefore tourist flows. Experiencing is the most complex, it expresses the most active attitude of the tourist towards tourist facilities, it requires a certain length of stay, but the tourist experience leaves a visible mark in the human psyche (life practice) (Group of authors, 1991; Jovičić et al, 2005).

Tourist needs arise as an upgrade to basic needs, i.e. after satisfying primary, existential needs. Thus, tourism needs as secondary needs have a much higher degree of elasticity than primary needs. Primary needs are limited by the biological, physiological capabilities and psychophysical constitution of each person and cannot expand indefinitely, while tourist needs can expand and develop indefinitely. Statistics show that every day there are more and more travelers/tourists, because there is more free time available (Čerović, 2004).

## **CULTURAL AND SOCIOLOGICAL MANIFESTATIONS AND ANIMATION IN SREM**

Cultural tourism is a specific form of tourism that includes visits by tourists motivated by an interest in culture, which includes the history, art, heritage or lifestyle of people in a locality or a region. Srem has the opportunity to offer foreign and domestic tourists a rich cultural heritage and an exclusive artistic program based on folklore heritage and ethno-social characteristics of the population, which can result in better understanding between people from different backgrounds. Of course, it is necessary to pay attention to the cultural and behavioral norms of the local population, all with the aim of sustaining this type of tourist animation. If the behavior of tourists in some way disturbs the mentioned rules, unwanted effects could be caused, namely, the local population (especially rural areas) could take an antagonistic attitude towards tourism and its segments (Dušanić, 2012).

Various types of animation are represented in the area of Srem, primarily present during the organization of various demonstrations.

The Vašar in Ruma should be mentioned as a forerunner of the Srem tourist events. The first Romanian fair was held on October 10, 1747. Today, the Rum Fair is held every third of the month (no matter which day it falls) and attracts a large number of exhibitors of various products and buyers from faraway places.

Numerous musical events are organized in Srem, a significant number of which have an ethnic character:

- Festival of Music Societies of Vojvodina (one of the most important musical events in Srem. The festival gathers 1,500-2,000 participants every year and lasts 4 days).
- Republic Festival of tambura orchestras of Serbia (held in October in Ruma).
- Srem Folk Fest (an international folkloric revue festival held every year in the first half of August in Sremska Mitrovica, as part of the “Mitrovac Summer”).
- Vojvodina meetings (festival of children’s folklore, preservation of tradition and culture is a musical event held in June in Stara Pazova).
- Zonal review of the musical creativity of Srem children (review of choral orchestras and folklore held in the period March - April in Stara Pazova).

**Picture 2.** “SremFolk Fest” event poster



Source: <https://turizam.sremskevesti.rs/manifestacije/>

Ethnographic manifestations that represent folk customs, beliefs, rituals... represent the oldest elements in the development of tourism and sufficient tourist value for the arrival of visitors (Bjeljac, Ćurčić, 2005) to the Srem area.

- Ethnofestival Slankamenac (manifestation that has been held in Stari Slankamen since 2007).

- The Maradička jesen event (held every September in Maradić. Music, traditions, customs and products of local people's handicrafts are presented to visitors).
- Gastronomic - tourist event "Gastro Srem" (held in Stara Pazova).

**Picture 3.** Poster of the event "Gastro Srem"



Source: <https://radiofruskagora.com/?p=84467>

- Festival of food, wine and tambourine in Beočin called "Al' se ezje sjeda sjeda baše".
- Touristic and cultural manifestation Vidovdanski sabor (held in Vrdnik).
- Kolo Srema (in Grgurevci, a traditional manifestation of a cultural and sporting character) (Dušanić, 2012).

Religious manifestations organized in the area of Srem have religious content and significance. They are mostly associated with a specific religious holiday such as Christmas or Easter, places designated for performing religious ceremonies, as well as events from the history of the church, marking the dates of important prophets, apostles and saints. Artistic manifestations are organized in this space and are content-related to the field of culture and art.

Entertainment-tourist events aim to entertain the audience through various stage performances and are most often associated with natural and anthropogenic

tourism values (Bjeljac, 1999; Bjeljac, 1998). In the area of Srem, a number of different manifestations related to the preparation of fish, pork and other meat specialties are held. Manifestations that promote the love of horses are also held, and with a lot of entertainment, parades of horses, carriages, etc. are organized.

One of the newest tourist attractions that includes tourist animation in its full sense of destination experience is Serbian Cappadocia. The tourist organization of Inđija enabled visitors to have an unforgettable experience of flying in a hot air balloon on Krčedinska Ada (<https://srpskakapadokija.rs>).

## **EXAMPLE OF GOOD PRACTICE “CELTIC VILLAGE”**

An example of good practice where cultural and sociological tourism animation reaches full expression is the “Celtic village” in the municipality of Inđija.

Celtic Village is a themed tourist complex located in the sports and recreation area of Inđija. Inspired by the life of the Celts in this region about 2,300 years ago, the complex is fun and educational in nature and is primarily intended for children. Within the complex are several types of Celtic houses, thatched with reeds and made of wood and mud, representing authentic Celtic households and artisan workshops. One of the houses houses a mini-museum with interesting exhibits, based on material remains of the Celtic tribe Skordisci in the area of Srem.

Visitors to the Celtic Village are welcomed by costumed animators and expert guides who complete the entire experience with their stories. Also, visitors can participate in numerous workshops and enjoy various outdoor activities (<https://keltskoselo.rs>).

**Pictures 4 and 5.** Tourist animation in the Celtic village





Source: <https://keltskoselo.rs/galerija/>

The workshops are adapted to different ages and the contents are constantly changing. Thus, visitors can participate in making Celtic pottery from clay, mixing and baking Celtic bread, weaving, knitting and carding wool, making straw drawings, making Celtic jewelry, calligraphy - writing Celtic runes (letters), weaving wicker baskets, etc.

In addition to creative and educational content, the Celtic Village also offers visitors fun activities such as archery, mini sports competitions for children, pony riding, knitting Celtic knots, etc. (<https://keltskoselo.rs/keltske-radionice/>). Concerts, plays and various manifestations are held in this area.

**Figure 6.** Example of a weekend program in the Celtic village

Овог викенда први пут у Келтском селу моћи ћете да обиђете келтску пијацу на којој ће бити разних рукотворина, старих заната, сувенира, друштвених игара, витешке опреме...

Програм за суботу, 15. јул:

10.00 Отварање капије Келтског села и Авантура парка  
11.00 – 13.00 Блок креативних радионица:  
– ткање келтских мотива  
– плетење келтских мрежица  
– мешење келтског хлеба  
– вез келтских симбола  
– писање келтских слова (руна)  
14:00 Обилазак села са келтском принцезом  
16.00 – 19.00 Келтска пијаца  
19.00 Затварање капија Келтског села и Авантура парка

Програм за недељу, 16. јул:

10.00 Отварање капије Келтског села и Авантура парка  
11.00 – 13.00 Блок креативних радионица:  
– ткање келтских мотива  
– мешење келтског хлеба  
– плетење келтских мрежица  
– писање келтских слова (руна)  
– вез келтских симбола  
– израда слика од сламе  
14.00 Обилазак села са келтском принцезом  
16.00 – 19.00 Келтска пијаца  
19.00 Затварање капија Келтског села и Авантура парка

Source: <https://keltskoselo.rs>

## **SURVEY RESEARCH**

During the preparation of the work, a survey was conducted in which 100 respondents participated. The goal of the questionnaire was to determine how much the population knows about the folklore heritage of Srem, how many events they attend that nurture folklore heritage and which ones, as well as the importance of animation when choosing a tourist destination.

In terms of demographic and sociological structures, as expected, more women (65%) than men (35%) participated in the research, and in terms of age structure, the most respondents were in the age groups of 31 to 40 (38%) and 41 to 60 years (32%). Then some younger respondents from 19 to 30 years old (22%), and the least were those in the age groups over 60 (6%) and under 18 (2%).



By level of education, respondents with higher and higher education predominate (38% each). Then there are respondents with secondary education, a total of 17%, and the least number of respondents with completed master's studies - 5% and only 2% with a doctorate, which is in line with the general structures of the population in our country.

The majority of respondents are employed (78), a smaller number are unemployed (15) and retired (6), while one respondent is a student.

Since the questionnaire was conducted outside the territory of Vojvodina, the first question was: Do you include a tour of Vojvodina in your travels? where 65 respondents answered positively and 35 negatively.

Several subsequent questions were related to the notion of folklore heritage and the attitude towards it, and here we would single out the question Do you think that the folklore heritage of Srem is a significant resource for the development of tourism? What is more than an excellent result is that only 1 respondent thinks that the folklore heritage of Srem is not a significant resource for the development of tourism, while 99 of them think it is.

To the question Which of the listed elements of folklore heritage would you mark as the most important for the development of tourism? - respondents declared themselves in the following order: gastronomy, music and dance, folk costume and handicrafts and finally folk construction, which can be seen from the presentation of Chart 1.

**Chart 1.** The most important elements of folklore heritage for the development of tourism in the opinion of the respondents

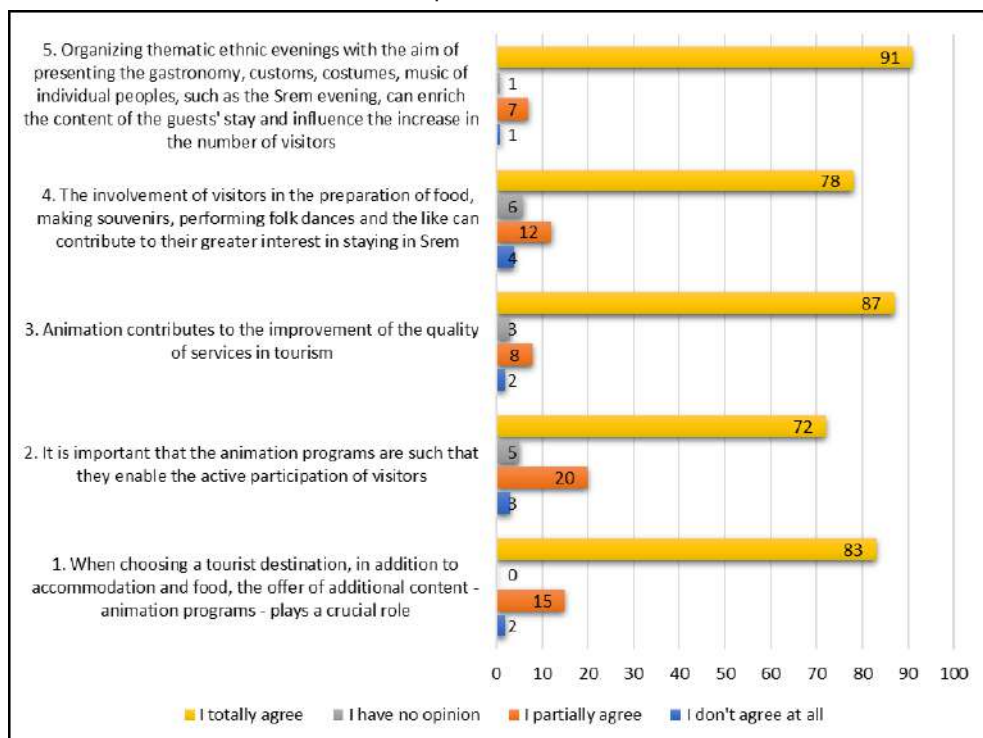


Source: Chart created based on survey results

The next part of the survey research is the determination of respondents' attitudes related to certain claims related to Animation in Tourism:

1. When choosing a tourist destination, in addition to accommodation and food, the offer of additional content - animation programs,
2. It is important that the animation programs are such that they enable the active participation of visitors,
3. Animation contributes to the improvement of the quality of services in tourism,
4. The involvement of visitors in the preparation of food, making souvenirs, performing folk dances and the like can contribute to their greater interest in staying in Srem,
5. Organizing thematic ethnic evenings with the aim of presenting the gastronomy, customs, costumes, music of individual peoples, such as the Srem evening, can enrich the content of the guests' stay and influence the increase in the number of visitors.

**Chart 2.** Attitudes of respondents towards tourist animation



Source: Chart created based on survey results

Such research results are very good, because they indicate that visitors are aware of the importance of tourist animation, and that they also want to actively participate in the activities that can be offered to them.

Analyzing the results of the survey, one gets the impression that more needs to be done in the education of the population, affirmation and tourist propaganda of this region through concrete measures that would affect the preservation and promotion of folklore heritage, because there is a desire among visitors.

A lot can be learned about the people, customs, climate and hospitality based on the host's gastronomic offer, especially if it contains elements of folklore such as folk costumes and music. It is necessary to inform, attract and animate tourists through various projects of competent authorities through manifestations of an entertainment-tourist character and a number of other activities.

## **SUGGESTIONS FOR THE INCLUSION OF ANIMATION IN THE TOURISM OF SREM**

On the one hand, in terms of duration, animation can be short-term (one project in one environment) and long-term (Dragičević-Šešić, Stojković, 2000), while on the other hand, animation projects can differ according to the people they are intended for, and then they can most often be:

- projects aimed at all residents of the local community - total animation;
- projects intended for certain age groups (children's projects, youth projects and projects intended for the "third age" - the elderly);
- projects intended for specific social groups: housewives, unemployed, workers from other areas/countries, disabled, handicapped...
- projects intended for certain ethnic groups in order to preserve cultural identity (Roma, Vlach...) (Ivkov, 2007).

Accordingly, all the necessary elements of animation should be well planned (primarily space, program and animators) and appropriate programs to be realized in the area of Srem should be selected.

All animation programs in Srem tourism should be based on the inclusion of folklore heritage in their program. When animating tourists, animators, i.e. persons trained to animate, must have a good knowledge of the traditional way of life of all ethnic groups in Srem, customs, folklore, melos and gastronomy of this region, i.e. all elements that have a significant impact on the way of life of this rich ethno-social environment.

Animation can be carried out by local tourist agencies, municipal organizations, larger state agencies in cooperation with local communities and organi-

zations. In order to create positive effects through animation, it is necessary for it to be organized by people trained for it, and for the animation itself to be well designed, that is, to connect the needs of tourists with tradition and cultural heritage. Animation programs should be promoted in the most adequate way through different media means of information, as well as through different forms of marketing information.

For a greater effect, as many elements of cultural and sociological animation as possible should be combined, and over time the contents would be enriched, and from year to year the animation would have a greater impact, and could become a separate motive for tourist movements, that is, it could be organized and performed independently of performance times of certain local events.

Through a well thought out and effective presentation of the folklore heritage as well as the active participation of the guests in the imagined programs, a lot can be done to make the stay as meaningful and diverse as possible and of course, (in)directly "tie" them to this destination.

For the needs of animation in these frameworks, there are very favorable conditions for the inclusion of all the mentioned segments of folklore heritage. Potential programs of cultural-sociological animation in tourism should be based on the mentioned ethno-sociological motives (folk song and dance, customary activities, folk costumes, traditional dishes).

## **Conclusion**

The folklore recognition of Srem has not yet been confirmed through active events in the tourism of this region. Nevertheless, it is quite evident that they are symbols and factors of cultural recognition, which now need to be confirmed on the market through the development of tourism. The next disadvantage of the mentioned elements is that they are characterized by a certain static.

Cultural tourism based on ethnographic heritage should show the values or attractive components of Srem's cultural heritage. Every cultural asset of ethnographic character and tourist attraction requires professional and scientific presentation and constant activity aimed at its preservation and protection. The result of such work is ensuring greater attractiveness and exclusivity of the tourist product, and thus greater competitiveness of the offer. It is necessary to choose certain selective forms of tourism that will create the conditions set by the need to preserve and protect folklore heritage. Tourism in an area with an emphasis on the importance of cultural assets should be quantitatively directed by controlling

the type and capacity of facilities, the density of construction and infrastructural and suprastructural systems, the density of visits and the directions of people's movement.

Previous research has shown that the touristic value of attractive, preserved ethnographic properties is great. Their value is based on the authenticity and exclusivity of certain objects, phenomena and processes that can be found in this area. However, their tourist presentation is insufficient, unattractive and inappropriate to the modern demands of the tourist market. There is a lack of modern marketing designed programs with accompanying promotional, propaganda and information activities and a strong penetration into the ever more discerning tourist market.

We can state that it is also characteristic of Srem that the folklore heritage as original and authentic falls into oblivion, is neglected and placed at the end of the ladder for allocating money for conservation, restoration, construction of tourist infrastructure and tourist presentation. On the other hand, there is an increasingly active desire of individuals who have enough money ready to invest, and are increasingly implementing it in the construction of tourist and hospitality facilities with pseudo-ethnographic elements.

Programs of tourist presentation of cultural goods should explain their authenticity in a way that will enable understanding and respect of cultural heritage.

The visit should provide the visitors with enough information, which will not be presented hastily, and this can be achieved by reducing the dynamics and number of visitors to an appropriate measure.

## **ACKNOWLEDGMENTS**

This research is part of the project approved by the Autonomous Province of Vojvodina, Provincial Secretariat for Higher Education and Scientific-Research Activity, Program 0201, with the project title "Research of the entrepreneurial potentials among the local population for using the thermo-mineral water resources of Vojvodina", registration number: 142-451-3137/2022-04 (2021–2024). The authors are grateful to the respondents who participated in the study.

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# CHAPTER 4







## THE ROLE OF THE MEDIA IN THE FIGHT AGAINST CORRUPTION IN THE PRESERVATION OF CULTURAL HERITAGE

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**Summary:** The media has a crucial role in the fight against corruption because it influences the detection, exposure, and prevention of corrupt activities. Their task is to inform the public about cases of corruption, their consequences, and their impact on society. In this way, they raise citizens' awareness of corruption and its harmful consequences. Journalists should uncover corrupt practices, individuals, or institutions and submit evidence to competent institutions. Through monitoring and reporting on the activities of politicians and public officials, the media identifies possible corrupt practices. The media can support activists by giving space to their stories, initiatives, and opinions. They play a crucial role in promoting accountability and supporting the justice system. All this will be examined through a questionnaire, to see the readiness and role of the media in the fight against corruption, which is the goal of the work. The authors want to show that the media should work professionally, ethically, and with care to avoid all forms of manipulation.

**Keywords:** *media, corruption, manipulation, consciousness, ethics*

*JEL: K42, H83, D73, O17*

### 1. Introduction

The media play a key role in informing the public about corrupt practices that affect the preservation of cultural heritage. The role of the media is reflected

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in the illumination of reality and the presentation of social reality, as well as information, entertainment, and learning. With their real power, they manage to typify social relations, shape identities, model lifestyles, and values, encourage cognitive and emotional processes, participate in socialization and the process of education, to create social consensus but also produce stereotypes - at the same time influencing social reality and people's behavior. (Prodović, B., 2011) Reporting on corruption in that area helps raise awareness and encourages public debate. The media has the power to educate the public about the importance of preserving cultural heritage and the dangers of corruption. Through reports, documentaries, and interviews, the media can raise awareness of the value of cultural heritage and encourage citizens to actively engage in the protection and prevention of corruption.

However, the disorganization of Bosnian society, caused by the state of the political system and the functioning of the state, is inevitably reflected in the media. The population of this country has not yet recovered from the consequences of the civil war that ended with the Dayton Peace Agreement, signed in December 1995. The mentioned document established very complex arrangements in the distribution of power, which simultaneously affected public services in Bosnia and Herzegovina. BiH is divided into two entities: the Federation of Bosnia and Herzegovina the Republika Srpska, and the Brčko District. The state of Bosnia and Herzegovina has very limited powers. BiH is a parliamentary republic with legislation and a three-member Presidency, in which each member is from one of the constituent nations. Unfortunately, also in the matter of cultural heritage, the international gap is evident.

Failure to respect ethical principles during reporting is evident. Journalists try to follow political subjects aiming for their favor, rather than objectively informing the public. (Dušanić - Gačić, S., et al., 2023) Such a situation is also reflected in cultural heritage where journalists have the power to point out abuses, but rarely do so. The function of a journalist who should and must be a critic of society has been lost. The situation in the Bosnian media is such that what should be decided by editors and journalists is decided by politics, managers, media owners, sources of information, and advertisers. The journalist as a reporter is disappearing, his place of monitoring processes in the media reality is being taken over by impersonal power structures and mechanisms, capital owners, and power holders. A large part of the activities of journalists can be characterized as passive processing of information. (Poler Kovačić M., 2001) Journalists in Bosnia and Herzegovina, when processing notifications for publication or when they routinely follow this or that event, respond only to the stimulus of the information source. (Hunt T., Grunig J.E., 1995.) This way of reporting is not denied even in the matter of cultural heritage.

On the other hand, Bosnia and Herzegovina is a country rich in cultural heritage. The preservation of intangible cultural heritage is carried out under the auspices of the 2003 Convention on the Preservation of Intangible Cultural Heritage. Intangible cultural heritage is defined as practices, suggestions, expressions, and skills as well as all associated instruments, objects, artificial products, and cultural spaces that communities, groups, and in some cases, individuals recognize as part of their cultural heritage. As such, it manifests itself in the following domains: oral traditions and expressions; performance art; social practices, rituals, and ceremonial events; knowledge and practices related to the universe; and traditional crafts. To preserve this type of cultural heritage, a Representative List of Intangible Cultural Heritage of Humanity was established, as well as a List of Intangible Cultural Heritage in Need of Urgent Protection (<https://ich.unesco.org/en/lists>). Bosnia and Herzegovina ratified the Convention on the Preservation of Intangible Cultural Heritage on July 16, 2008. Each country that is a signatory to the Convention should maintain one or more inventories of elements of intangible heritage to preserve the intangible cultural heritage on its territory. Competent ministries in the Federation of BiH and Republika Srpska maintain open preliminary lists of tangible cultural heritage, which together form the Preliminary Open List of Intangible Cultural Heritage of Bosnia and Herzegovina. Officially, the Ministry of Foreign Affairs of Bosnia and Herzegovina presents Bosnia and Herzegovina as a country with a long and meaningful historical memory. (<http://unescobih.mcp.gov.ba/>)

Inscribed properties from Bosnia and Herzegovina on the UNESCO World Heritage List are the Mehmed Pasha Sokolović Bridge in Višegrad and the Old Bridge area of the old town of Mostar. In addition, there are nine more goods from Bosnia and Herzegovina on the tentative list of goods that the country can nominate in the coming period. The tentative or temporary list (list of potential goods) represents an inventory of goods located on the territory of the state, that it considers suitable for inclusion on the UNESCO World Heritage List. Member States include in their Tentative Lists those properties that they consider to be cultural and/or natural heritage of exceptional universal value and that they intend to nominate in the coming years. Nominations for the World Heritage List are not considered if the nominated property is not already on the State's Tentative List. Good things from BiH that are currently on the Tentative List: Natural architectural complex of Jajce (10.3.2006), Sarajevo - a unique symbol of universal multiculturalism - permanently open city (1.9.1997), Stećci - medieval tombstones (18.4.2011), Historical urban Počitelj area (2.1.2007), Natural and urban area Blagaj (11.12.2007), Natural and historical area Blidinje (11.12.2007), Natural and historical area Stolac (11.12.2007), Pećina Vjetrenica (22.11.2004), Prašuma Perućica (2017), Jewish Cemetery in Sarajevo (2018). (<http://unescobih.mcp.gov.ba/>)

Entire cities are a living heritage of past times, for example - Jajce, Kraljeva Sutjeska, Bobovac, Vranduk, Počitelj, Prusac, Mostar, Sarajevo, Tešanj, Maglaj, Gradac, Stolac, and others. The ancient villa on Mogorjelo near Čapljina, the late antique basilica in Breza, the complex of Roman buildings in Putovići near Zenica, and Ilidža near Sarajevo are archaeological sites of the first degree.

Art historians have registered around 3,000 buildings, which, according to UNESCO standards, need to be conserved and restored. The Ministry of Foreign Affairs of Bosnia and Herzegovina states that the authentic symbol of this country is the stećak - an artifact of spontaneous Bosnian cult art. Stećci primarily marks the resting places of the dead. On those massive stones, on their relief drawings, and in their lapidary inscriptions, there are symbols of a departed life. There are stećaks all over Bosnia and Herzegovina, and in Radimlja near Stolac, there are so many of them that they form a unique necropolis of this kind in the world. Perhaps its most valuable exhibit, the National Museum houses the Haggadah, one of the most beautiful books of its kind in the world. It is a Hebrew manuscript illuminated codex on thin leather, created in the late 14th or early 15th century in Spain. Hvalov Zbornik, Hrvojev Misali and other ancient writings of an ecclesiastical nature are very valuable examples of the literary heritage of Bosnia and Herzegovina. Gazi Husrev-bey's library has an extremely valuable calligraphic copy of the Qur'an, which is decorated with rich ornamental elements. This unique literary monument was donated to the Library by the Grand Vizier of the Turkish Empire and benefactor, originally from these regions, Mehmed Pasha Sokolović.

The subject of research in this paper is the influence of the media on corruption and journalistic ethics in the protection of cultural heritage, given that the media in Bosnia and Herzegovina "take their side" in every respect and social event, including when it comes to cultural heritage. The media form interpretive frameworks in which messages are easier to interpret and understand (Velov B., Kolev D., 2021), which is why our goal is to show the necessity of respecting ethics in reporting. The work aims to show the influence and state of affairs in the media when it comes to ethics and the influence on the preservation of cultural heritage. We will present and compare the journalistic practice that has overcome the requirements of quality ethical journalism, but also the influence in the preservation of cultural heritage.

The main hypothesis of the work is the role of the media in Bosnia and Herzegovina in the fight against corruption in the preservation of cultural heritage while giving importance to ethical reporting. In doing so, we will be guided by the fact that the media have an important mission of pointing out corruption and unethically. Journalists and researchers can investigate and expose cases of corruption related to cultural heritage. Their reports can help uncover illegal activities and encourage competent institutions to conduct investigations.

We conducted empirical research in the territory of Bosnia and Herzegovina by sending an electronic questionnaire to electronic addresses. Data collection lasted less than three months (May - July 2023), and the questionnaires were sent several times to the same addresses. The final number of collected questionnaires was rounded to 233.

## **1.1. Overview of basic terms and literature**

According to the thematic collection of the European Commission, corruption slows down economic growth and impairs the efficiency of public expenditures because the funds are not used to achieve results favorable to the economy. When public resources are limited, corruption particularly impairs the sustainability of public budgets and contributes to the reduction of public funds for investments. In the case of a deficit, the cost of servicing part of the debt that arose due to corruption has an additional long-term effect on public finances. It has been estimated that the costs of corruption in the EU economy amount to EUR 120 billion per year, which is only slightly less than the amount of the annual budget of the European Union. Since corruption and low rates of inclusive growth are mutually dependent, the fight against corruption is crucial for the sustainability of structural reforms. The stated amount is based on the estimates of specialized institutions and bodies, such as the estimates presented in the publication of the International Chamber of Commerce, Transparency International, the UN Global Compact, and the World Economic Forum entitled "Clean Business is Good Business". This is precisely where the media should play a key role if they respect the ethical principles of the profession.

Corruption is a negative social phenomenon, which manifests itself in various forms of abuse of position or authority to acquire property or other benefits, for oneself or others, whether it is in the public or private sector. It represents a threat to the rule of law, democracy and human rights, undermines good governance, fairness and social justice, destroys competition, hinders economic development and threatens the proper and fair functioning of the market economy, threatens the stability of democratic institutions, the moral foundations of society, ethical value and justice. Corruption is a relationship based on the abuse of public authority to gain personal benefit or benefit for another.

As a social phenomenon, corruption is as old as human society, which reacted to it in different ways, mostly trying to suppress it as much as possible and defining it as a completely negative phenomenon. One generally accepted definition of corruption would be that it is the illegal use of social and state positions and power for private gain.

Corruption and transparency are two interrelated social phenomena that usually do not go hand in hand. Namely, the existence of corruption is mostly linked to non-transparency and conversely, increased transparency reduces the possibility of corruption. In essence, transparency is the most successful tool in the fight against any form of abuse, and therefore corruption. Although corruption is not equally represented everywhere, we would not be wrong if we say that corruption is present in many aspects of life and that no society is completely immune to this “disease”, regardless of whether it is developed or less developed countries.

According to Marshall McLuhan, media is a force that has turned the world into a global village, and their expansion has made journalism an important profession and a necessity in society. Precisely due to the need for information in modern society, there is a built-in requirement for the humanization of both society itself and the journalism profession. Nowhere is the need for moral judgment more relevant than in journalism and other fields of mass media. (Day, L.A., 2004)

The ethics of the profession is raised as a matter of need and necessity, and the segment of journalistic ethics and its respect in the journalistic profession is particularly important. Ethical standards are adopted by media houses and associations of journalists through codes of conduct. How much the codes are respected depends on the journalists, editors and media owners themselves. Codes of professional ethics do not prescribe any severe sanctions, but only moral ones, therefore they are easier to break than laws, the implementation of which is supervised by the state, while the observance of professional ethics is controlled by journalists and publishers. (Ivanuš Ž., 2021) In order to be able to talk about journalistic ethics, journalism must be free and independent. Ethics in the narrower sense is the science of morality, and journalistic ethics is specific because of the journalistic profession and its requirements, which daily put journalists in front of moral dilemmas. (Poler Kovačić M., 2001.)

Journalistic ethics implies the professional application of a certain set of values that the journalist as an individual has freely adopted and considers to be correct, and applies them as such in practice. Professional codes and advice for the press meet the general requirements, which are as follows: provide the entire population with accurate, fair and complete information, which that population has the right to expect and provide protection against abuse and distortion; protect those who professionally deal with information from all forms of pressure or coercion that would prevent them from providing the public with information defined in this way or would encourage them to work against their conscience; to provide the best possible flow of information in society, in line with the basic essential mission of the press in liberal regimes. This means at the same time that

journalists should have free access to sources of information, in the name of the public's right to be informed and that the public has free access to express themselves through the media. Maintaining this double flow is one of the essential duties of journalists and the media. (Vidaković M., 2009.)

Journalism is also a profession, based on ethical principles understood as the journalist's duty to serve the truth. Since journalism is not just a job, its essence also consists of what the public thinks about it. Journalism has another reality, dedicated to informing the public in a precise and reliable way about everything people need. It is legitimate for people to be interested in everything that happens, everything that can happen to them, or what happens to others. The important role of journalism consists in obtaining precise and reliable information that helps people to find their way in a free society. This is why ethical principles are something that journalism must consist of. (Windt P.Y. et al., 1989) According to Kornj (1999), information ethics is not limited to the actions of its most visible actors: journalists, photojournalists, directors and television cameramen, it also refers to the media as organizations. Corney defines critical points related to the ethics of reporting in society: the fragile independence of journalists in relations with various power holders; failures in verifying information, under the combined influence of the laws of the market, the speed of information and the efficiency of professional communicators; confusing freedom of expression, which belongs to everyone, and freedom of the press, which is held in the hands of only a few; presenting information that gives preference to some, certain types of reality to survive in the race for the largest number of listeners, i.e. readers; injuries inflicted on individuals by exploiting violence, encroaching on private life and disregarding the principle that no one can be considered guilty until proven guilty. (Corney D., 1999.)

Ethical journalism serves the public interest by constantly investigating the truth about events. According to the Election Commission "Stringer", Baldwin Chiyamwaka Executive Director, Media Council of Malawi, journalists should fully serve the public by providing them with timely and accurate information. True and accurate information helps the public understand issues and make opinions and judgments about them. These are just some of the general ethical questions or guidelines that should serve media professionals when they speak to the public about certain facts. As written by Ch. Čupić (2008), the role of the media and journalists is threefold: to transmit information essential for public life; to mediate between the authorities and citizens, that is, the state and civil society; and that they are the first external critic and controller of the government. The importance of looking at journalistic ethics in BiH lies in the very fact that the degree of respect, that is, violation of ethical principles also shows the image of society. Many



media are in the hands of dubious coalitions of politics and capital. (Veljanovski R., 2005) True reporting is not an unattainable ideal, but the truth is often difficult to discover and communicate to others. That is why the professional codes of journalistic organizations and associations insist so much on reaching this standard. (Milenković V, 2008). We also note that the first codes were created at the beginning of the twentieth century, already during the first decade in the United States of America, and during the second decade in Europe. The most important of the declarations is the Munich Declaration. The aforementioned declaration prescribes the rights and duties of journalists. The preamble of the Munich Declaration expresses the position that the responsibility of journalists towards the public "precedes any other responsibility, especially towards employers and public authorities".

On the other hand, we can also see that In recent years, corruption-reporting portals have been launched in countries all over the world to facilitate citizens and media reporting suspicious corruption cases. The main advantage of the applicability of corruption reporting portals is reflected in the fact that citizens and media can easily access an anonymous and straightforward reporting tool, empowering them to file corrupt officials and public service providers abusing their positions of entrusted power. Using these portals and reporting the suspicious cases of corruption citizens and media can prevent corrupt officials and public service providers from hiding corruption. (Kukutschka, 2016)

In the broadest sense, corruption can be defined as any abuse of authority to obtain a certain benefit. It manifests itself in everyday life through various forms, from simple ones that border on the permitted and legal to very refined and difficult to detect but extremely difficult illegal actions.

By creating relationships of dependence and blackmail, corruption paralyzes normal social flows, leading to insecurity and the loss of significant financial resources in budgets and funds, the withdrawal of investors and the closing of jobs. It is present in almost all institutions, all social activities, in healthcare, police, economy, judiciary, politics, media, education, culture, and others (Božić & Kesić, 2016).

Depending on who the perpetrators are, at what level it takes place, and how strong the protection is provided publicly or secretly by the official government, it is often characterized by brazen and reckless behavior that is presented as a permitted and unpunished business activity of certain social groups.

The experts of the World Bank answer that corruption usually leaves no tangible traces and that the experience of an individual is not only the best but often the only indicator we have. In addition, perception has a direct impact on society, namely citizens who believe that the police and justice systems are corrupt will

not address or adequately cooperate with representatives of those institutions, regardless of the objective situation. Similarly, firms become more inclined to avoid paying taxes or other regulations (Kaufmann, Kraay & Mastruzzi, 2007).

Considering that it occurs in the public and private sectors, corruption represents a great threat to the democratic and legal order, seriously endangering the economy of every country. That is why the fight against corruption requires good laws, independent and efficient institutions and a public opinion that does not approve or tolerate corruption.

When we talk about Bosnia and Herzegovina and the issue of corruption, we can also mention that the concept of corruption is associated with it. Namely, it is also a popular opinion that the division of the world into cultural zones that resist modernization certainly includes the post-communist cultural zone that crosses, that is, includes various other zones that are determined, among other things, by religion, and corruption is one of the basic characteristics of that culture (Inglehart & Baker, 2000). This is explained by the fact that the culture of communism, i.e. post-communism, influences the development of corruption through a value system that emphasizes survival and through structures that acted as an incentive for the development of corruption, and the process of liberalization, especially privatization, only opened up a new set of possibilities (Sandholtz & Taagepera, 2005).

Corruption exists both in countries that live in abundance and developing countries, but it is still more prevalent in poorer and legally unregulated countries, and the reasons can be: poor and socially disintegrated societies, due to the low incomes of public servants and greater insecurity of their positions, are more susceptible to corruption, in legally unregulated societies, acts of corruption are more difficult to detect, and even when they are detected, they usually go unpunished or the punishment is selective, the investigation of corruption affairs and the legal protection of society against corruption require, in addition to institutional organization, considerable material resources.

The fight against corruption is the basic principle and prerequisite of good, democratic and successful management in the interest of citizens. Preventive protection against corruption, as well as a gradual change in the awareness of citizens regarding corruption, is becoming more and more important for a successful fight against corruption, because the application and focus exclusively on means of state coercion has proven to be insufficient. That is why it is important to promote responsibility and transparency, and it is especially important to create awareness among citizens that corruption is not only a criminal but also a moral or ethical problem. This is precisely where the role of the media is crucial.

Various classifications of cultural heritage are represented in the literature. According to UNESCO, the concept of cultural heritage includes several categories:

- Tangible cultural heritage, which includes movable cultural heritage (paintings, sculptures, coins and manuscripts), immovable cultural heritage (monuments, archaeological sites) and underwater cultural heritage (shipwrecks, underwater ruins and cities).
- Intangible cultural heritage, which includes oral tradition, music and dance, rituals, etc.
- Natural heritage (natural landscapes with cultural motifs).
- Legacy from armed conflicts. (Jovanović Tončev and Podovac, 2014)

Heritage is our legacy from the past, what we live with today, and what we pass on to future generations. Our cultural and natural heritage resources are both irreplaceable sources of life and inspiration. They are our touchstones, our points of reference, and our identity (UNESCO) Cultural heritage is the legacy of physical artifacts, cultural property, and intangible attributes of a group or society that are inherited from past generations, maintained in the present, and bestowed for the benefit of future generations. (Kurin, R. 2004; Bolin, A., 2019)

The preservation of cultural heritage has many significant aspects and importance, and the media can be their bearers. Cultural heritage plays a key role in shaping the identity of individuals, communities and nations. It preserves the history, tradition, language, art and customs inherited from previous generations. Preserving cultural heritage helps people feel connected to their roots and strengthens their sense of belonging. It is a source of rich cultural diversity. Each culture has its unique customs, values, architecture, art and music. The preservation of cultural heritage enables the preservation of different cultural expressions and contributes to the diversity of the global cultural heritage.

Why corruption occurs when we talk about cultural heritage because cultural heritage has great economic potential. Sites with cultural heritage, such as historic cities, archaeological sites, museums and monuments, can attract tourists and create jobs. Preservation of cultural heritage can provide a boost to the local economy and encourage sustainable tourism.

Cultural heritage is a source of knowledge and learning. It provides insight into the past, traditions, techniques and skills used in a particular culture. Preservation of cultural heritage enables access to education and research, as well as the transfer of knowledge to future generations.

It includes priceless works of art, monuments, books, manuscripts, and other precious artifacts. Preservation of cultural heritage ensures that these valuable as-

sets are identified, protected from damage, theft, or destruction, and are available for exploration and enjoyment by generations to come.

The Council of Europe, through its Framework Convention on the value of cultural heritage for society, defines cultural heritage as a set of resources inherited from the past, which people identify, regardless of their ownership, as a reflection and expression of continuously evolving values, beliefs, knowledge and traditions. It includes all types of environments created by the interaction of man and space over time. (Council of Europe Framework Convention on the Value of Cultural Heritage for Society, 2005: 2)

Preserving cultural heritage is key to preserving the rich history, cultural diversity and identity of people around the world. This requires cooperation between states, communities, institutions and individuals to ensure that the values of cultural heritage are passed on to future generations and preserved for the future.

Therefore, the media play an important role in the preservation of cultural heritage through its promotion, digitization, education and awareness, research support, etc. The media has the power to promote cultural heritage through various media channels, such as television, radio, newspapers, magazines, websites, social networks, etc. Through reports, documentaries, interviews and other media formats, the media can present cultural heritage to a wider audience, helping to valorize it and spread awareness of its importance.

The media can participate in the digitization of cultural heritage to preserve it and provide access to a wide range of people. Through digital platforms, media can share virtual exhibitions, archives, digital libraries and other forms of digital content that provide access to cultural treasures and information about them.

The media can educate the public about the importance of preserving cultural heritage and raise awareness of the challenges it faces. Through reports, articles and broadcasts, the media can inform people about the value of cultural heritage, its threats, the need for restoration and protection, and encourage active participation in its preservation.

Media can provide a platform for research and documentation of cultural heritage. Through investigative journalism, journalists can investigate important topics related to cultural heritage, interview experts and present relevant information. Also, media organizations can support cultural heritage documentation projects, such as recording oral traditions or documenting traditional crafts.

It is important to note that the media have a responsibility to provide objective, accurate and contextual information about cultural heritage and to adhere to ethical standards in their work to contribute to the authentic presentation and preservation of cultural assets.

Non-compliance with ethical standards in the media can have negative consequences for the preservation of cultural heritage. Unethical reporting can lead to sensationalism and superficial reporting on cultural heritage. When the media emphasize sensationalist elements or simply convey superficial information without proper contextualization, it can lead to a distorted representation of cultural heritage and reduce understanding of its real importance.

Insufficient research, incomplete information or omission of relevant facts can lead to a wrong or distorted representation of cultural heritage. This can result in the loss of valuable information and diminish the understanding of its history, significance and context.

Failure to comply with ethical standards can lead to a lack of authenticity in reporting on cultural heritage. This may include using false or unauthorized sources, plagiarism or manipulation of information. Lack of authenticity can undermine public trust in media reports on cultural heritage.

In today's globalization, failure to respect ethical standards can result in a lack of respect for different cultures and their cultural heritage. This may include stereotyping, ridiculing or portraying cultural heritage in a way that offends or degrades a particular culture. Such approaches can have a negative impact on the respect and preservation of cultural heritage.

It is important that the media respect ethical guidelines, conduct thorough research and ensure that their reporting on cultural heritage is objective, accurate and contextual. This is key to preserving the integrity and value of cultural heritage and ensuring that it is adequately promoted and valorized.

## **2. Research and development**

starting with the concepts presented, we also conducted a survey to determine the views of respondents on the recognition of corruption in society, ways to prevent it, and the impact on cultural heritage.

Data were collected through a survey, with the help of which analyses were made that show the results of the research. Descriptive statistical analysis was performed and presented on the data. The survey included 233 citizens of Bosnia and Herzegovina. The data collection process lasted three months in 2023, to determine how citizens view corruption. The number of respondents satisfies the minimum sample size criterion. The respondents were employed in different positions, forming an almost equally covered gender structure. The questionnaire was delivered to respondents via personal e-mail.

The respondents were of the following age structure, from 20 to 30 years old there were 16.7% of respondents, 31 to 40 years old 20.5% of respondents. 28.6% of respondents were between the ages of 41 and 50. From 51 to 60 years of age, there were 17.9%, and 15.8% of respondents were over 60 years of age. The gender structure prevailed according to the female population, which made up 65.7%, 33.9% of men responded to the questionnaire.

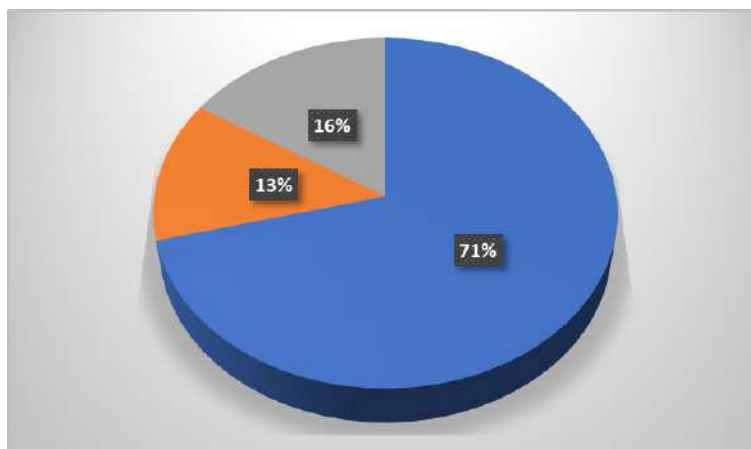
The respondents had different professional qualifications, but secondary professional qualifications prevailed the most. Thus, 45.7% were respondents with secondary school, 8.1% with higher education, and 33.8% with higher education. There were 6.8% and 0.4% of students with a master's degree or doctorate.

Regarding employment, employed respondents made up 72.2% of those included in the survey. The unemployed accounted for 8.5% of respondents, and pensioners for 12.4%. The number of pupils and students was 6%.

In the first block of questions, we wanted to determine the opinions and attitudes of respondents on the preservation of cultural heritage and the concept of corruption.

Respondents could answer one of the offered questions about the preservation of cultural heritage, more specifically, whether cultural heritage is cared for or not, and remain neutral. The majority of BiH citizens believe that cultural heritage is not taken care of, 71% of them, 13% of the respondents gave a positive answer and 16% of the surveyed citizens were neutral.

**Chart 1.** Respondents' views on the preservation of cultural heritage

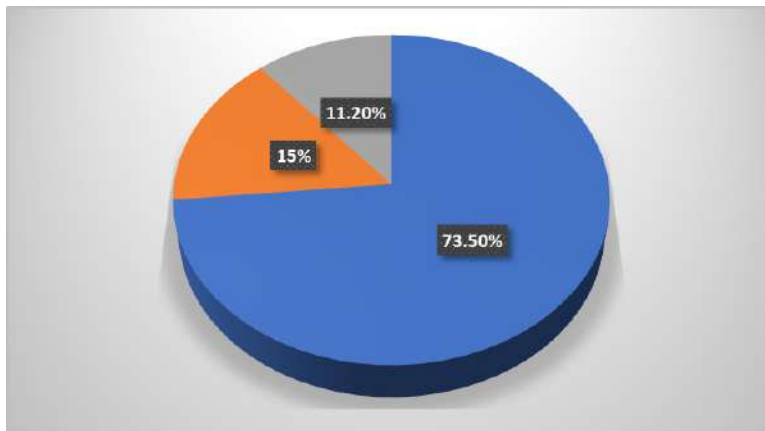


Source: Author's presentation of research

We offered respondents three answers and the freedom to add their definition of corruption. However, only 4.8% of respondents gave a different answer, but

it combined all three offered. Thus, 64.8% believe that corruption is the giving and receiving of bribes, 24% that it means abuse of authority, and 6.4% illegal mediation. We can see the mentioned results in the graph 2.

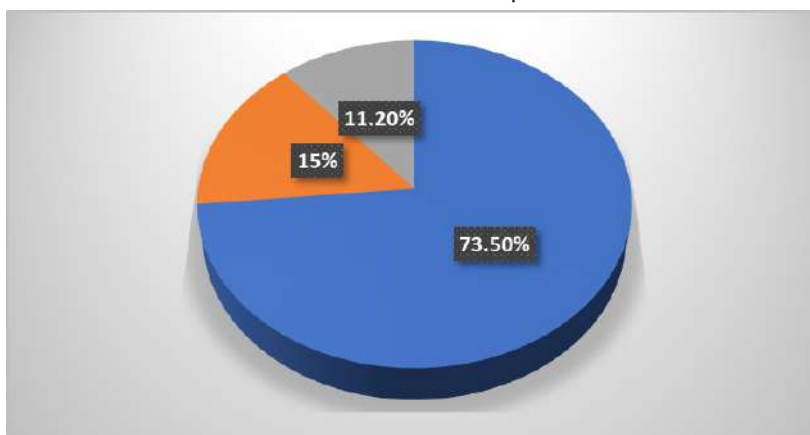
**Chart 2.** Respondents' views on the concept of corruption



Source: Author's presentation of research

We tried to determine where respondents most often recognize the occurrence of corruption and offered several answers. 58.4% of respondents recognized corruption in the desire to make a profit or speed up some procedure beyond the procedure, 2.1% in education, 12.4% in employment, 10.7% of respondents in public authorities. Corruption in traffic was recognized by 6% of the respondents, while the remaining respondents recognized corruption as a part of all five answers.

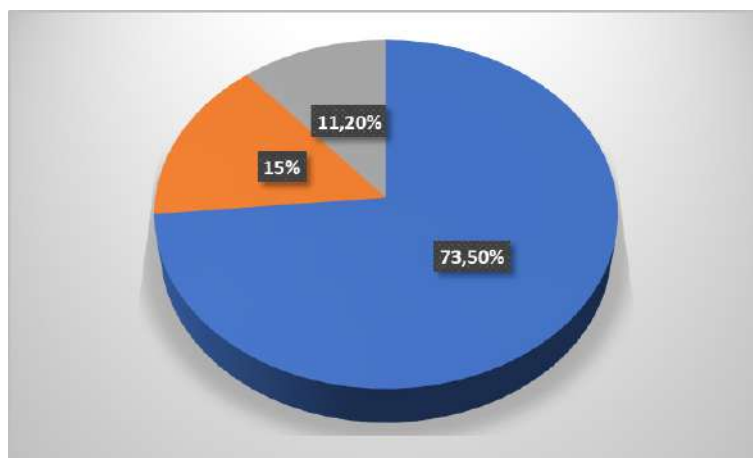
**Chart 3.** Areas of corruption



Source: Author's presentation of research

When preserving cultural heritage, corruption is visible as a result of winning tenders in business, answered 73.5% of respondents. When settling obligations to the state, 15.3 respondents recognized corruption, followed by 11.2% when securing a competitive position.

**Chart 4.** Visibility of corruption in the preservation of cultural heritage



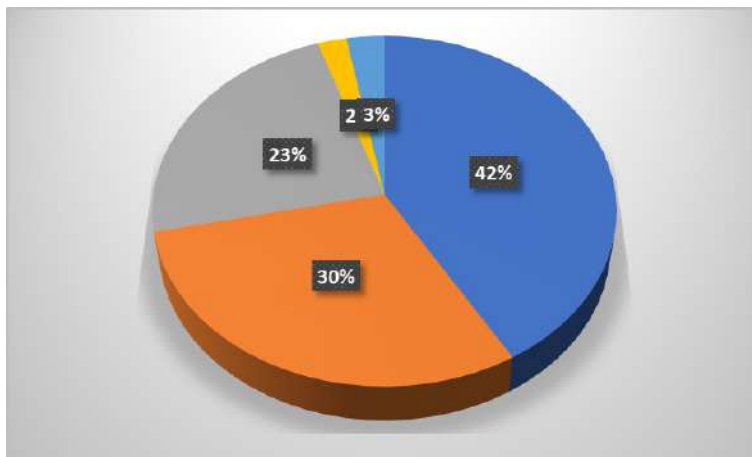
Source: Author's presentation of research

After we saw that the respondents recognize the phenomenon of corruption, define it and classify the problems of corruption in the preservation of cultural heritage, the next block of questions was analyzed. We tried to see how the respondents perceive the fight and readiness to fight corruption, individuals, media, NGOs and the government sector. The results will be presented in the next part of the work with graphs, starting from the presentation of the views of the individual.

Analyzing the attitudes of individuals, i.e. the answers to the question of whether you (as an individual) are ready to fight against corruption, we see that by summing up the results of completely ready (41.5%) and ready (30.1%), we can say that citizens are ready for the fight against corruption. It is noticeable that 23.3% of respondents have a neutral attitude, while a small number of those who would not join the fight against corruption, 2.2% are unprepared and 2.9% are completely unprepared.



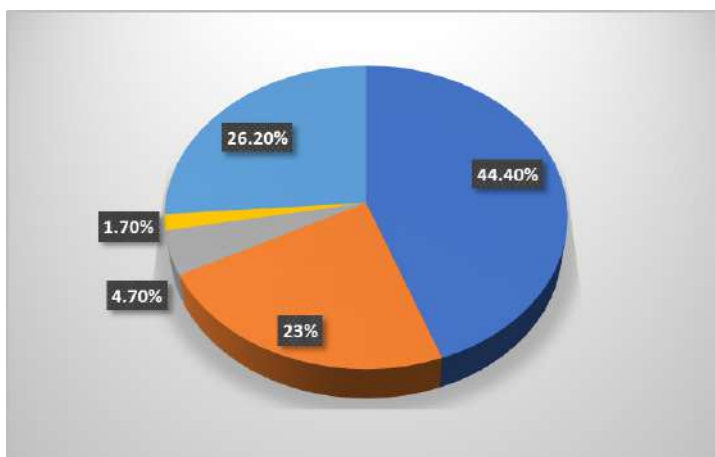
**Chart 5.** Willingness of individuals to fight against corruption



Source: Author's presentation of research

We also considered the attitudes of respondents when it comes to the fight against corruption in the local community, and we have the following results. Almost half of the respondents believe that local community authorities are not ready to fight corruption, 44.4% of, while 23% of the respondents said that they are completely unprepared. 4.7% answered that those in power in municipalities and cities are ready to fight corruption, while only 1.7% of those surveyed said they were completely ready. 26.2% of the surveyed citizens of Bosnia and Herzegovina had a neutral answer.

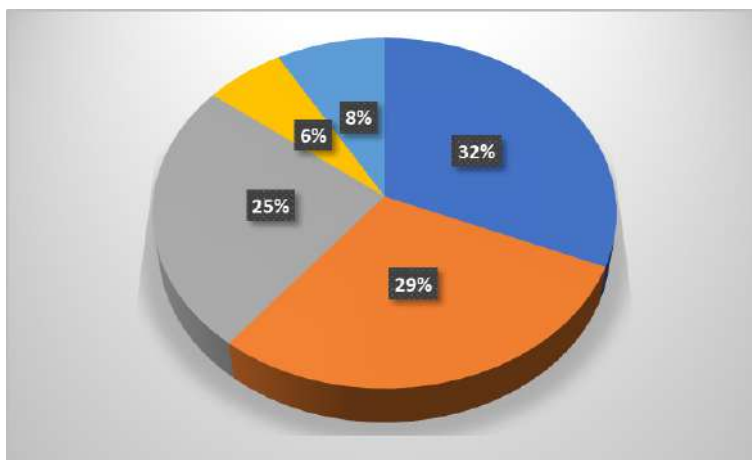
**Chart 6.** The readiness of the local community to fight against corruption



Source: Author's presentation of research

There is a similar picture when we analyze the responses of the respondents and according to the attitude of whether the state authorities are ready to fight against corruption, where we have the opinion that they are unprepared in 40.3% of the answers, and completely unprepared in 23.2%. A large percentage of respondents are neutral on this issue, and we have 28.8% of answers. 5.6% answered that the state authorities are ready for the battle that has been going on for decades in Bosnia and Herzegovina, and 2.1% said that they are completely ready.

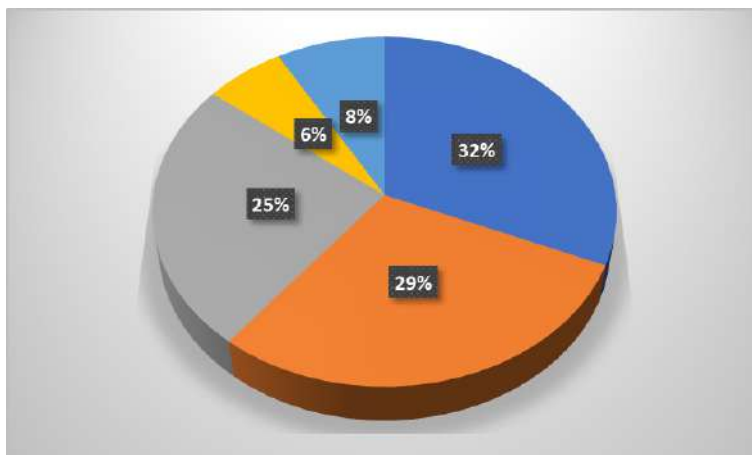
**Chart 7.** The readiness of state authorities to fight corruption



Source: Author's presentation of research

NGOs should, in a country like Bosnia and Herzegovina where nepotism and corruption reign, fight against such a system. However, the research gave us the results that citizens do not trust the non-governmental sector or are not familiar with their work, and the majority of respondents do not have a clear opinion on whether NGOs are ready to fight corruption (42.7%). Only 13.4% of respondents believe that the NGO sector is ready for the fight against corruption, and 2.2% believe that it is completely ready. Respondents believe that 31.9% of NGOs are unprepared and 9.8% are completely unprepared for the battle with corruption in Bosnia and Herzegovina.

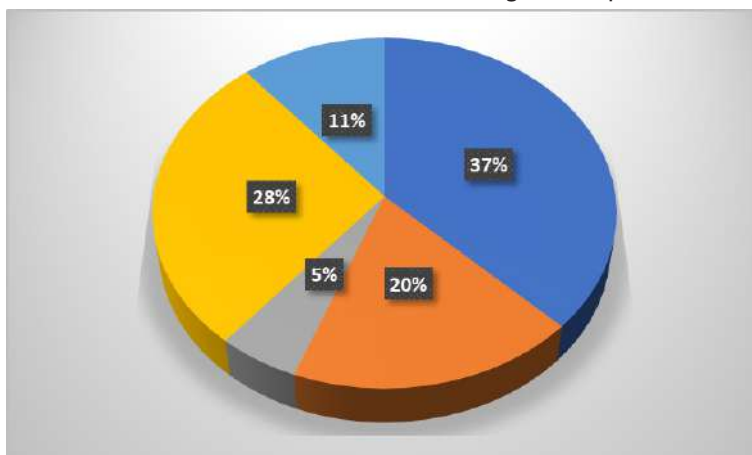
**Chart 8.** The readiness of NGOs to fight corruption



Source: Author's presentation of research

When it comes to the media, which also has a lot of power, citizens believe that their influence is insufficient, and therefore we have 37.3% of respondents who believe that the media are neither ready nor ready to fight corruption. Only 18.5% of respondents believe that the media are ready and 5.2% are completely ready. 27.9% believe that the media are unprepared for the fight, and 11.1% are completely unprepared.

**Chart 9.** Readiness of the media to fight corruption

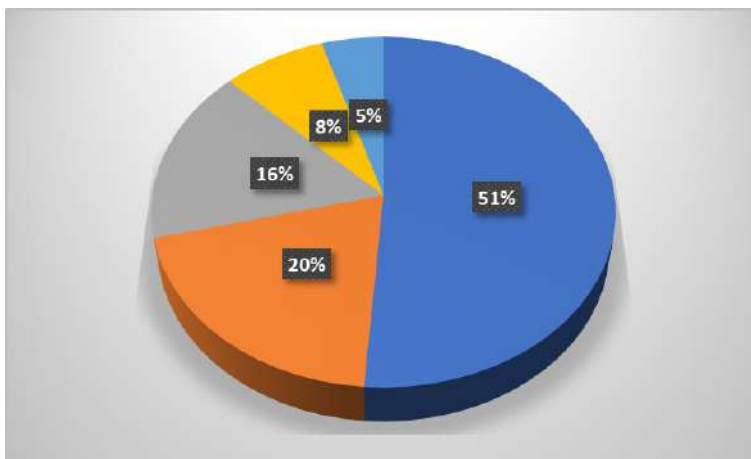


Source: Author's presentation of research

Considering the topic of the work, the next block of questions is focused exclusively on the media and corruption. In the continuation of the research, we wanted to see the attitudes of citizens when it comes to their perception of the role of the media in the fight against corruption. 42.2% of respondents believe that the media should publish information about corrupt activities and anti-corruption measures, then 16.4% emphasize the readiness of the media to report corruption, and 13.4% that the media should broadcast and market educational and specialized anti-corruption content.

The respondents, 6.5% of them, saw the media's role as a proponent of measures and activities to improve the system of fighting corruption. 3.9% of respondents believe that the media should participate in the work of anti-corruption bodies and the education of journalists, while 10.8% of respondents believe that it is necessary to stimulate investigative journalism in the field of corruption. The remaining 6.8% of respondents believe that the media should be involved in all segments of society and fight against corruption.

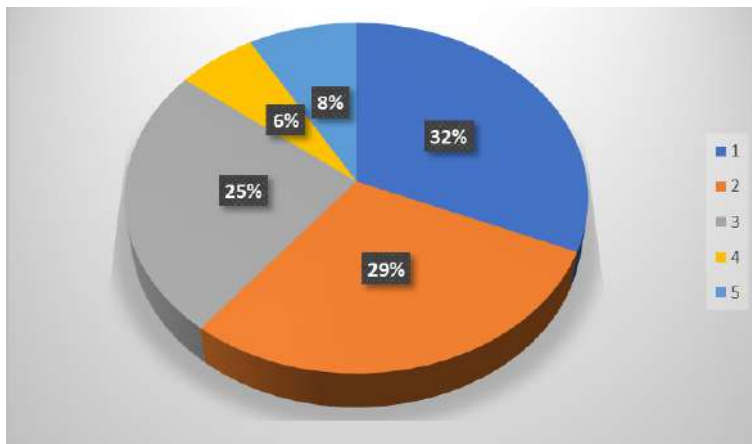
**Chart 10.** Citizens' perception of the media's role in the fight against corruption



Source: Author's presentation of research

We wanted to see if the citizens think there is corruption in the media and to what extent, and we set an assessment of the level of corruption in the media, leaving a scale from 1 as the lowest level of corruption to 5 as the highest level of corruption. 23.1% of respondents believe that the level of corruption in the media is high, which they rated as level 5, 20.5% of respondents rated corruption in the media as level 4, the largest percentage of respondents, 37.1%, gave a rating of 3. That the level of corruption is low, a rating of 2 was given by 7% of respondents and that there is no corruption, that is, a rating of 1 was given by 12.3% of respondents.

**Chart 11.** Evaluation of the level of corruption in the media

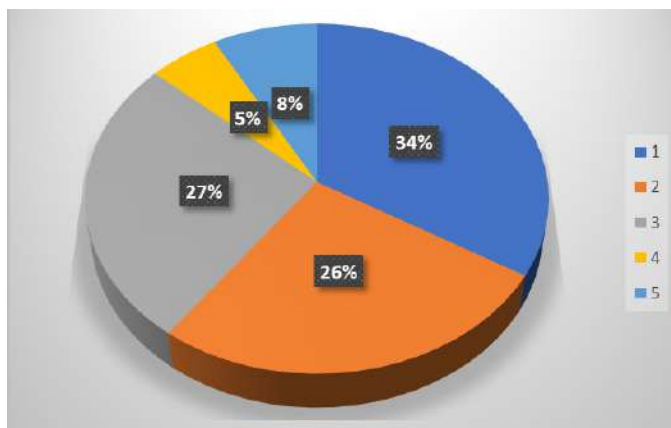


Source: Author's presentation of research

We left the same evaluation method in the next block of research, that is, a rating from 5 to 1 when it comes to the quality of repressive and preventive measures in the fight against corruption.

Respondents evaluated the quality of repressive measures and anti-corruption activities negatively in the largest number, i.e. with a rating of 1 in 33.6% of responses. Out of the total number of respondents, 26.5% gave a rating of 2, while 26.5% of citizens included in the survey gave a rating of 3. The highest rating was given to the quality of repressive measures and anti-corruption activities in BiH by 8% of respondents and 5.4% gave a rating of 4.

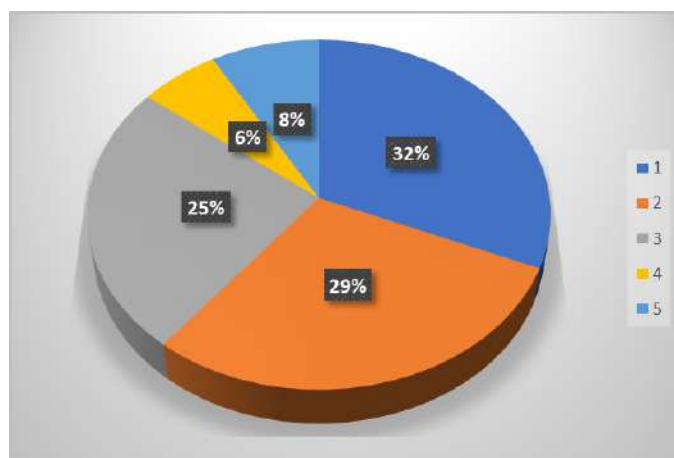
**Chart 12.** The quality of repressive and preventive measures in the fight against corruption



Source: Author's presentation of research

Respondents evaluated the quality of preventive measures and anti-corruption activities negatively in the largest number, i.e. with a rating of 1 in 31.4% of responses. Out of the total number of respondents, 29.3% gave a rating of 2, while 24.9% of citizens included in the survey gave a rating of 3. The quality of preventive measures and anti-corruption activities in BiH was given the highest rating by 8.3% of respondents and 6.1% gave a rating of 4.

**Chart 13.** The quality of preventive measures and anti-corruption activities



Source: Author's presentation of research

In the aforementioned research, we could see that the citizens of BiH recognized the high level of corruption in society, as well as that there is very little willingness to work in the fight against this negative phenomenon in society. Therefore, we can state that cultural heritage is not exempt from the problem of corruption. We could see that most individuals are ready to fight against corruption, but also that they do not see support in NGOs, the government or local community bodies.

It is a fact that ethical journalism also plays a major role in the fight against corruption. Journalistic ethics, like environmental ethics, medical ethics, computer ethics and others, is a part of applied professional ethics and thus represents a need in journalism. However, journalistic ethics have a much higher level of moral responsibility than any other professional ethics. Journalistic ethics must be as appropriately specialized as professional journalism. We can see this if we understand that it is often considered that journalists (although both journalists and those who are not, have an obligation to tell the truth) have a special responsibility to, within the limits of their capabilities, always report truthfully to

a much wider audience. (Žaket, D., 2007) The moral principle itself is to tell the truth, regardless of the profession of the person in question, and if we bear in mind that the profession - of journalist, implies communication with the general public, then the journalist's responsibility and obligation to speak and presenting only accurate and true information to the council. In this context, we can quote the sociologist Luhman who pointed out that "what we know about our society and the world we live in, we know through the mass media." (Luhmann, N., 1996.)

## Conclusion

The cultural heritage, which is very rich in Bosnia and Herzegovina, has not been sufficiently preserved, it is neglected and there is a controversy about "ours and theirs". This is precisely where the door is open to corruption in this area, but also the opportunity for the media to lead the battle against this scourge of modern society.

The conducted research showed that the citizens of Bosnia and Herzegovina are aware of the rich cultural heritage with which they identify, but they are also aware of corruption in every part of society. The fact is that the media, instead of working to unify the people of Bosnia and Herzegovina, are doing the opposite. Cultural heritage can be a great advantage in uniting society because all people in Bosnia and Herzegovina should identify with the cultural heritage they share.

In Bosnia and Herzegovina, there is an evident lack of care for cultural heritage, which results in the loss of identity. On the other hand, there is fear on a global level of a different scale. In this era of globalization, there is a growing fear that cultures around the world will become more uniform, leading to a decrease in cultural diversity. To counter this potential homogeneity, strategies have been developed to preserve the culture of various communities whose very existence could be threatened. Living culture is highly susceptible to becoming extinct. (Pietrobruno, S., 2009; Nesbeth, G., 2013)

Therefore, we can conclude that the authorities, local community bodies, the non-governmental sector and individuals should join forces with the media and fight for their identity, for the preservation of cultural heritage. Therefore, the fight against corruption is necessary, because it is evident that preventive and repressive measures are not enough and that they do not affect the prosperity of society to the desired extent.

Cultural heritage and a country without corruption, opens the door to tourism, new jobs and care for the local population.

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# CHAPTER 5





## LITERATURE AND CULTURAL HERITAGE

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**Summary:** Literature as a cultural heritage can shape societies and individuals and create cohesion. Immaterial and material evidence of the past creates identity and meaning. They connect, form a point of reference in space and time and, according to UNESCO, have a universal value for all of humanity. However, cultural heritage also separates. Nations differentiate themselves with their heritage and mark differences to neighboring nation. Yet, neither societies nor their cultural heritage is static. They are in constant change. Every generation creates memories. The present flows into every image that emerges of the past.

Literature as a medium also plays a major role in promoting cultural heritage. In their works, the authors reveal new worlds to the reader and introduce him to new cultures. This paper offers two different perspectives following the same conclusion, by presenting examples from novels by renowned authors such as Kazuo Ishiguro and Hanif Kureishi, as well as travelogues by German-language authors, that feature significant cultural heritage monuments, showing the cultural differences between Eastern and Western cultures, exploring the tensions and conflicts that arise from the clash of cultural values.

**Key words:** *literature, culture, cultural monuments, travelogue, identity.*

## 1. INTRODUCTION

In the British novels of Kazuo Ishiguro and Hanif Kureishi, Eastern culture is often depicted with nuance and complexity. Both authors explore the experiences of characters that have Eastern heritage but live in a Western society, grappling with questions of identity, assimilation, and the clash of cultural values. They

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are renowned authors who have explored Eastern culture in their novels, offering unique perspectives on themes such as identity, assimilation, and the clash between Eastern and Western values. Kazuo Ishiguro and Hanif Kureishi, both acclaimed writers with Eastern heritage living in the West, incorporate Eastern influences into their Western writing in distinct ways.

Kazuo Ishiguro, who was born in Nagasaki, Japan, and moved to England at a young age, often infuses his works with a sense of Japanese aesthetics and themes. His writing style is marked by understatement, subtlety, and a focus on introspection, which can be traced back to traditional Japanese literature. Ishiguro's novels often explore themes of memory, identity, and the impact of history, which reflect a deep engagement with the complexities of Japanese culture and its influence on personal and collective narratives.

In Hanif Kureishi's writing, the Eastern influence is often seen through the lens of characters who have Eastern heritage but live in a Western society. Kureishi explores the tensions and conflicts that arise from the clash of cultural values and the complexities of navigating dual identities. His works often delve into themes of race, religion, and cultural belonging, shedding light on the challenges faced by individuals with Eastern backgrounds in a Western context.

As for the depiction of Eastern Europe by Western European authors, the discovery of Eastern Europe, which begins above all in former Enlightenment countries such as France and England, was intended on the one hand to confirm the "enlightenment progress" of Western parts of Europe, at the same time subsuming the eastern areas under the common name of "uncivilized backwardness". Countries with completely different types of government, social arrangements and religions - the Russian Empire, the Polish-Lithuanian Union, Habsburg Hungary and Bohemia, as well as the parts of Europe under the rule of the Ottoman Empire, which of course also includes the Balkans - were connected to each other and presented as a whole, marked by the same philosophical stamp of underdevelopment and attributed recognizable similarities in accordance with the same model of degree of development. Thus formulated the idea of Eastern Europe in the eighteenth century, in the nineteenth century it became widespread with the acceptance of the term "Eastern Europe", which already at the beginning of the twentieth century took root as a term denoting a naturally occurring geographical region of Europe, as a conglomerate of countries and peoples linked through essential similarities. During the twentieth century, under the influence of the conditions created by the "cold war", it was easy to forget that the division between Eastern and Western Europe was not a natural division of the continent, but a cultural construction, originally based on the philosophical principles of the Enlightenment. . Only after the fall of communism, it became possible again to observe each of the countries of the eastern part of Europe as a separate European state.

The Balkans, in the sense of a separate geographical, social and cultural entity, was “discovered” by European travelers only in the last years of the eighteenth century, with the realization that the European territories under the rule of the Ottoman Empire have a distinctive physiognomy of their own that deserves special attention, which will not be based on the perception that they are simply provinces of the Ottoman Empire or just archaeological sites. Until then, the Ottoman Empire was perceived as a whole in Europe and Asia.

In his book “Wild Europe. The Balkans through the Gaze of Western Travelers”, Bozidar Jezernik reveals what was the perception of the Balkans by Western European travelers and experts from the middle of the sixteenth to the late twentieth century. Many of these travelers considered the region part of Asia and accordingly sought to inform their contemporaries about its “exotic”, “foreign” and “primitive” customs. Researching over a thousand reports and comparing texts from a period spanning nearly 500 years, the author demonstrates that the very act of observing other people in their environment reflects the culture and mentality of the observer himself. From there, the impressions of the Balkans transmitted over the centuries from many aspects say much more about Western Europe than about the countries and peoples that travelers report about.

The West in general has never been ready to see the Balkans as it really is. Instead, the Western travelers have always sought characteristics that were clear, unambiguous and, above all, immutable, and this was hard to find (Jezernik, 2004: 27). They found Balkan geography too complicated, its ethnography too confusing, its history too complex and its politics too inexplicable. Thus, the images of the Western travelers’ accounts of the Balkans were not primarily descriptions of real people, but projections of their own nostalgia and sense of inadequacy. And as more books appeared, with their differences in focus and perspective, the picture became increasingly blurred.

Many authors were strongly convinced that the differences between Western European peoples were out of proportion to their similarities. But visitors to European Turkey entered a “new world,” finding there “a complete and striking change in the face of the country, the style of buildings and dress, the manner and general appearance of the inhabitants.” Travelers who crossed the Ottoman frontier in the nineteenth century or later went “not only from West to East, but from civilization to savagery, from freedom to tyranny”; they were entering “the field of the great battle between East and West – between barbarism and civilization.” (Jezernik, 2004: 31)

In the nineteenth and twentieth centuries, hundreds and hundreds of Western European travelers crossed the Balkans in all directions. But the visited countries and their people served only as a kind of mirror in which they saw them-

selves and noticed, first and foremost, how advanced and civilized they are. In this regard, we can state that there can be no Europe without the Balkans. Europeans have for centuries distinguished between members of “civilized society” on the one hand, and “primitives”, “barbarians” and “savages” on the other, in order to define themselves as civilized people. For this they needed their opposite, their other, and the Balkan people served them well for this purpose. In fact, it is difficult to imagine a more sharply defined other than the Balkan peoples. It seems as if they represent everything that was previously rejected by Western generations. On the contrary, they also embodied the combination that Julia Kristeva calls “disturbingly strange”, “the otherness of our ourness”, with which we do not know how to deal. In other words, they represented what Europeans were, but were no longer allowed to be (Kristeva, 2005).

Before the end of the eighteenth century, travel through the Balkans was mostly casual. Most travelers had some business in Istanbul or further east and traveled via the Balkans because there was no other safe route from western Europe to Asia Minor. In their travel reports, they noted what they happened to see and discovered along the way, emphasizing the strange, the unusual, and the picturesque. They wanted these accounts of their travels to delight and entertain their readers with detailed accounts of colorful discoveries and adventures.

From the end of the eighteenth century, travelers had another purpose. Some visited the Balkans out of curiosity, as tourists, but most came with a specific purpose: to study a certain country from a political, economic or military angle. They pursued their goals with a high degree of professional commitment, making precise observations, but even they were not always above prejudice, and the representation of the peoples of the Balkans as a “people of Antithesis” (Abbott, 1903) continued. Travel reports were written and published for the general public, who found nothing more boring than mere facts. Like modern journalists, these authors shaped public opinion, expressing the dominant tastes and prejudices of their time. Hence, in travelogues, the image of the Balkans was often seasoned with a dose of bias and prejudice.

Perceptions of the Balkans and its peoples have often been colored by the political sympathies of their authors and their readers. Thus, for example, German-language authors represented the Bosnian Serbs as conspirators who wanted to start the First World War. They mostly portrayed the Orthodox people negatively, and the Muslims positively, praising their discretion and restraint, nobility and dignity. It is also important to note that travelogues were not always the result of first-hand observation, but were often based on hearsay or second-hand information taken from older authors. A rather liberal attitude towards borrowing the works of other writers characterizes many of them.

Academician Aleksandar Matkovski about the travelogues up to the nineteenth century will rightly conclude that, although the travelogues did not have a precise idea of the borders of Macedonia and of the nationality of the inhabitants, not only from Macedonia, but also from the entire Balkans, their data are still important because they were eyewitnesses of the things they described, and they also left us information about what they thought of us and the other Balkan nations. And when the propaganda, nationalistic and ideological aspects of the travelogues are removed, the pure historical facts that are the most important for our history and that should be used remain (Matkovski, 1991).

## **2. The impact of historical events on personal and collective narratives**

Both Ishiguro and Kureishi also explore the impact of historical events on personal and collective narratives. Ishiguro's works often reflect on the aftermath of World War II and its influence on identity and memory, while Kureishi's novels touch upon the legacies of colonialism and the complexities of post-colonial societies. In Hanif Kureishi's works, such as "The Buddha of Suburbia" and "My Beautiful Laundrette", he delves into the experiences of characters who navigate the complexities of their East culture within a Western society. Kureishi's writing often explores the struggles and conflicts faced by individuals caught between two worlds, grappling with questions of identity and belonging. While Hanif Kureishi's novels primarily focus on the experiences of characters in multicultural London, there are instances where he mentions Indian cultural monuments, enriching the narrative with a sense of heritage and connection to the characters' Indian roots.

In "The Buddha of Suburbia", Kureishi vividly describes the Indian cultural landscape, including its monuments. The protagonist, Karim, explores his Indian heritage and encounters cultural landmarks that play a significant role in shaping his identity.

Western European travel writers present the Balkans and Macedonia in the nineteenth century, as well as until then, in their works in accordance with the development of the genre, first of all descriptively, without particularly involving in historical facts. The way of observing other peoples in their environment to the greatest extent still reflects the observer's own culture and mentality, so accordingly, the impressions about the Balkans say more about Western Europe than about the visited countries and peoples. In the travelogues of the nineteenth century, the empiricist way of documenting prevails. Travel writers describe above all the



structure of territories according to their demographic, geographic, ethnic and economic characteristics.

The influence of historical events on the representation of the East in travel writing begins with the twentieth century and the First World War. As Hermann Wendel explains, “as a result of the World War, things in the Balkans, which used to be very distant, have come so close to us that their field of vision has arbitrarily shifted. One rule only applies: here our friends, Bulgarians, Turks and, if necessary, Albanians, there our enemies, Serbs, Greeks and, just now, Romanians. But the smooth and clean division of the Balkan peoples into those at whom we must aim a machine gun and those with whom we may drink plum brandy dangerously leads to unhistorical thinking. We break out of the great historical context what seems politically valuable to us at the moment. And yet we only really understand the day-to-day events in the Balkans when we place them in the framework of the mighty world-historical process of which they are part phenomena and which is called the rise of southern Slavism” (Wendel, 1918: 11).

### **3. Cultural monuments mentioned through the novels and travelogues**

Hanif Kureishi and Kazuo Ishiguro, as renowned authors, have both depicted cultural monuments in their novels, offering insights into the significance of these landmarks and their impact on the characters and the broader narrative.

One of the most notable cultural monuments mentioned in the novel “The Buddha of Suburbia” by Kureishi, is the Jama Masjid, a grand mosque located in Delhi. Karim’s father, Haroon, takes him on a trip to India, and their visit to the Jama Masjid becomes a profound experience for Karim. The mosque represents the rich Islamic heritage of India and serves as a reminder of Karim’s connection to his Indian roots. Another cultural monument mentioned in the novel is the Taj Mahal. While Karim does not visit the Taj Mahal in person, it holds a symbolic significance in his journey of self-discovery. The Taj Mahal, with its breathtaking beauty and architectural splendor, represents a romanticized vision of India and serves as a symbol of love and longing. Kureishi also mentions the Red Fort, located in Old Delhi, which played a significant role in India’s history. The Red Fort’s majestic structure and historical importance reflect the depth of India’s cultural heritage and its impact on Karim’s understanding of his own identity. These Indian cultural monuments mentioned by Kureishi in “The Buddha of Suburbia” evoke a sense of history, beauty, and connection to Karim’s Indian heritage. They serve as powerful

symbols of cultural identity and become essential elements in the narrative, enriching the reader's experience and deepening the exploration of themes such as belonging, self-discovery, and the clash of cultures.

"The Buddha of Suburbia" follows the protagonist, Karim, a British-Indian teenager, as he navigates the multicultural landscape of London in the 1970s. Kureishi portrays the clash between East and West through Karim's experiences and his exploration of his Indian heritage. The novel examines the tension between cultural traditions and the desire for personal freedom and self-discovery.

Similarly, Kazuo Ishiguro's novels, such as "The Remains of the Day" and "Never Let Me Go", also explore East culture and its intersection with Western society. Ishiguro's writing often deals with themes of memory, loss, and the impact of historical events on personal identity.

In "The Remains of the Day", the protagonist, Stevens, is an English butler of Japanese descent. While the novel primarily focuses on Stevens' experiences in England, Ishiguro subtly explores his Japanese heritage and its influence on his character. The novel touches on the clash of values between East and West, as well as the impact of societal expectations on individual identity.

Ishiguro's "Never Let Me Go" introduces us to a dystopian world where clones are created for organ donation. Though the novel is set in a speculative future, it explores themes of humanity, ethics, and the value placed on life. Ishiguro's depiction of the clones' origins and their treatment raises questions about the commodification of life and the impact of scientific advancements on human identity.

Kazuo Ishiguro, known for his nuanced and introspective storytelling, has subtly incorporated Japanese cultural monuments into his novels, providing glimpses into the rich heritage and history of Japan. While his works primarily focus on characters and their personal journeys, these cultural landmarks add depth and authenticity to the narratives.

In "An Artist of the Floating World", Ishiguro explores post-World War II Japan through the eyes of the protagonist, Masuji Ono, an aging artist. While the novel does not explicitly mention specific cultural monuments, it alludes to the traditional Japanese art forms, such as ukiyo-e and Noh theater. These artistic traditions are considered cultural monuments themselves, representing Japan's historical and artistic legacy.

In "The Remains of the Day", Ishiguro subtly incorporates Japanese cultural references. The protagonist, Stevens, recalls his time working for Lord Darlington, an English aristocrat with an interest in Japanese culture. Lord Darlington's admiration for Japan is reflected in his collection of Japanese art and artifacts, including screens, ceramics, and tea sets. These items symbolize the appreciation of Japanese aesthetics and the influence of Japanese culture on the British elite.

during that period.

In Ishiguro's more recent novel, "Klara and the Sun", set in a futuristic society, the story takes place in a city that bears a resemblance to Tokyo. While the novel primarily explores themes of artificial intelligence and humanity, it subtly references Japanese cultural elements, such as the presence of cherry blossom trees and the significance of traditional tea ceremonies. These cultural markers provide a sense of place and evoke a Japanese ambiance within the futuristic setting.

Both Kureishi and Ishiguro provide nuanced portrayals of East culture in their novels. They delve into the complexities of identity, the clash between cultural traditions and Western influence, and the impact of historical events on individual lives. Through their storytelling, they shed light on the experiences of individuals navigating multiple cultural identities and the challenges they face in a multicultural world.

In Hanif Kureishi's works, cultural monuments often serve as symbols of heritage and identity. In "The Buddha of Suburbia", for example, the protagonist Karim's exploration of his Indian heritage is intertwined with his encounters with iconic cultural monuments. Kureishi vividly describes the bustling streets of London and the vibrant Indian markets and temples, which become significant settings that reflect Karim's journey of self-discovery and his connection to his cultural roots.

Kazuo Ishiguro's novels do not extensively mention specific Japanese monuments. However, there are references to cultural and historical aspects of Japan that are significant in his works. In "The Remains of the Day", the protagonist, Stevens, reflects on his memories of working at Darlington Hall, an English manor. While Stevens does not directly mention specific Japanese monuments, his recollections touch upon the influence of Lord Darlington's interest in Japanese culture. Lord Darlington was portrayed as a collector of Japanese art and artifacts, reflecting the fascination with Japanese aesthetics that was prevalent in Europe during the early 20th century. In "An Artist of the Floating World", the protagonist, Masuji Ono, is a retired painter who reflects on his life and artistic career in post-World War II Japan. The novel explores the impact of the war and the changing cultural landscape of Japan. While specific monuments are not mentioned, the novel delves into the cultural, artistic, and political shifts in Japan during this time period. It is important to note that while specific Japanese monuments may not be explicitly mentioned in Ishiguro's novels, his works often delve into broader themes of cultural identity, memory, and the impact of history on individuals. These themes provide a deeper exploration of Japanese culture and society, even if specific monuments are not focal points in his narratives. Similarly, Kazuo Ishiguro incorporates cultural monuments in his novels to evoke a sense of history and memory. In "The Remains of the Day", the grandeur of English stately homes,

such as Darlington Hall, serves as a cultural monument that represents the fading aristocratic tradition. The house becomes a symbol of a bygone era, reflecting the protagonist Stevens' dedication to his profession and the sacrifices he makes in the pursuit of perfection. In Ishiguro's "Never Let Me Go", Hailsham, a secluded boarding school, is depicted as a cultural monument of sorts. Hailsham holds a significant place in the lives of the characters, as it represents their formative years and the memories they cherish. The school becomes a symbol of innocence, but also hints at a darker purpose, as the true nature of the characters' existence is gradually revealed.

Regarding the cultural heritage sites in the German-speaking travelogues, unlike his predecessors who presented almost exclusively empirical data in their reports, Johann Georg von Hahn, German lawyer, historian and albanologist, Austrian consul in Ioannina and Syra, goes into the problems of the data obtained and tries to support them with historical evidence from relevant authors, drawing his own conclusions. He will convey his journey from Belgrade to Thessaloniki in 1858 in his work "Journey from Belgrade to Thessaloniki", which he will conduct at the behest of the Austrian Academy of Sciences, with the aim of studying the possibility of building a railway from Belgrade to Thessaloniki. This book, despite the empirical-descriptive approach characteristic of the style of the epoch, apart from containing rich statistical data on individual cities in Macedonia, also abounds with detailed descriptions of the Macedonian nature.

After the detailed geographical description of the Skopje basin, the information that the author will collect about Skopje is not of a topographical, but of a historical nature. Hahn will refer to Prokopios (Prokopios von Caesarea, 500-560) and Mannert (Konrad Mannert 1756-1834) to support his belief that Skopje was the capital of Justinian (Hahn, 1868: 106), which is also the specificity of this travel writer: as a historian. For Hahn, proof that Skopje was Justiniana Prima is the aqueduct built by Justinian to supply the city with running water. For the construction of the stone bridge, Hahn will not be able to collect relevant data, after which he himself will conclude that it was built by "some Italian master builder of the last two centuries". Kurshumli-an will leave an impression on the travel writer, whose construction he will describe in detail, adding that "the building is zakaf, i.e. it belongs to a modest Turkish estate, whose administrators think only of collecting the rent, without doing anything about the maintenance of the building" (Matkovski, 2000: 268-269). From the luxury goods in the newly built market, the author will conclude that Prilep is richer than the cities they had visited until then. The author will pay particular attention to the ancient drawings in the walls of "Marko Krale Grad", drawn on the walls of several caves, as well as to the partially well-preserved paintings in the ruins of a church, which Han will learn was built by Krale Marco's father. In the village of Varosh with 70 Bulgarian houses, which is located at the southern foot of the hill with the palace, the author found out from

the legends that the old city of Prilep was located, for which his testimony will be “in addition to several other old churches, some Byzantine capitals and remains of columns and a square pedestal, which serves as the altar of a ruined church in the middle of the village and bears a Greek inscription.” (Hahn, 1868: 176).

The travel writer Heinrich Bart, German explorer, historian, geographer and philologist, in his travelogue “Journey through the interior of European Turkey” from 1864 was particularly interested in the geography of Macedonia and with his own instruments he measured mountain peaks and made astronomical observations. He started from Russia, then via Rila he arrived in Bitola and described this city and its surroundings in detail, then continued south to Lerin, traveled along the valley of the river Bistrica, and then to Thessaloniki, where he ended his journey. His travel notes are very significant because of the detailed data he left, which he collected and recorded on the spot.

Bart presents a very positive picture of Bitola. On his first walk, he will be delighted by the beautiful view of the nearby mountain slope as it closes the valley of Dragor on the south side, and he will be overwhelmed by the magnificent barracks building there, as well as by the order and accuracy he will find everywhere. In fact, his initial goal in Bitola is to go to the English consulate to gather news about the country, where he will be accommodated by the consul himself who was in service, and from where he will be able to enjoy the beautiful view of Pelister.

### **View of Pelister from the English Consulate in Bitola**



**Figure 1.** Drawing by H. Barth (Barth, 1864: 235)

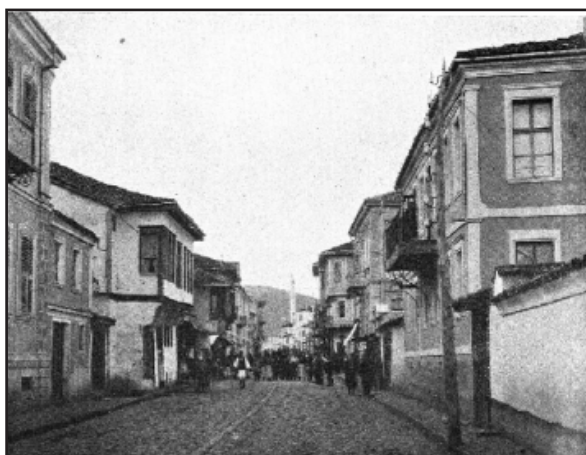
### **The building today that was once the English Consulate**



**Figure 2.** (Minovski, 2002)

Hugo Grothe, German politician and culturologist, scientist, geographer and orientalist, travels from Bitola to Ohrid, a trip that he made in the fall of 1902, and presents "in a revised, expanded and illustrated form" in his travelogue "Through Albania and Montenegro", which he believes will make this new representation more valuable than the previously published sketches (Grothe, 1913: 175).

### **The main street in Bitola**



**Figure 3.** (Grothe, 1913: 180)

### Ambient street “Shirok Sokak”



**Figure 4.** (Milošević, 2008)

In his travelogues, Hugo Grote includes many photographs of the beautiful landscapes he describes, as well as of the cities he visits. However, the photograph of the “South Slavic woman from the Bitola region” (Figure 5) is not accompanied by a description, despite her colorful costume, and no attempt is made to reveal her nationality.

### South Slavic woman from the Bitola area



**Figure 5.** (Groethe, 1913: 181)

Franz Theodor Doflein, a zoologist and member of the Macedonian Regional Studies Commission established in 1917, from his researches in 1917 and 1918 left an extraordinary scientific descriptive and documentary travelogue. His book "Macedonia. Experiences and observations of a natural scientist accompanying the German army" from 1921 also contains 296 photographs, drawings and other graphic attachments, mostly recorded and made by the author. A book that undoubtedly belongs among the most beautiful, most interesting books about Macedonia. The book is a unique documentation about Macedonia and Macedonian everyday life in the First World War.

### **Church in the Nerezi monastery complex near Skopje**



**Figure 6.** (Doflein, 1921)

Hermann Wendel's<sup>3</sup> travelogue published in 1920 under the title "From Marburg to Monastir. South Slavic journey" abounds with photographs of various Macedonian cities and their inhabitants. Apart from the historical overview and

<sup>3</sup> German publicist, journalist, historian and politician with a social democratic orientation; in German public circles, Wendel was considered the best-informed person in relation to South Slavic issues, and in general, he was considered the leading connoisseur of the recent history of the South Slavs among non-Slavic historians. He published a series of travelogues and treatises on the Slavs, as well as essays on individual cultural workers, writers, politicians and scientists. Thanks to his work, the German public could be thoroughly informed about the Yugoslav idea. As a writer of historical and journalistic works, Wendel was inclined to a literary style and wrote with journalistic clarity, but at the same time he sought to achieve a high degree of scientific objectivity and to use as wide a range of sources as possible. Although he was apologetic towards the Yugoslavs and the Yugoslav movement, Wendel still managed to maintain a high dose of objectivity and criticality.



the presentation of the geographical and economic characteristics, he expands his travelogue research with remarks about the national affiliation of the inhabitants and the influence of the various rulers on the Macedonian territory. While traveling through Ohrid, steps from the lake, inside the city, Wendel notices the Church of Saint Sophia. On the two-story building made of brick and cement, the Turks attached a minaret, and earlier under this arch echoed the sounds of the Orthodox rituals of the believers. In 1913, with Serbian help, the Christian god regained his old rights. Two years later, the Bulgarians placed the church "Saint Sophia" under their exarchy, and now it is again like after the end of the Second Balkan War. With the help of his unique style of description, Wendel, through the brief historical depiction of "Saint Sophia", illuminates in a very impressive way the influence of the church on the national consciousness of the local population.

### The Church of Saint Sophia in Ohrid



Figure 7. German construction newspaper – front page (Hofmann, 1921)

## **4. Cultural monuments into their novels to explore themes of identity, memory, and the passage of time**

Both authors masterfully write about cultural monuments into their novels to explore themes of identity, memory, and the passage of time. These landmarks serve as physical reminders of the characters' cultural heritage, while also representing larger societal and historical contexts. By incorporating cultural monuments, these authors create a tangible sense of place and history, allowing readers to immerse themselves in the rich tapestry of their stories. The monuments become more than just physical structures; they become vessels of meaning, reflecting the characters' journeys, cultural backgrounds, and the larger themes explored in the novels.

Kazuo Ishiguro, known for his introspective and melancholic narratives, often delves into the themes of memory, loss, and the search for personal and cultural identity. In his novels such as "The Remains of the Day" and "Never Let Me Go", Ishiguro portrays characters who are deeply influenced by their Eastern heritage, yet struggle to reconcile it with their Western surroundings. His characters often exhibit a sense of longing for their cultural roots and grapple with the tension between Eastern traditions and Western modernity.

In Hanif Kureishi's novels, Eastern culture is often described with a nuanced and multifaceted approach. Kureishi explores the experiences of characters who have Eastern heritage but live in a Western society, delving into their struggles with questions of identity, assimilation, and the clash of cultural values. Kureishi's novels, such as "The Buddha of Suburbia" and "Intimacy", depict Eastern culture as a rich tapestry of traditions, beliefs, and customs. He portrays characters who are influenced by their Eastern heritage, but also grapple with the complexities of living in a Western environment. Kureishi explores the tensions and conflicts that arise when Eastern traditions and values clash with Western ideals and lifestyles, highlighting the challenges faced by individuals trying to navigate their dual cultural identities.

Through his characters, Kureishi often delves into themes of race, religion, and cultural belonging. He portrays the struggles of characters who feel caught between two worlds, trying to reconcile their Eastern roots with the realities of living in a Western society. Kureishi's novels often examine the impact of societal expectations and stereotypes on individuals with Eastern backgrounds, shedding light on the complexities of cultural hybridity and the search for a sense of belonging.

Overall, Kureishi's portrayal of Eastern culture in his novels is nuanced and complex, emphasizing the challenges and complexities faced by individuals living in a cross-cultural context. He explores the diversity and richness of Eastern traditions and values, while also highlighting the tensions and conflicts that arise when these intersect with Western influences.

In Hanif Kureishi's novels, Pakistan and India are often depicted as places of cultural heritage and complexity. Kureishi explores the experiences of characters who have connections to Pakistan and India, delving into themes of identity, belonging, and the impact of these countries on their lives. Kureishi's novels, such as "The Buddha of Suburbia," often portray characters who have roots in Pakistan or India but live in a Western society. Through these characters, Kureishi explores the complexities of cultural hybridity, as they navigate their dual identities and grapple with questions of assimilation and the clash of cultural values.

Kureishi's portrayal of Pakistan and India is often layered and subtle. He explores the rich tapestry of traditions, beliefs, and customs that shape these countries, highlighting the diversity and complexity of their cultures. Kureishi's characters often have a deep connection to their ancestral homelands, and he explores the impact of this connection on their sense of self and their relationships with others. Additionally, his novels sometimes delve into the historical and political contexts of Pakistan and India, shedding light on the challenges and tensions faced by these countries. He explores the impact of societal expectations, stereotypes, and power dynamics on individuals with connections to Pakistan and India, providing a critical lens through which to examine the complexities of these nations. Overall, Kureishi's portrayal of Pakistan and India in his novels is multifaceted, highlighting the cultural heritage, complexity, and challenges faced by individuals with connections to these countries. He explores the impact of these connections on their identities, relationships, and sense of belonging, providing insightful and thought-provoking portrayals of Pakistan and India in a cross-cultural context.

Hanif Kureishi's novels, like "The Buddha of Suburbia" and "Intimacy", also explore the experiences of characters with Eastern backgrounds living in Britain. Kureishi's works often depict the challenges faced by these characters as they navigate issues of race, religion, and cultural belonging. He explores the complexities of cultural hybridity, highlighting the tensions and conflicts that arise when Eastern traditions and values clash with Western ideals and lifestyles.

In Kazuo Ishiguro's novels, Japan is often depicted with a sense of nostalgia and longing, as well as a deep exploration of cultural identity and the impact of history on individuals. His novels, such as "The Remains of the Day" and "An Artist of the Floating World," often feature characters who have Japanese heritage or connections to Japan. Through these characters, Ishiguro explores the complexi-

ties of cultural identity and the ways in which individuals grapple with their Japanese roots while living in a Western society. Japan is often described as a place of tradition, honor, and a rich cultural heritage. Ishiguro's characters often exhibit a sense of longing for their Japanese heritage, as well as a desire to reconcile it with their experiences in a Western context. They navigate the tension between Eastern traditions and Western modernity, often reflecting on the impact of their cultural background on their personal and professional lives. Moreover, Ishiguro's depiction of Japan is often influenced by history and the aftermath of World War II. He explores the impact of historical events on individuals and society, delving into themes of guilt, responsibility, and the complexities of memory. Ishiguro's characters often grapple with the legacy of the war and the ways in which it shapes their understanding of themselves and their cultural identity. Overall, Ishiguro's portrayal of Japan in his novels is characterized by a sense of nostalgia, a deep exploration of cultural identity, and a reflection on the impact of history. He presents Japan as a place of tradition and cultural heritage, while also highlighting the complexities and challenges faced by individuals with Japanese connections living in a Western society.

## **5. Complexities of living in a cross-cultural context**

And Yes, both Kazuo Ishiguro and Hanif Kureishi offer unique perspectives on the complexities of living in a cross-cultural context. As writers with Eastern heritage living in the West, they bring a deep understanding of the challenges, conflicts, and nuances that arise from straddling multiple cultural identities. Ishiguro's novels often explore the themes of identity, memory, and the impact of history on individuals. His characters grapple with questions of belonging and cultural heritage, navigating the tension between their Eastern roots and their experiences in a Western society. Ishiguro's works provide profound insights into the complexities of cross-cultural identity and the ways in which it shapes one's sense of self and relationships with others.

Similarly, Kureishi's writing are about the complexities of cultural identity and the clash of values that can arise in a cross-cultural context. His characters, often with Eastern heritage, navigate the challenges of assimilation, cultural expectations, and the search for belonging. Kureishi's works shed light on the intricacies of living between cultures and the impact it can have on personal and familial relationships.

Both of them bring a profound understanding of the cultural, historical, and social contexts that shape their characters' experiences. Through their unique perspectives, they explore the complexities, conflicts, and richness of living in a cross-cultural context, offering insights and reflections that resonate with readers who have similar experiences or seek to understand them.

## Conclusion

This British authors with mixed identity present Eastern culture in their novels as multi-dimensional and diverse, emphasizing the complexities and struggles faced by individuals living in a cross-cultural context. They write about themes of identity, assimilation, and the search for belonging, providing insightful and thought-provoking portrayals of Eastern culture in a Western context. They incorporate Eastern influences into their Western writing through themes, aesthetics, and exploration of cultural identity. They provide unique perspectives on the complexities of living in a cross-cultural context and offer insights into the intersections of Eastern and Western cultures.

Dealing with distant and unknown spaces, as well as the challenge of the journey undertaken, is still one of the main sources of inspiration for literary authors. And the depictions of the places that are cultural heritage of the places described in the literary work are not only a challenge for the author, but much more a source of attraction and imagination for the reader himself. However, the image of cultural heritage sites in the literary work reveals to us much more than just an attractive description of a place that is worth seeing; not only does the reader get to know different cultural values, but also faces the emotional charge of the tradition that belongs to a different culture, becoming aware of the tensions and conflicts that arise from the cultural differences between the East and the West.

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# CHAPTER 6





## DIGITAL HERITAGE AND DATA INFRASTRUCTURES IN THE CITIES

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**Summary:** This paper theoretically resarges the possibilities of digital heritage in the age of interconnection through the Internet and practical ideas for preserving heritage precisely through its digitization, so that it remains recorded through data used within the concept of cognitive cities. Technology has influenced on the creation of modern cities where people live, cities are becoming increasingly dependent on the technological progress of society, and digital cities are becoming a concept of the modern era. A smart city uses information and communication technologies (ICT) to improve operational efficiency, share information with the public and ensure a better life for its citizens and it is strongly based on technology and technological progress. The work is based on analyzing examples of world achievements in the field of digital technologies as well as their use in order to improve the position of cultural architectural heritage in different contexts, urban-architectural, ecological, political, sociological, etc. The goal is to determine opportunities and solutions for achieving better results in the mentioned areas using different methods. The methods include the application of analytical and comparative studies, as well as case studies of existing projects in order to examine possible structures and define the initial model based on the use of modern technologies in the implementation of cultural heritage in smart cities. The task of the paper is precisely to present how and in what way digital technologies influence on the formation of a new heritage site and how the city will benefit from the use of technology.

**Key words:** *digital technology, digital heritage, folk architecture, smart city, smart infrastructure*

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## 1. Introduction

The paper proposes a theorization of digital heritage research and an understanding of the technologies that are considered in its operational efficiency (Hoel & Van der Tuin, 2013). We will analyze aspects of digital heritage research through an approach based on information practices using big data with the aim of researching public perceptions and experiences of the past in the present (Bonacchi et al., 2018). The integration of technology into the infrastructure of modern cities has produced a smart city, a place where traditional networks and services are made more efficient by using digital solutions for the benefit of its residents and businesses. Today, cities are becoming “smart” so that they can ensure improved delivery and quality of services through continuous monitoring of the needs of residents and modern infrastructure. This requires much reliance on automation, Internet connectivity and what is called the “Internet of Things” (IoT - Internet of Things, which refers to connecting devices to the Internet that can be controlled or used to send control information).

The development of digital technologies brought humanity into a modern era and the process itself is fast and continues even faster, so it was inevitable that this concept should be transferred to cities as well as to the heritage in cities. The study of space and social relations aims to determine whether and in what ways space influences socio-economic processes. Through these processes the environment develops and vice versa.

The representation of these historical connections should be preserved, or offer the possibility of using architectural design in contemporary interventions that are characteristic of regional styles, rather than based on coherence based on research. The analyzed examples in the paper arise in different locations in broad time contexts, but demonstrate the fundamental ideas that are interwoven in them, while noticing the nuanced social, economic, political and cultural influences. Many of these heritage elements are disappearing and decaying, but through their display through technology, the preservation of architectural principles and characteristics by transferring them to a digital format, we include these values in the contemporary flows and functioning of a wider system that will one day become part of the cognitive city.

This paper also aims to point out lesser-known objects of folk architecture as a model and representative of the national style. Representative examples of the national style were studied by, among others (Kadijević, 2007), while (Deroko, 1939) folk architecture is preserved in public memory through theory and practice. The paper will analyze various examples of folk architecture and traditional Serbian national style. The initial hypothesis is that certain types appear indepen-

dently of the place and environment, but depend of the culture of the people who lived in those areas, while the subtypes may have variations conditioned by the place and that it is therefore necessary to create a unique database, which would be used through the concept of a smart city. The obtained results and proposals for new concepts and applications represent the basis for the upgrade and inclusion of the cultural architectural heritage in the project of smart cities of Serbia.

## **2. Elaboration**

Digital technologies refer to a wide range of technologies, tools, services and applications that use different types of hardware and software. The term “digital” comes from the Latin word *digitus* and refers to one of the oldest tools for numbers, the finger. When such information is stored, transmitted or transmitted in digital format it is converted into “zeros and ones” numbers known as the Binary System. Digitized information is recorded in a binary code of combinations of digits “0 and 1”, also called bits, which represent words and images. Digital technology makes it possible to compress enormous amounts of information onto small storage devices that can be easily stored and transported. Digitization also accelerates the speed of data transfer. Digital technology has transformed the way people communicate, learn and work.

Digital technologies facilitate services or activities by electronic means for creating, storing, processing, transmitting and displaying information. In general, digital technologies include the use of personal computers, digital television, mobile phones, robots and other electronic devices and automatic systems that feed or process information. Extraordinary and revolutionary technological developments in the last few years include cloud services, robotics, Internet of Things (IoT), cyber security, artificial intelligence (AI), as well as blockchain and many others (Sentume et al., 2018).

The third industrial revolution, i.e. the rise of electronics, telecommunications and computers is usually referred to as the digital revolution. The digital revolution began between the late 1950s and 1970s, and the reason lies in the evolution of technology from mechanical and analog to digital. During this period, digital computers and digital record keeping became the norm of society. The introduction of digital technology has also changed the way people communicate, now via computers, mobile phones and the Internet. This revolution ushered in the Information Age. Analogous to the Agricultural Revolution and the Industrial Revolution, the Digital Revolution marked the beginning of the Information Age (also

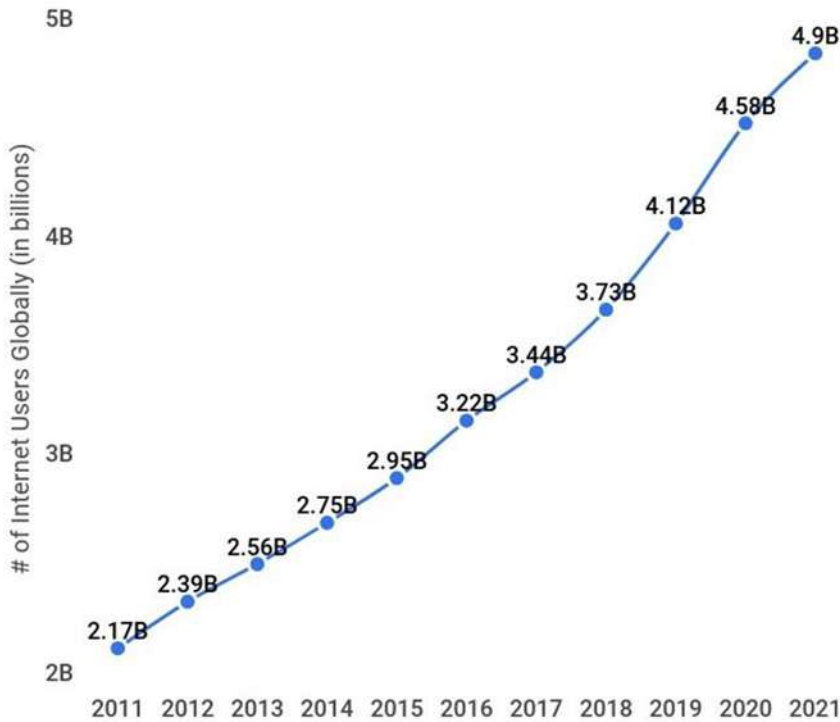
known as the Computer Age, Digital Age, or New Media Age). This digital revolt includes mass production and widespread use of digital logic circuits as well as its derivatives such as computer, mobile phone, tablet and other devices.

Today, however, enormous amounts of information are uploaded and downloaded via this electronic leviathan. The emergence of Web 2.0 in the first decade of the 21st century was itself a revolution in the short history of the Internet, fueling the rise of social media and other interactive, crowd-based communication tools. The Internet was no longer just about exchanging information, but became a sophisticated multidisciplinary tool that provides people with a wide range of opportunities from communication to business (MinnaLearn, 2022).

By 2015, about 40% of the world had a permanent Internet connection, and smartphone ownership rates and tablet ownership rates nearly surpassed home PC rates. The ability to store information has increased exponentially with terabytes of storage now widely available. Today, in the year 2023, over 5.18 billion people (out of a total of 8 billion) use the Internet every day worldwide, which represents over 65% of the world's population (Statista, 2023).

Today, the digital revolution, along with the Internet, is gaining more and more momentum. Digital technology precisely implies the use of various devices that enable access to cyberspace, the use of digital audio/video and information communication technology (ICT). On a global level, people are increasingly dependent on the use of technology in their daily lives and the Internet has just become a necessity of the modern age. Digital technology is becoming an increasingly important condition for the advancement of modern economies and society as a whole and has the potential to affect many sectors of the economy (including transport, energy, agri-food, telecommunications, financial services, manufacturing and healthcare) and to transform people's lives. Moreover, artificial intelligence (AI) and advanced robotics are seen as an important manifestation of digital transformation, with a profound impact on the whole of society, including productivity, employment, business models and public services, which requires coherent public policies precisely aimed at the advancement and integration of digital technology in all aspects of society.

### The use of the Internet at the global level in the period from 2011 to 2021



Source: <https://www.zippia.com/advice/how-many-people-use-the-internet/#:~:text=There%20are%204.9%20billion%20active,world's%20population%20at%20the%20time>

The field of digital heritage began to take shape in the 1990s, but has expanded significantly over the last decade, focusing particularly on the roles and impact of digital technology in museum and gallery contexts (Fahy, 1995; Anderson, 1997; Arvanitis, 2002; Parri, 2007). Since then, the material published in this area deals primarily with dealing with the past digitally or with the digitization of analog resources (Kidd, 2011; Geismar, 2012; Ridge, 2014; Were, 2015; Jones et al., 2017). This paper will also deal with that, but on the examples of the Serbian national style in architectural heritage and its preservation, classification and implementation through smart city data. By creating a unique database, the cultural heritage of Serbia, classified in this way, would represent an element of culture that would be further used through electronic networks in the project of smart cities of Serbia, which have come to life in some segments such as e-government, e-agriculture, etc.



In the world of big data, the technique is both part of the methodology used and the subject being researched (Rieder et al., 2015). We would not be able to decolonize collections and disrupt dominant ways of organizing and presenting information, if we are unable to follow the creation and circulation of data through search, collection and critique. There is a gap between theory and practice that emerged with the postmodernist turn of the 1990s. Rieder et al. (2015) also address a similar issue, noting the contrast between the highly rhetorical theory without detail in big data research as opposed to a-theoretical practice-oriented big data research (Bonacchi & Krzyzanska, 2019).

Big data is the foundation of a smart city, which is a city where a collection of sensors (typically hundreds or thousands) are deployed to collect electronic data about people and infrastructure to improve efficiency and quality of life. As we can see, the concept of a smart city includes numerous aspects and there are different definitions that provide a closer destination of what a smart city represents in specific ways. For Kumar, Goel and Mallik, a smart city is a city that concentrates on the environmental, economic and social aspects of urban life in a competent, convenient and smarter way to achieve a better quality of life while combining intelligent and sustainable technology (Kumar et al., 2018). In his work, Komninos argues that the concept of a smart city is mainly used to describe technologies that make cities more efficient and pleasant (Komninos, 2011). While Peirce, Freed and Townsend define a smart city as a place where information technology is used to improve city operations and management, enable innovation in public services and governance, and improve long-term city planning (Peirce et al., 2013). From all these definitions, we see that the smart city goes into different areas of functioning of the modern city, into different areas of human activities and life, and that it can be defined in different ways, but that in each definition the basic and primary and indispensable segment is technology.

The smart city is becoming a concept of modern times and modern society because it integrates modern technology and the needs of the city's population. In 2022, London was ranked as the smartest city in the world, followed by New York and Paris, according to research conducted by IESE, which examines the impact of modern technology on urban units (IESE, 2022). In these smart cities, residents are provided with applications that allow them to access city services, receive and issue reports on outages (city transport, electronic network, water), accidents and crimes, but they can also pay taxes, fees, and spread cultural heritage and similar. Energy efficiency and sustainability are emphasized in the smart city.

In the spirit of the aforementioned research, this paper will consider the issue of a smart city and how and in what way technology influences the concept of heritage implementation. A smart city uses modern technology and smart service

systems to optimize resources and the use of goods with the aim of increasing the quality of life of city residents, i.e. people. "Sustainable urban organization and sustainable urban design create places of distinctive character that meet the standard requirements of functionality, at the same time attracting and ennobling with their uniqueness, atmosphere or beauty, connecting people and space, movement and urban form, natural and created environment" (Stojanović & Đenadić, 2019).

Vodak, Šulyova and Kubira (2021) conducted a research entitled "Advanced Technologies and Their Use in Smart City Management" and the work focused on the use of technologies and creation of strategic plans by leading leaders in Singapore, London and Helsinki. This paper examined how and in what way technology is adapted to the needs and demands of citizens, thus connecting the technological aspect with managerial and social aspects. In their research work, the authors found that large cities with a population of more than 1,000,000 mainly focus on urban infrastructure management (transportation, security). Medium-sized cities have around 500,000 inhabitants, and they usually focus on increasing the efficiency of waste management and the use of limited resources. Small cities of 100,000 or less must improve the quality of life while adequately protecting limited resources. Based on the work, it was established that IoT as a trend is used to connect multiple devices, which is the essence of IoT, but also that it follows a new trend, i.e. IoE, i.e. Internet of Everything. Under that concept, all elements of people, data, processes and things will be connected. Based on this research, the satisfaction of the citizens of these three cities was examined and it was established that citizens support the development of smart cities and smart buildings in these cities because they improve their work, activities, education, but also their whole life (Vodák et al., 2021).

A review of adequate literature tells us a lot about the numerous advantages and opportunities that a smart city, and therefore a smart building, brings with it for the modern era in which we live. In Serbia, this is still a very new concept and the implementation of technology in this form of infrastructure is proceeding very slowly. E-administration is a system that has proven to be very successful in implementing the modern concept of smart administrations. As in their work Prigoda, Bogavac i Čekerevac (2022), under the name "Serbia and smart cities" state that the national e-government portal was launched in 2010 with the main goals - reducing queues, preventing corruption and increasing the transparency and efficiency of city administrations. From the very first day, e-governance encouraged the development of e-services not only in Belgrade, but also in other cities, and in 2014 the e-governance Olympiad was held, after which awards were presented to the best city and municipal e-governments. In 2020, about one million

active users registered on the portal, who had access to 900 electronic services of various state authorities. In addition, the work also dealt with the development of the 5G network on the territory of Serbia, but also with other technologies in the cities of Niš, Belgrade, Kruševac and Pančevo (Prigoda et al., 2021).

As we can see, digital technologies in Serbia are less well used and implemented, unlike other cities and metropolises in the world. "The increasing prevalence of computers in households in Serbia makes accessibility to digital media greater" (Radosavljević & Ljubisavljević, 2020). In the EU, a large number of countries have at least one city that is included in the list of smart cities, while Serbia persistently lags behind other cities. The reason for this lies primarily in the economic situation in the country, but for many authors, it is also in the aversion and mistrust of the population towards technologies and technological progress.

## **2.1. A history of the heritage of digital presentation objects**

The formation of the Serbian national style in architecture between the two world wars proceeded gradually with occasional mixing with the previous forms of Baroque, Classicism and Romanticism. However, the final outcome is the existence of a new style based on broad knowledge, education and skills, following the contemporary needs of the time, but with a foothold in tradition, which created an architecture of timeless values, which represents the basis of culture and identity. Using the historical method, the results of research into the genesis of the original elements recognized on buildings from different areas in certain time periods, which belonged to the same style among others inspired by folk architecture, which must be preserved digitally, since the architectural heritage in these times is full of challenges for its survival, are presented. , often disappears. The goal is to determine similarities and differences through comparative analysis and a characteristic typology through classification and to identify lesser-known objects as well as some of the already researched ones of importance that still exist today and should be preserved as representatives of these historical connections or, based on research, offer the possibility of using a digital record and data on their architectural design during modern interventions that have the characteristics of a regional style as opposed to uniformity. In this way, traditional styles would be transmitted and transformed, with the possibility of distinguishing the authentic, especially in conditions when many villages are dying and there is a possibility of their disappearance in the future. Old plans, drawings and literature have been analyzed. We will confirm the initial hypothesis that certain types appear independently of the place and environment but depend on the culture of the people

who lived in those areas, while subtypes can have variations conditioned by the place and that it is therefore necessary to create a unique database, which would be used through the concept of a smart city.

At the beginning of the 19th century, in the period after the first Serbian uprising, rural real estate was developed and houses were built spontaneously. They were mostly monolithic, modest houses with a main central room around the hearth. This space is great for family gatherings, meals and celebrations. It was concluded that the log house is the oldest method of construction in the areas inhabited by Serbs, brought by settlement in the Balkans, and the *bondruk* (wooden skeletal system made of hewn material with jointed carpentry of beams and columns) is of western origin and from Turkish citizens who brought it from the Levantine shores of the Mediterranean Sea (Deroko, 1939). There are two main types, which are not originally Serbian, but are processed in a specific way in these regions. The documents also mention stone constructions, especially in places where these materials could be found in nature. The balance between the strategy of building and preserving heritage, through the development of a sustainable structure in the present, and the tendency of sustainable development in the future is one of the main goals of the modern world (Živković, Kurtović-Fo-lić, Jovanović, Kondić, Mitković, 2016).

### **2.1.1. A traditional Serbian house type**

Despite the fact that over time the houses began to change and progress with their current financial situation, but the foundations of gathering and that central room still remained the most important space of the house. The mentioned house type is known as the original Serbian house type. Houses are made from materials that existed in the area, their materials were stone, water, earth and wood. The roof covering is also made by hand and made of stone or wood.

With reference to the whole of Serbia, where houses were mostly built without planning, there were strictly defined regulations in Vojvodina for the construction of the city, villages, streets and the appearance of houses and other residential buildings. Residential houses, known as “old Vojvodina houses”, were built in the period before the First World War and are characteristic of the area of Vojvodina.

Their development can be traced throughout history since the 18th century. One of the basic characteristics of Vojvodina houses is that the houses are built and placed along the streets, and the plots on which they are placed thus form courtyards that look like elongated rectangular bases. The spatial orientation of the house itself is shaped like a courtyard, as an elongated rectangle, with a facade that is more oriented towards the street. The functional organization of the house

basically had only a few spaces and that is the porch, the kitchen and a room or several rooms, all depending on the type of house.

## **2.2. Types of digital heritage presentation**

We will present and analyze in the paper three types of digital presentation of heritage, which together can be found in a large database of resources and will be the basis for the inclusion of heritage in Serbia in the concept of a smart city when it takes root in these areas. In order for this to be possible, the objects need to be digitized in different ways and this research will present some new as well as some existing types and ways as a scientific contribution.

- The first way of digitalizing heritage is the well-known example of the “Digital Studenica”.
- The second is the rendering and drawing with AutoCAD of architectural heritage objects, which were designed long before computers even existed.
- The third type is the digitization of old projects and drawings of architectural heritage, which are currently in analogue form in libraries, archives and museums.

### **2.2.1. Project “Digital Studenica”**

The project “Digital Studenica” was created in 2018 in the form of a digital superstructure of the monastery complex and the creation of a modern interactive installation in the visitor’s center, i.e. the dining room of St. Sava. An educational and information platform was created with the help of new media and technologies that presents the sights and cultural and historical heritage of this monastery complex in an interesting and innovative way.

At the entrances to the monastery complex, interactive info boards with basic information about the project and instructions for using the application have been placed. VR vertical is a concept created with the idea of using HTC Vive virtual reality glasses to enable visitors to experience a symbolic ascent, i.e. a vertical VR 360 video climbing inside and above the Church of the Virgin. The VR sequence consists of three scenes. After St. Sava’s sermon, vertical movement inside the computer-generated church provides the opportunity to view the physically inaccessible frescoes from a different perspective, while a video shot using a drone with an 8K 360 camera presents a panorama of the monastery complex from the

air. Along with 3D models and animations, numerous photos and short films present the sights of the monastery within the interactive catalog “Digitalna Studenica” (Digitalna Studenica, 2018).

**Digital panorama of the Studenica monastery complex from the air**



Source: <https://studenicainfo.rs/wp-content/uploads/2018/10/Manastir-Studenica-AR.jpg>

In addition to the creative creation and digital superstructure of exhibits, the project also implemented technical solutions that represent how augmented reality technology can enrich the existing experience of certain objects and improve the presentation of cultural and historical heritage in a high-quality way. Faintly visible architectural drawings, engraved on the northern facade of the Church of the Virgin Mary, appear in their entirety with the help of the application, along with the 3D models of the objects for which they are the basis. Also, the sundial replica reveals the story of its origin and use in the Middle Ages (Digitalna Studenica, 2018).

## Architectural drawings engraved on the northern facade of the Church of the Virgin



Source: <https://studenicainfo.rs/wp-content/uploads/2018/10/AR-crtezi-na-fasadi-1.jpg>

### **2.2.2. House of folk architecture in the village of Raduhovce**

Rural objects that bear witness to the folk architecture of the village of Raduhovce in the Raško district, through the master thesis Visualization of the rural folk architecture of the village of Raduhovce in the Raško district, student Almedina Nurović under the mentorship of prof. Dr. Katarina Stojanović. Apart from the color pictures, the houses are presented in the AutoCad program as well as a hand-sketched plan. In this way, the traditional way of building will be transferred to a digital format, permanently saved from oblivion, and since the houses are in a really bad condition, they may remain the only witnesses of this form in the area of the origin of the Serbian state. "The problems of poverty and serious demographic change happening in Serbia, most often caused by large numbers of people, especially young people, migrating from rural to urban areas, are indisputable facts that require concrete activities to be undertaken through various programs and projects within rural development" (Stojanović, Đenadić, 2020). "Accelerated urbanization enables employment of large numbers of workers, at the same time generating new jobs, which is what prompted a new wave of transition from villages to towns, while the first wave was fueled by the development of industry after World War II" (Stojanović & Lošonc, 2017).

The chosen object is located in the village of Raduhovce. The owner was Meta Etemović. As the locals remember, this was one of the first houses in the village. It was built in 1900, and people lived in it until the 1980s.

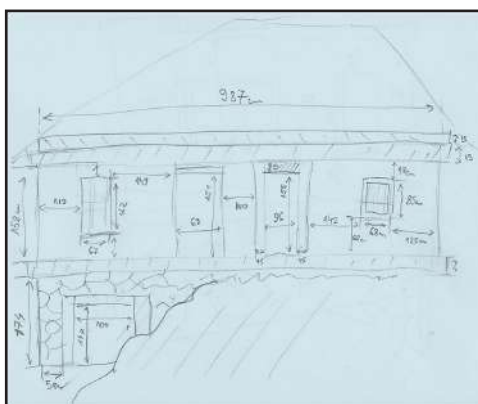
### **The house of Meta Etemović in the village of Raduhovce**



Source: Almedina Nurović

After the owner's death, the heirs moved to Novi Pazar. The house has been abandoned since that moment and, as we can see in the picture, it is very damaged. The foundation stone is bound with mud. "Hazel rods" and wooden "direcs" were used, ie columns and beams. The cane is woven between the sticks and plastered with mud. The right part of the house was later finished, so a more modern technique for that time was used - instead of beams, "basjka", i.e. spaced beams, which were hewn by hand and forged for poles, were used instead of beams, 43°02'03.6"N (north) 20°24'25.5"E (east).

#### **Sketched house dimensions as a basis for the transition from analog to digital**



Source: Almedina Nurović

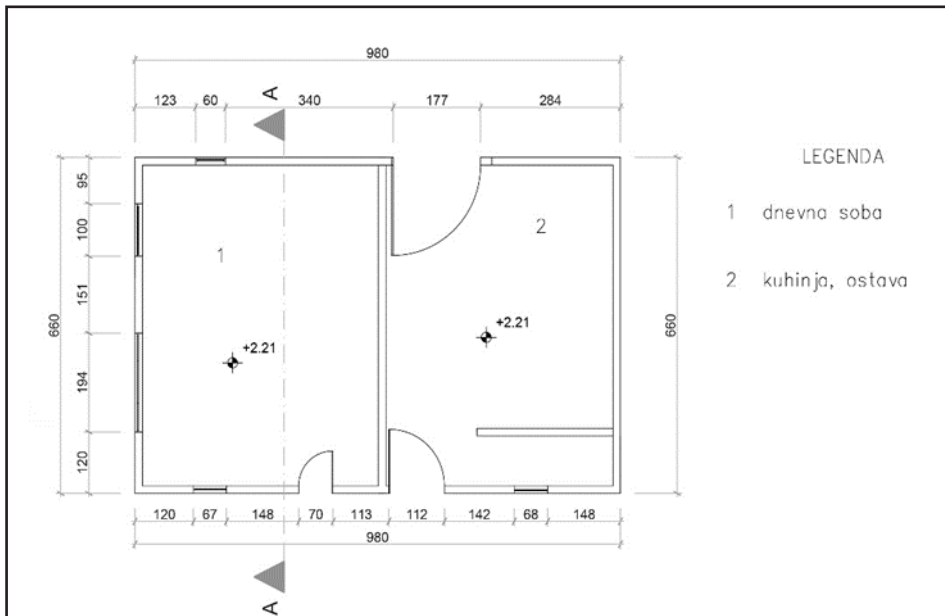


### House made in AutoCAD



Source: Almedina Nurović

### The floor plan of the house done in the AutoCAD program



Source: Almedina Nurović



It was concluded that the log cabin is the oldest way of building in the areas where Serbs lived, brought back when they settled in the Balkans, and the *bon-druk* is of western origin and was spread in the towns by the Turks, bringing it from the Levantine shores of the Mediterranean Sea (Deroko, 1939). These are the two main types, which are not originally Serbian, but have been processed in a specific way in these regions. The documents also mention stone construction, especially in places where it is found in nature.

We have established that some solutions from the past and ideas on how to preserve the identity of a place, before the emergence of universal and global styles, can be useful even today in the face of similar challenges. Architecture unites the peoples of different areas, it testifies to their existence, relationships and connections that are somehow different from today's. Cultural monuments, parts of the architectural heritage thus constitute material facts that are not easily obscured. By transferring the cultural treasure that is in paper form in museums and archives, it would contribute to its inclusion in contemporary trends and giving it a new life in order to be the basis for new learning and education of future generations.

### **2.3. Proposal of the application as a result of this research**

The "Smart Cities of Serbia" project can be the beginning of thinking in the direction of the implementation of technology in all segments of society, including cultural heritage. The "Smart Cities of Serbia" project can be the beginning of thinking in the direction of implementing technology in all segments of society, including cultural heritage. Above all, it is possible to create an application modeled after the applications made within the "Digital Studenica" project, where users could have their own login account and from which they could be informed about all questions and topics related to the cultural heritage of Serbia, and at the same time, cultural institutions, such as museums, archives, or simply to physically visit certain objects. "Serbian cultural institutions, including foundations and museums, are faced with various ongoing challenges. One of them is an increasing lack of interest in cultural events by cultural consumers" (Radosavljević & Ljubisavljević, 2019). The application would be specially designed to provide practical information and functionality where everyone would access their own database through their accounts and where they could see basic information related to what they are interested in or what they do, but also to schedule visits to facilities and request some services as tourists, for example Such a system would be supported in the form of virtual tours, where users would be able to follow

events, changes and information without being physically present. Thus, frequent travel would be reduced, institutions' expenses would be reduced (less heating, less air-conditioned rooms for the purpose of ecological sustainability), but users would be encouraged to a new learning system and the experience of experiencing heritage and its connection would be improved. It was this work that proved and showed the connection of the architectural heritage that is located in different places and is not physically close, it belongs to different cultures today, but it can be summarized and displayed digitally on one site, for which a hundred years ago, for example, a century of professional career was needed to visit, research and compare all these objects. Today, it would be possible with the help of a few clicks. "Numerous and diverse media content can contribute to the development of the awareness of cultural property importance among the local population" (Sančanin et al., 2023).

The application can also provide the electronic possibility to download electronic materials, electronic books, brochures, catalogs, which would reduce the consumption of natural resources necessary for their production and create a more environmentally friendly society.

The application could provide insight into its research results, and it would also have a notification for notification of some new events, etc. depending on what the particular user is interested in. At the same time, the application could have an online payment option, where you would directly pay certain taxes, membership fees, tickets, etc.

Once they download the app, they can access a variety of important information, then notifications about numerous cultural and entertainment events happening nearby, or in the area of interest. This would create a stronger commune and improve interaction between the users themselves. All these functionalities of the application can also trigger a series of additional ideas and suggestions on how and in what way to make the heritage building smarter and more attractive for new generations. Such an application would make life easier in many ways, would create a more modern system of learning and studying, would reduce living costs, would preserve the living environment and would affect the sustainability of the cultural architectural heritage.

## Conclusion

The paper points to a paradigm shift in the study of heritage. Paradigm shifts occur suddenly, driven by an achievement that is unprecedented “enough” to attract a permanent group of adherents away from competing learned ways of doing things, yet open-ended enough to leave all kinds of problems for a redefined group of practitioners to resolve (Kuhn 1962). Here, the idea of data-intensive ethnography, or the use of data-intensive techniques to navigate and explore big data is proposed, revealing the spectrums of diversity that are present in our modern world, but which we cannot fully measure or quantify (Bonacchi & Krzyzanska, 2019). Discovering, thinking about them with a renewed critical apparatus that arises through observation itself and analyzed techniques, consists in reshaping the role of heritage researchers.

The latest challenge brought by the Covid-19 pandemic has tested the capacity of cities but has also forced cities to integrate technology in order to provide safety and security to their citizens. Smart cities and buildings are becoming a concept of the 21st century, and all over the world there is more and more talk about the integration of technology into the infrastructure of buildings and cities, including heritage buildings.

The terms ‘smart cities’ and ‘sustainability’ are often intertwined. Smart urban planning involves the implementation of environmentally friendly projects that improve the quality of life in society while respecting the environment. Inclusion of heritage in these flows contributes to sustainability. Smart cities can use information and communication technologies to collect data, optimize operations and improve management so that cities can respond to specific problems and provide solutions. From recycling waste into compost to treating wastewater for construction or cleaning purposes, there are many ways in which smart cities can promote sustainability, one of which is the preservation of cultural heritage.

What used to be just scenes from science fiction movies is now becoming a reality. Futurists have always imagined smart cities of the future where residents and visitors thrive. Coordinated and smoothly functioning, these modern urban environments are filled with advanced multimodal transportation systems, autonomous energy networks, clean and safe streets, integrated services, and smart governments and local governments. At the forefront of all these concepts is the smart building as the cornerstone of the existence of smart cities (Koca, 2023). It could also be a smart cultural heritage building.

Although progress has been made towards a brighter future, cities and communities continue to face complex challenges, including maintaining infrastru-

cture, population growth and migration, and sustainability issues. From schools to businesses and from transport to energy, a holistic vision helps find solutions for every aspect of urban life. By working together, new ideas and new technologies can be concretely implemented in order to improve the lives of citizens and create a better future, especially for less developed cities and towns, such as Serbia abounds.

Architectural quality and preservation of rural characteristics is the goal of designing facilities for a sustainable environment. The environment has a different function for different societies, creating a wide range of meanings. The protection and preservation of traditional rural architecture are also important for: mitigating the consequences of unsustainable rural changes and preserving cultural heritage.

In the paper, specific typologies were considered and it was determined that some solutions from the past and the idea of preserving the identity of a place can be useful even today against similar challenges, such as the emergence of universal and global styles. The architecture that is shown through the style of the houses that are emphasized in the work are witnesses of how they used to be with materials that could be found in the environment such as water, earth, stone and wood and without the current mechanization of houses built with style and above all quality structures that they are stable even after 100 years. Such tradition and knowledge need to be preserved and transferred into the new digital era.

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# CHAPTER 7





# LEGAL FRAMEWORK FOR MANAGEMENT, PROTECTION AND PRESERVATION OF CULTURAL HERITAGE IN THE REPUBLIC OF SERBIA

**Dragan Traparić<sup>1</sup>**

**Abstract:** The subject of this scientific work is the legal framework for the protection, preservation and improvement of cultural heritage, which is realized at different levels: international and national, criminal law and misdemeanor law, legal as well as sub-legal and in accordance with the aforementioned as the subject of this paper, legal frameworks of importance for the protection and preservation of cultural heritage in the Republic of Serbia were considered. Within this paper, the legal regime for the protection of cultural heritage was analyzed, certain shortcomings of existing domestic solutions were pointed out with the aim of initiating their possible changes and improvements in accordance with world trends in the field of cultural heritage protection in general.

**Keywords:** *Cultural heritage, legal protection, preservation and improvement*

## 1. Introduction

The right to cultural heritage and cultural goods in general represent today a significant part of human rights. The connection between human rights and cultural heritage we can see in numerous international legal acts. For example The Universal Declaration of Human Rights adopted in 1948 in Article 22 says that Everyone, as a member of society, has the right to social security and is entitled to realization, through national effort and international co-operation and in accordance with the organization and resources of each State, of the economic, social and cultural rights indispensable for his dignity and the free development of his personality (Universal Declaration of Human Rights 1948, artc. 22).

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According to *Dr Fiona Wong E Chiong, Lecturer at the Department of Art, Design and Media, School of Arts, Sunway University* "Cultural heritage is considered an invaluable resource and a cultural legacy of a people, nation, and country received from the past, brought to the present, and carries on to the future. It connects members of human society as a whole, as one." (BusinessToday, web article: The Importance in Preserving Our Cultural Heritage, text can be found at: <https://www.businessToday.com.my/2022/03/12/93591/>).

Zeljko Lezaja, in his doctoral dissertation "*Protection of cultural heritage in international law*" (2016: 33) says that Cultural heritage is described in the 1968 UNESCO Recommendation on the Preservation of Cultural Properties Endangered by Public and Private Works as "the product and testimony of various traditions and spiritual achievements of the past and, therefore, a basic element of the identity of the peoples of the world". The same author says that the term Cultural Heritage appears for the first time in the name of a convention in 1972, when the Convention on World Cultural and Natural Heritage was adopted Zeljko Lezaja (2016: 38).

The most significant feature World Heritage Convention (1972) is that it links together in a single document the concepts of nature conservation and the preservation of cultural properties. The Convention recognizes the way in which people interact with nature, and the fundamental need to preserve the balance between the two. In Article 4, the concept of cultural heritage is given a new meaning, when it is said that each member state "recognizes that its duty primarily includes finding, protecting, conserving. Cultural heritage is undeniably an integral part of every individual's life. We are witness the presence of cultural heritage every day, because cultural heritage is everywhere around us. Cultural heritage includes archaeological sites and churches and monasteries and various buildings, castles, paintings, books, written works, etc. The word heritage implies something inherited from previous generations. We can freely say that Cultural heritage is, the way of life of people (behavior, ideas, works and handicrafts) that is passed from one generation to another. Completely identical definition we can see in scientific work, „Preservation of Cultural Heritage: The Strategic Role of the Library and Information Science Professionals in South East Nigeria" of co authors Ekwelem, Okafor & Ukwoma (2011), they wrote that culture is a term used by social scientists for a way of life. Every human society has a culture. Culture includes a society's arts, beliefs, customs, institutions, inventions, language, technology, and values. Culture produces similar behaviour and thought among most people in a particular society. This definition of culture is adopted by Linton (1945) who says: the culture of a society is the way of life of its members; the collection of ideas and habits which they learn; share and transmit from generation to generation (World

Book Encyclopedia, 2004). A people's cultural heritage, therefore, is their way of life and, in a broad sense, their traditional behaviour including the ideas, acts and artifacts which are passed on from one generation to another. (Ekwelem, Okafor & Ukwoma, 2011: 3)

Republic of Serbia adopted cultural property law back in 1994, this law was published *Official Gazette of the Republic of Serbia* no 71/1994. Among other things, this law regulated issues of importance for archival science, museology, old and rare books, immovable cultural property and cinematography, and at the same time it also specifically regulated every area of cultural property protection. Since 1994, when this law was adopted, the social and political circumstances in Serbia have changed significantly. There was a change in the Constitution, the name of the state has also been changed, these are the reasons why The Parliament of the Republic of Serbia adopted a new law on cultural heritage back in 2021.

This new law simultaneously defines cultural heritage, types of cultural heritage, determines the objectives of protection and preservation of cultural heritage, the Strategy for the Protection and Preservation of Cultural Heritage in the Republic of Serbia, types of cultural heritage, valuation of cultural heritage, determination of cultural assets, registration in the register and maintenance of the register of cultural goods, intangible cultural heritage and records of goods that enjoy prior protection. In accordance with the current legislation in the Republic of Serbia, cultural heritage is defined as a set of resources, material and immaterial, inherited from the past, recognized as a reflection and expression of continuously evolving values, beliefs, knowledge and traditions, created by the interaction of man and space over time. Cultural heritage can be tangible cultural heritage and intangible cultural heritage. (The Law on Cultural Heritage, 2021)<sup>2</sup>

Bearing in mind the enormous importance of cultural heritage both for each country individually and for humanity as a whole, special importance is attached to their protection. The Republic of Serbia, attaching great importance to the protection of cultural heritage for the purpose of its protection, enacted a whole series of regulations, both those that are strict by their nature, and special ones aimed at the possessive arrangement of a certain heritage that is of immeasurable importance, such as the Law on Reconstruction cultural and historical heritage and encouraging the development of Sremski Karlovci are attributed to the general conditions for the restoration of cultural and historical heritage and for encouraging development on the territory of the municipality of Sremski Karlovci. (Law on the restoration of cultural and historical heritage and encouraging the development of Sremski Karlovci, 2021).

<sup>2</sup> "Official Gazette of RS", No. 129/2021, Article 3, Paragraph 1, Item 1 defines the term "Cultural heritage"

We were able to understand the importance of preserving cultural heritage after the war in Syria, when the the ancient city of Palmyra<sup>3</sup> was destroyed in the war conflicts. Under the List of World Heritage in Dange are also Serbian monasteries in Kosovo and Metohija. (UNESCO, List of World Heritage in Danger, text can be found at: <https://whc.unesco.org/en/danger/>)<sup>4</sup>.

## **2. The legal framework of cultural heritage protection in the legal system of the Republic of Serbia**

### **2.1. Protection of cultural heritage within the national legislation**

Legal protection of cultural property is defined as “part of the legal process of the system of legal norms and legal evaluations created with the aim of preserving the substance of the material aspect of the cultural continuity of a given society. (Milunović, 2001: 222). The protection of cultural heritage, through the prism of legal regulations, creates a legal framework that ensures the prote-

<sup>3</sup> Palmyra, ancient city in south-central Syria, 130 miles (210 km) northeast of Damascus. The name Palmyra, meaning “city of palm trees,” was conferred upon the city by its Roman rulers in the 1st century CE famous for its well-preserved Greco-Roman ruins, has been a UNESCO World Heritage Site since 1980.

In May 2015 the extremist group known as the Islamic State in Iraq and the Levant (ISIL) took control of Palmyra. Because ISIL had previously demolished and looted archaeological sites under its control, there was considerable fear that monuments in Palmyra would be destroyed as well. In August 2015 ISIL released a series of photos that appeared to show the Temple of Baal Shamen being demolished with explosives. In early September the United Nations released satellite photos showing that Palmyra’s main temple, the Temple of Bel, had also been demolished. In March 2016 the Syrian army retook Palmyra from ISIL, with support from Russian and Iranian forces. (Britannica, text can be found at: <https://www.britannica.com/place/Palmyra-Syria>)

<sup>4</sup> The four edifices of the site reflect the high points of the Byzantine-Romanesque ecclesiastical culture, with its distinct style of wall painting, which developed in the Balkans between the 13th and 17th centuries. The Dečani Monastery was built in the mid-14th century for the Serbian king Stefan Dečanski and is also his mausoleum. The Patriarchate of Peć Monastery is a group of four domed churches featuring series of wall paintings. The 13th-century frescoes of the Church of Holy Apostles are painted in a unique, monumental style. Early 14th-century frescoes in the church of the Holy Virgin of Ljevisa represent the appearance of the new so-called Palaiologian Renaissance style, combining the influences of the eastern Orthodox Byzantine and the Western Romanesque traditions. The style played a decisive role in subsequent Balkan art.

ction and preservation of cultural heritage. In this way, through legal regulations, objects of cultural heritage are protected from destruction because they represent evidence of the existence, organization and functioning of society and the state. In the Republic of Serbia, there are seventeen regulations that regulate the protection of cultural heritage and cultural assets. Among the regulations, the following legal regulations can be singled out as the most relevant for the protection of cultural assets and cultural heritage:

1. Law on culture (Published in the Official Gazette of the RS, Nos. 72/09 of 3 September 2009, 13/19 of 19 February 2016, 30/16 of 23 March 2016 - Corrigenda, 6/20 of 24 January 2020, 47/21 of 10 May 2021 and 78/21 of 3 August 2021),
2. Law on Cultural Heritage (Published in the Official Gazette 181/21),
3. Law on museum activity Published in the Official Gazette of the RS, Nos. 35/21 of 8 April 2021 and 96/21 of 8 October 2021,
4. Law on Archival Material and Archival Activities (published in "Official Gazette of RS", no. 6/2020) <sup>5</sup>,
5. Law on library and information activity (Published in "Official Gazette of RS", no. 52/2011 and 78/2021),
6. Law on Reconstruction cultural and historical heritage and encouraging the development of Sremski Karlovci (Published in Official Gazete n.o. 52/21),
7. The Law of the Matica Srpska Society,
8. Law on old and rare library materials,
9. Law on the preservation of the cultural and historical heritage of the Holy Monastery of Hilandar Published in Official Gazete n.o. 94/2021.

Awareness of the need to protect cultural heritage and cultural assets in general in the modern Serbian state, appeared very early back in 1844, when the Decree on the Protection of Ancient Monuments was passed, which was issued by Prince Aleksandar Karađorđević on February 22 (9) 1844, at the suggestion of the then head of the Ministry of Education, writer and lawyer Jovan Steria Popović

<sup>5</sup> Law on Archival Material and Archival Activities published in "Official Gazette of RS", no. 6/2020, came into force on February 2, 2021. The Law has introduced new, more demanding obligations in comparison with the previous relevant law from 1998. All the entities that create archival material and documentary material are subject to these obligations; that means in particular: companies, entrepreneurs and persons performing a registered business activity territorial autonomy bodies and local self-government units, institutions, etc. However, despite the Law having entered into force more than a year ago, in practice, there are still many doubts regarding the specific obligations that the Law has introduced for the creators of archival material and documentary material. The fact that the deadline for the adoption of an important bylaw for the implementation of this Law (Rulebook on the Form of the Archive Book) was delayed, has certainly contributed to that issue, as well as the insufficient public awareness of the introduced legal concepts.



(Serbian newspaper, no. 14/1844). Among other things, this decree prohibits the demolition of old cities, in order to preserve the monuments of antiquity as intact as possible. This act is one of the first acts of its kind in Europe (Brguljan, 2006: 127). The Kingdom of Serbia is a signatory to the Hague Conventions on the Laws and Customs of War on Land in 1899 and 1907, which also contain two principles of protection of certain cultural assets in the event of an armed conflict. In the Kingdom of Yugoslavia, there was no special law on the protection of cultural monuments, however, there were several other regulations and laws that in whole or in part regulated this matter as well.

After the Second World War, in 1945, the Decision on the Protection and Safeguarding of Cultural Monuments and Antiquities was adopted, followed by the Yugoslav Law on the Protection of Cultural Monuments. How to recognize and recognize the property of monuments is described in the law from 1945, it actually regulates the work of institutions that deal with the issue of protection, and establishes the path from recognition, through proposals, to the valorization and declaration of monuments protected by the state (Co-authors on Cultural property today - value and meaning, Institute for the Protection of Cultural Monuments, Belgrade, 2017: 27).

Constitution of the Republic of Serbia as the highest legal act prescribes that Everyone shall be obliged to protect natural rarities and scientific, cultural and historical heritage, as well as goods of public interest in accordance with the Law. The Republic of Serbia, autonomous provinces and local self-government units shall be held particularly accountable for the protection of heritage (Article 89.)

With the adoption of the Law on Cultural Heritage in 2021, the prerequisites for the creation of a legal framework that should ensure the complete protection and preservation of cultural heritage and cultural assets have been met.

This law establishes a legally regulated and organized system of protection and preservation of cultural heritage through discovery, collection, research, documentation, study, evaluation, protection, preservation, presentation, interpretation, use and management of cultural heritage Article 1 of Law on Cultural Heritage<sup>6</sup> (2021). This Law also specifies a new category called intangible cultural which means practices, representations, expressions, knowledge, skills, as well as instruments, objects, artifacts and cultural spaces connected with them, which communities, groups and in some cases individuals recognize as part of its cultural heritage. Cultural heritage is passed down from generation to generation, communities and groups recreate it depending on the environment, their interaction with nature and history, giving them a sense of identity and continuity. In this way, they promote respect for cultural diversity and human creativity (Article

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<sup>6</sup> "Official Gazette of RS", No. 129/2021

3, paragraph 1). Immovable cultural heritage is a part of tangible cultural heritage that consists of immovable properties, their groups, parts or remains, and which are assumed to have, or which have been determined by the evaluation process, in accordance with the law, to have cultural, social, historical, archaeological, ethnological, anthropological, technical and industrial, artistic, artistic - craft, architectural construction and construction - constructive, spatial (urban or rural) and scientific value and the value of originals, unique or antiques, while movable cultural heritage is defined as part of material cultural heritage consisting of movable objects, their groups, parts or remains which are assumed to have or which, in accordance with the law, have been determined to have cultural, social, historical, archaeological, ethnological, anthropological, technical and industrial value, artistic, artistic - craft, scientific and original, unique or antique value. Movable cultural heritage, according to its types, consists of museum material, archival material, old and rare library material and film and other audiovisual material (Article 3, paragraph 1, point 3) and 4) of the Law on Cultural Heritage. The Law on Cultural Heritage in Article 4 proclaims that everyone has the right to use cultural heritage under equal conditions, for the purpose of participation in cultural life, enjoyment, education, scientific research and progress or other benefits arising from it, as well as to contribute to its enrichment and protection and preservation, in accordance with this law, as well as that the right to accessibility and access to cultural heritage can be limited only for the purpose of protecting the public interest, the rights and freedoms of others, and that everyone has an obligation to respect cultural heritage. The Republic of Serbia ensures the protection and preservation of the cultural heritage located on its territory and takes care of the protection and preservation of the cultural heritage located abroad, if it is of importance for its history, art or culture, in this regard the Law explicitly prescribes that cultural property, property that enjoys prior protection and property under prior protection must not be damaged, destroyed, nor can its appearance, property or purpose be changed without the consent of the competent protection institution in accordance with the law (Article 9).

The Law on Cultural Heritage makes a distinction between tangible and intangible cultural heritage. Thus, the Law stipulates that tangible cultural heritage consists of immovable cultural assets, movable cultural assets, assets that enjoy prior protection and assets under prior protection, and this type of cultural heritage includes immovable cultural assets, cultural landscapes, spatial cultural-historical entities, cultural monuments, archaeological sites, famous places, as movable cultural assets. The law classifies museum and archival materials, film and other audiovisual materials, old and rare library materials.

A significant novelty of the new Law on Cultural Heritage is the broader definition of the term tangible cultural heritage, which includes the cultural landscape, and defines this term as an area that was created as a result of the interaction between culture and nature, that is, people and their natural environment.

Cultural landscape reflects the evolution of human society and settlements over time, ways of sustainable land use, conditioned by the limitations and characteristics of the natural environment, as well as successive social, economic and cultural influences and a specific spiritual relationship to nature (Article 15 of the Law).

The Autonomous Province of Vojvodina takes special care of the protection of historical entities in the area of the APV. For example, in Novi Sad, the reconstruction project of the Almaški kraj an urban neighborhood of the city of Novi Sad, was recently presented to the public. (11.8.2023., The city and the province together on new projects, official web presentation of city of Novi Sad, text can be found at: <http://www.novisad.rs/grad-novi-sad-i-pokrajina-zajedno-i-u-novim-projektima>).

Almaški kraj is one of the older parts of Novi Sad, and in June 2019 it was declared a cultural and historical asset. One of the most important historical projects in Novi Sad, the development of Almaški kraj, received the prestigious award from the New York media company Architizer, A+Award for the project in the Unbuild Landscape category (11.8.2023., The city and the province together on new projects, official web presentation of city of Novi Sad, text can be found at <https://gradskeinfo.rs/resenje-za-almaski-kraj-dobilo-nagradu-respektabilne-njujorske-kompanije-foto-03-06-2023/>).

It is very important to mention one significant novelty that the law foresees, which refers to the discovery of archaeological cultural heritage. in accordance with the provisions of Article 31 of the Law on Cultural Heritage ("Official Gazette of RS", No. 129/2021), which came into force on January 6, 2023, a finder who accidentally discovers elements of archaeological heritage, i.e. an excavation from of the country, i.e. remove an asset from the water that enjoys prior protection, he is obliged to inform the competent protection institution or the ministry responsible for internal affairs about it immediately, and at the latest within 24 hours. The finder has the obligation to act with special care, in order to prevent damage or impairment of the properties of discovered elements of archaeological heritage, i.e. goods that enjoy previous protection, as well as their removal from the Republic of Serbia or their release into internal or international circulation. The finder of the object may be entitled to a monetary reward, if the discovery did not occur during excavation in the framework of construction or any other type of work for which it is necessary to obtain a special approval or permit, i.e. if the discovery did not occur at an already registered archaeological site or archaeological site,

in which case the discovered elements of the archaeological heritage must be handed over to the competent institution of protection and without the right of redemption. The amount of the reward is determined by the protection institution to which the object is given for safekeeping. An archaeological site is a part of the space on the surface of the land and in the ground, in caves and under water, which contains the remains of individual buildings, complex building units and other objects, constructions and their parts, burial units and necropolises, hoards, movable objects, anthropological, paleontological and geological material, as well as the entire stratigraphic context in which they are found, and the provisions of art. 112-114. of the Law on Cultural Heritage ("Official Gazette of RS", no. 71/94, 52/2011 - other laws, 99/2011 - other laws, 6/2020 - other laws and 35/2021 - other laws and 129/2021 - other law - hereinafter: Law) stipulates that the excavation and research of an archaeological site is carried out by a scientific institution or a protection institution, in accordance with the Law. Archaeological excavation and research of an archaeological site is approved by the Ministry responsible for cultural affairs, and approval can be issued to a scientific institution or a protection institution if it has a project on the research of an archaeological site, appropriate professional staff, equipment and provided funds for research and implementation of measures to protect the site and findings.

## **2.2. Special regulations aimed at protecting particularly important cultural heritage**

Sremski Karlovci, in the history of the Serbs, is a city that had a huge historical role and importance. There are numerous cultural and historical monuments in this city, it was the seat of the Karlovac Metropolitanate, but also the epicenter of the Serb struggle for autonomy within the former Habsburg Monarchy. The first written traces of Sremski Karlovci appear as early as 1308. The current name of this town was mentioned for the first time in the manuscript Otačnik of the Krušedol monastery in 1532.

After the First Migration of Serbs in 1690, Sremski Karlovci became one of the candidates for the center of Serbian archbishops. However, it was only after the Third Church Privileged Electoral Assembly, in 1713, that it was decided that they would become the new metropolitan center, which was previously located in the Krušedol Monastery, while Karlovci was the seat of the diocese. Thus becoming the spiritual center of the Serbian people under the rule of the Habsburg Monarchy, Sremski Karlovci gained new momentum in development ( Dimić, 2006: 17).

The Great Viennese War from 1683 to 1699 between the Ottomans and Christian Europe - the Holy Roman Empire, Russia, the Republic of Venice, Poland and Lithuania, ended with the peace signed in Sremski Karlovci and is considered one of the most significant in the history of the old continent. For the first time in history in Sremski Karlovci, a round table was used for negotiations, and a separate entrance was built for each signatory. The negotiations lasted 72 days, during which the representative of the Republic of Venice died and he was buried in the courtyard of the chapel, as National Geography writes (National geographic, 11.8.2023, text can be found at: <https://nationalgeographic.rs/istorija-i-kultura/zanimljivosti/a23141/sto-za-kojim-su-svi-ravnopravni.html>).

Metropolitan Stratimirović also founded the seminary in 1794, the second oldest in the world (after the Kiev seminary).

During 1805, until the end of 1806, Vuk Stefanović Karadžić studied in Karlovci to read Serbian and German.

In Karlovci, the famous Blagovestanski sabor was held in 1861, organized because of Vienna's decision to, by establishing a compromise with the Hungarian aristocracy, finally determine the territorial integrity of Hungary, and therefore abolish the voivodship, Serbian Vojvodina and the Banat of Tamiška. The Parliament presented proposals and conditions under which this area will be integrated with Hungary.

The unification of Serbian Orthodox dioceses was organized at the First Conference of Orthodox Bishops on December 31, 1918 in Karlovci. The unification of the churches was proclaimed and the Serbian Patriarchate was established.

The official announcement of the SPC was held in the patriarchal palace in Karlovci on August 30, 1920. Belgrade became the seat of the church, while the residence temporarily remained in Karlovci until 1936.

Thousands of pages can be written about the historical and cultural significance of Sremski Karlovac, but I believe that at this point we must mention the unjustly forgotten and unfortunately little-known Serbian nobleman and diplomat of the Russian emperor to whom even Vivaldi dedicated an opera Sava Vladislavić Raguzinski.

During the 18th century, Sava Vladislavić became a secret adviser to Emperor Peter the Great and "his right hand". He was most successful as a diplomat - he demarcated the Russian and Chinese empires, actively participated in the military operations of the Russian Empire and realized the signing of peace with Turkey<sup>7</sup>. Sava received the title of count in 1725 from Empress Ekaterina, before he was sent on a mission to China - to negotiate the border between the two empires. Sava Vladislavić sent books to the area north of the Sava and Danube rivers, then

<sup>7</sup> BBC. 11.8.2023., text by Nataša Anđelković, BBS journalist can be found at: <https://www.bbc.com/serbian/lat/srbija-59775344>

the first primers and grammar books arrived in Sremski Karlovci, where they began to be used in the first schools that were founded. A little later, again at the request of the Vladislavić, Peter the Great sends teachers, one of them was Emanuel Kozačinski, who was a well-educated nobleman of Polish origin, who came to Karlovci in 1733, and soon the Slavic-Latin school started working. In Karlovci, there is still a monument to Sava Raguzinski, and right next to it is a monument to the Russian general Peter Wrangel, who lived in the 20th century, but was fatefully connected to Vladislavić. If it wasn't for Vladislavić, there wouldn't be Wrangel and Pushkin, and few people know that ", points out Dimić, author of the book "Serbian-Russian relations during the 18th century". In other words, Sava drew the Russian emperor's attention to the Serbs and the Balkans.

The people of Sremski Karlovci paid their respects to another forgotten and extremely important person only recently General Đorđe Stratimirović, was born in Novi Sad back in 1822, and was a prominent military commander of Serbian volunteers in Hungary and the first president of the Main Board of the Serbian People (1848/1849).

Stratimirović died in Vienna, where he was buried, and after 113 years, his wish to rest in his homeland was fulfilled, so in Sremski Karlovci in September 2021, with high military and church honors, the general's remains were stored in the port of the Presentation of the Blessed Virgin Mary monastery in Karlovac, and a year later a magnificent monument was erected to him in the portico of the church of the Holy Apostles Peter and Paul in Sremski Karlovci, the work of sculptor Dejan Zdravković (Radio television of Vojvodina, 30.6.2023, A monument to leader Đorđe Stratimirović was discovered in Sremski Karlovci, on Serbian: у Сремским Карловцима откривен споменик вожду Ђорђу Стратимировићу.<sup>8</sup>

The need to create a unique legal framework in order to restore the unique heritage of Sremski Karlovac, led to the adoption of the Law on the Restoration of Cultural and Historical Heritage and Encouraging the Development of Sremski Karlovac "Official Gazette of RS", number 52. One of the goals of adoption this Law was to ensure and encourage the restoration and protection of heritage in Sremski Karlovci. Restoration of the cultural-historical heritage of Sremski Karlovac, in the sense of this law, is considered research, rehabilitation, conservation, restoration, revitalization, presentation and use of cultural-historical heritage; protection, arrangement and improvement of natural assets and the environment; communal equipment, i.e. renovation and construction of supporting infrastructure, with the aim of sustainable development of the local community (Article 2). The provisions of Article 6 of the above-mentioned Law stipulate that cultural assets will be restored in Sremski Karlovci within the framework of the spatial cul-

<sup>8</sup> Text can be found at: [https://www.rtv.rs/sr\\_lat/vojvodina/srem/u-sremskim-karlovcima-otkriven-spomениk-vozdu-djordju-stratimirovicu\\_1353518.html](https://www.rtv.rs/sr_lat/vojvodina/srem/u-sremskim-karlovcima-otkriven-spomениk-vozdu-djordju-stratimirovicu_1353518.html)

tural-historical unit that has been established as an immovable cultural asset of exceptional importance.

Article 9. determines the method of providing funds for the restoration of the cultural and historical heritage and encouraging the sustainable development of Sremski Karlovac, while the provisions of Article 10 determine in more detail the method of using the name, name and image of a protected cultural asset or a recognizable part of a monumental complex in the area of Sremski Karlovac, the method obtaining approval, the method of determining the amount of the fee, supervision over production and putting it into circulation and the method of disposing of the funds collected on this basis. In addition to Sremski Karlovac and the Hilandar Monastery, as one of the most important Serbian medieval monasteries, it was founded by the Grand Prefect Stefan Nemanja and his son Rastko on the ruins of the old monastery that used to be there, and is protected by a special law in a special way.

Starting from the fact that the Hilandar Monastery is on the UNESCO<sup>9</sup> World

<sup>9</sup> UNESCO is the leading agency, putting substantial efforts into the protection of international cultural heritage and property in times of peace and armed conflict (Logan S.W. 2016:439). UNESCO (<https://en.unesco.org/>), a specialized UN agency for education, science and culture, was founded in 1945. UNESCO, in its 75-year history, helps the development and availability of quality education for all, connects scientific and intellectual cooperation, protects cultural heritage and encourages intercultural understanding, cares about the protection of freedom of expression, but also about the protection and preservation of the environment and emphasizes the humane values of the world in which we live. UNESCO advocates the implementation of policies that contribute to sustainable social, environmental and economic development. The Republic of Serbia has been a member of UNESCO since December 20, 2000. SFRY was part of the Organization's pioneering work as a member from March 31, 1950, when it founded its first national commission for UNESCO. The Republic of Serbia actively participates in the work of the Organization, is committed to the principles of pluralism, depoliticization, cultural diversity, tolerance and dialogue, which is continuously demonstrated by its actions in the Executive Council of UNESCO, of which it is a current member, in the term of 2019-2023, and as a member of the narrower body, the Bureau of the Executive Council 1. Of special importance for the Republic of Serbia is the protection of the total Serbian cultural heritage in Kosovo and Metohija, on whose territory there are 458 immovable cultural assets, of which 61 are assets of exceptional importance for Serbia. There are 1,300 churches and monasteries in Kosovo and Metohija, which constitute the first-class cultural heritage of the Serbian people. What distinguishes these cultural monuments from others is that they are alive, ie. services are held in them, they have their own owners and their own priests, and therein lies the complexity of their protection. In UNESCO, Serbia advocates for the prevention of increasingly frequent attempts to rewrite history and take over cultural heritage motivated by political reasons and aspirations. After the pogrom in 2004, the first Donor Conference for destroyed and damaged monuments in Kosovo and Metohija was organized under the auspices of UNESCO (2005). The Council of Europe, the European Union and other international organizations participated in the restoration of the monument, according to a special program proposed by UNESCO. In accordance with the Convention on the Protection of the World Cultural and Natural Heritage, which it signed, Serbia undertook to take care of the world heritage on its territory, among which are four monuments in Kosovo and Metohija, which were inscribed on the List of World Heritage in Danger in 2006.

Heritage List. It has an inestimable value for Serbian historical heritage and is one of the most important centers of Serbian culture and spirituality, with the aim of realizing the intellectual and moral solidarity of humanity, as a means of building lasting peace.

The provisions of Article 3, paragraph 1, item 1 of the aforementioned law stipulate that the Republic of Serbia provides support and assistance to the preservation of the cultural and historical heritage of the Hilandara monastery by undertaking activities and implementing programs through its competent authorities related to: preservation and nurturing of historical, religious and cultural traditions of the Hilandara monastery, monitoring the condition, research, presentation and interpretation of movable and immovable cultural and historical heritage in the Hilandar monastery and monitoring of works on that heritage, restoration and reconstruction and other protection measures of existing buildings, construction of new buildings of the Hilandara monastery, conservation, restoration and other measures to protect other historical and cultural heritage in the Hilandar monastery (frescoes, icons, manuscripts, etc.), as well as the own activities of the Hilandar monastery and the Endowment of the Holy Hilandar monastery aimed at improving the conditions of preservation, ongoing maintenance and presentation of the heritage, as well as on the sustainable development of the Hilandar monastery, while the provisions of point 2) stipulate that, through its competent authorities, it participates in the organization of celebrations of significant dates from the history of the Hilandar monastery and performs other tasks of importance for the preservation of the tradition and cultural-historical monuments of the Hilandar monastery.

The name, name and image of the cultural and historical heritage and assets of the Hilandara monastery for commercial purposes on the territory of the Republic of Serbia can only be used by the Hilandar monastery, i.e. the Endowment of the Holy Monastery of Hilandara, and other persons only with the approval of the Hilandara monastery (Article 7).

Churches and religious communities are the owners of specific cultural assets, a large number of monasteries and churches are also on the UNESCO world heritage site, such as the Sopoćani Monastery, which was built by the Serbian king Uroš I Nemanjić at the end of the sixth decade of the 13th century, the Đurđevi Stupovi Monastery, which was founded by the founder of the Nemanjić dynasty, Stefan Nemanja built shortly after his accession to the throne (1170-1171), which makes this monastery one of the oldest Serbian monasteries, the Church of the Holy Apostles Peter and Paul is the oldest active temple in Serbia, the original seat of the Bishopric of Raška and the oldest monument of church architecture in Serbia, then the Monastery Studenica has been on the UNESCO World Heritage List



since 1986. and thus the legislator should pay special attention to them. The protection of religious cultural heritage should have a special importance in terms of legal regulation, since religious identity and the exercise of religious and religious rights represent the foundations of human values. The lack of legal regulation can cause big problems, as we have witnessed in previous years, the lack of provisions on the ownership of these certainly significant assets can lead to big problems, as we witnessed during the adoption of the Law in some of the neighboring countries.

### **2.3. Criminal legal protection**

Criminal Code (Official Gazette of the RS, No. 85/2005, 88/2005 - ispr., 107/2005 - ispr., 72/2009, 111/2009, 121/2012, 104/2013, 108/2014, 94/2016 i 35/2019) prescribes special protection of cultural assets. For example Article 204. paragraph 3. of Criminal Code of the Republic of Serbia proclaims that The penalty specified in paragraph 1 of this Article shall also be imposed to a perpetrator of the offence of theft, regardless of the value of a stolen item, if a stolen item is a cultural resource, i.e. a resource that enjoys previous protection or a natural resource or a stolen item represents a public device for water, sewage, heat, gas, electrical or other energy or system of public transport and communications devices, i.e. parts of the devices. Further in text in Article 207. paragraph 4. Law prescribes that If the value of embezzled goods, or the embezzled goods thing represents a cultural asset as well as goods with previous protection, exceeds the amount of one million five hundred thousand dinars, the offender shall be punished with imprisonment of one to eight years and a fine. a special criminal offense is provided for in the article 221a, whoever takes or exports abroad or brings to Serbia a cultural resource or a resource that enjoys prior protection, without prior approval of authorized authority, shall be punished with imprisonment of six months to five years, If the criminal offense specified in paragraph 1 of this Article is committed against a cultural resource of exceptional or great importance, the offender shall be punished with imprisonment of one to eight years.

Perhaps the most controversial case of misappropriation of cultural property in history is the case of the Elgin marbles - columns from the Athenian Acropolis. While some sources claim that the theft took place, others claim that this is not true. In any case, the entire artistic public is familiar with the case of the futile attempts by Greek state and private institutions to return the Ionic columns from the Parthenon, a temple from the ancient era, which are still in the British Museum to Greece. Between 1799 and 1803, these columns were legally purchased by the

British ambassador to the Ottoman Empire, Thomas Bruce, known as the seventh Earl of Elgin, and sent to Great Britain. They are located in the British Museum and represent its most valuable exhibits. Many famous people joined the fight to return the pillars to Greece, but these efforts remained without results. (Britanica, 11.8.2023, Elgin Marbles-Greek sculpture, text can be found at: <https://www.britannica.com/topic/Elgin-Marbles>, also official web page of British museum, The Parthenon Sculptures: The Trustees' statement, text can be found at: <https://www.britishmuseum.org/about-us/british-museum-story/contested-objects-collection/parthenon-sculptures/parthenon>).

Here are some interesting court cases, the second-instance court finds that it is well-founded in the appeal that the first-instance verdict in terms of the aforementioned qualifying circumstances, that the stolen items represent cultural property (13 decorations were taken from the church building - decorations, monuments and medals, the property of the damaged church) or not, considering that the Law on cultural property prescribed what constitutes a cultural property, that cultural property be entered in the register cultural assets that are public, so the court was obliged to obtain information from the competent institution as to whether the said relics represent cultural assets.

However, it is important to point out that in a situation where the court determines that the defendant has committed a criminal offense in such a way that there are all the elements of two forms of the same criminal offense, which are of the same gravity with regard to the prescribed punishment, namely aggravated theft by breaking and entering, and if confiscated thing cultural property, since each of these legal qualifications represents an independent criminal act, it cannot be considered that there is a confluence of those two criminal acts, but there is only one act, because the protected property was only violated once and a prohibited consequence was achieved, so the first-instance court is obliged to determine the qualification in the repeated proceedings, after the factual situation has been correctly and completely established, according to what is decisive and dominant for the qualification of the criminal act, and the other grounds established at that time may have an influence on the decision on criminal sanction. (Decision of the Court of Appeal in Kragujevac, Kž 867/2019 dated 26.11.2019. year)

## **2.4. Administrative law and cultural protection**

Kalemegdan is certainly one of the most significant cultural and historical complexes in our country. There are many cultural monuments on Kalemegdan, declared a cultural asset of great and exceptional importance, for example on Ka-

lemegdan there is the Belgrade Fortress declared a cultural monument of exceptional importance on the other side of Kalemegdan there is also the Monument of Gratitude to France (Decision no. 3/12 from 5.2.1965. and 3/23 from 5.6.1965), Veliki Kalemegdan, Tomb of National Heroes on Kalemegdan, Art Pavilion "Cvijeta Zuzorić", Mali Kalemegdan 1, while the place where the keys were handed over in 1867 was declared a famous place (Decision no 860/4 from 27.12.1968).

On February 12, 2021, the Administrative Court issued a verdict annulling the Ministry's decision to issue a construction permit to JP "Skijališta Srbije" for the performance of preparatory works for the construction of the gondola station "Kalemegdan" due to failure to apply the Law on Environmental Impact Assessment ( hereinafter: Law on impact assessment) within the unified procedure for issuing acts for the construction and use of facilities regulated by the Law on Planning and Construction (Judgment of the Administrative Court 7 U 6063/19).

This procedure is very important for practice because the Administrative Court concluded that the association that initially filed the Lawsuit as an association that protects the collective and public interest is actively legitimized as a party to the procedure and has the right to review the decisions of the administrative authorities, by initiating an administrative dispute before competent court. Referring to Recommendation Rec (2004) 20 of the Committee of Ministers to member states on judicial review of administrative acts dated 15.12.2004. year, which recommended to the member states of the Council of Europe that judicial control of the administration should be available to natural and legal persons with regard to administrative acts that directly affect their rights or interests, with the fact that the member states are encouraged to examine whether access to the administrative court should open to associations and other persons and bodies authorized to protect collective interests or the interests of the local community. The European Court of Human Rights acted in this direction when, in the case of *Lerablije v. Belgium*, it denied the right of access to the administrative court to a non-profit association whose activities are aimed at protecting the environment in several municipalities in Belgium, in connection with the challenge of the legality of issuing a building permit for the construction of a plant for waste collection. In the explanation of the judgment cited above, it is further stated that, bearing in mind all the aforementioned and cited regulations, as well as that the protection of immovable cultural assets and their protected environment, as goods of general interest, enjoys prior protection and on the basis of regulations on environmental protection, the interested party the public that claims that there has been a violation of rights in the protection of cultural immovable property has the right to a review procedure before the court in an administrative dispute, with the aim of refuting the material and procedural legality of any individual administrative act.

This means that the plaintiff is actively legitimized in the sense of the provisions of Article 11, paragraph 1 of the Law on Administrative Disputes to file a lawsuit for the annulment of the contested decision, because he believes that the administrative act violated an interest based on the law.

This practice of the court shows how cultural heritage can be protected by regulations governing environmental protection, as well as regulations governing spatial planning and administrative procedures.

## **2.5. International rules as an integral part of domestic law**

International conventions ratified by the national assembly are an integral part of domestic law

Once it is ratified at the international level, the Convention may automatically become part of national law. In other words, the Convention would be directly enforceable by national courts and other implementing authorities.

The General Conference of UNESCO adopted on 16 November 1972<sup>10</sup>, also known as The World heritage convention, was ratified in our country by the Law on the ratification of the convention on the protection of world cultural and natural heritage, its ratification law was adopted by the Parliament of Socialist Federal Republic of Yugoslavia, published at "Official Gazette" no. 56 back in 1974, from that moment on, this convention is an integral part of our domestic law. It is extremely important to note that only countries that have signed the World Heritage Convention, pledging to protect their natural and cultural heritage, can submit nomination proposals offsite link for properties on their territory to be considered for inclusion in UNESCO's World Heritage List.

Convention concerning the Protection of the World Cultural and Natural Heritage for the first time, put forth the principle that the world's heritage belongs to all humanity, and responsibility for the safeguarding of heritage sites and handing them down to future generations is not just a matter for the particular country in which such sites happen to be, but also for the entire international community. Convention considers the damage of any cultural property or heritage in a region to be an impoverishment, to international cultural heritage. further, what is also important to note is that this concession proclaims the protection of cultural property and heritage as an essential responsibility of all nations.<sup>11</sup>

<sup>10</sup> The General Conference of the United Nations Educational, Scientific and Cultural Organization meeting in Paris from 17 October to 21 November 1972, at its seventeenth session adopted this international convention

<sup>11</sup> UNESCO 1972, *supra* note 153 (Article 6 of the UNESCO Convention 1972 endorses cooperation among all states and recommends that it is the duty of the entire international community to protect the world heritage).

As defined by the WHC, cultural heritage includes monuments, groups of buildings, and/or sites which are of outstanding universal value from the historical, artistic, scientific, or anthropological point of view. Natural heritage includes physical or biological formations, and/or geological or physiographical formations or natural sites constituting the habitat of threatened species, all of which would be of outstanding universal view from the scientific, conservation, or natural beauty point of view. (Article 1, and Article 2 of convention).

This Convention is extremely important due to many conflicts in the former Yugoslavia as well as to the most recent armed conflicts in the Middle East region, because The 1972 Convention establishes the World Heritage Committee and World Heritage Fund to protect and rehabilitate cultural property and heritage in times of danger, particularly in armed conflict (Article 8, 15).

Convention also proclaims that if a cultural property or heritage site is adversely affected or damaged owing to an armed conflict in the region, then the World Heritage Committee of UNESCO also provides assistance in the form of training, scientific expertise, and financial assistance for the rehabilitation of the affected cultural property. (Article 11, 22, 23). Also in accordance with Article 11 the Committee shall establish, keep up to date and publish, whenever circumstances shall so require, under the title of "List of World Heritage in Danger", a list of the property appearing in the World Heritage List for the conservation of which major operations are necessary and for which assistance has been requested under this Convention. I mentioned how significant this is in the introductory chapter of this paper, when I pointed out that Serbian monasteries in Kosovo and Metohija were declared Under the List of World Heritage in Danger.

Assembly of the Republic of Serbia ratified two important international documents on the protection of cultural heritage: 1) UN Convention on the Preservation of Intangible Cultural Heritage from 2003 and 2) Convention of the Council of Europe on the Value of Cultural Heritage for Society from 2005. (better known as the Faro Convention). In doing so, the concept, content, characteristics and role of cultural heritage in general, the method, procedure and conditions of its preservation, as well as the system and organs of protection are defined. In this way, an obligation has been set for our state authorities to implement international standards in this area into the legal and social system of the Republic of Serbia as soon as possible by adopting appropriate legal regulations. The office is told about the importance of these two conventions, about their individual solutions, as well as about the system of international legal (universal and European) and domestic legal protection of cultural heritage.

Among the most significant conventions is certainly the Convention for the protection of Cultural Property in the Event of Armed Conflict, 1954 (UNESCO,

The Hague 1954) and its 1954 and 1999 Protocols. This convention and its two protocols include principles for protecting cultural property during all kinds of armed conflicts, wars, and territorial occupations. Article 1 of the Hague Convention mentions archaeological sites, artistic objects, and similar artifacts as cultural property (Article 1), Articles 2 and 3 recommend that all contracting parties apply full protection to cultural property within their territorial limits during times of peace and conflict. In the Article 4 of convention we can find extremely important proclamation and recommendation that the contracting state parties not only protect cultural property in their own territorial limits but also respect the cultural property and heritage within the territorial limits of other states that are contracting parties to the convention.

A significant element of this Convention is that this convention also recommended that states ensure that cultural property is protected from any kind of theft, loot, or embezzlement. The Hague Convention also recommends applying "special protection" to cultural property during armed conflicts (Article 8). Unfortunately, in the past twenty years, many countries around the world were involved in war conflicts, and we had the opportunity to see how this convention is not respected. Civilized humanity was stunned by the destruction churches and Monasteries in Kosovo and Metohija, ancient city in Syria, Iraq<sup>12</sup>, Libya<sup>13</sup> and in the Middle East. Even special resolutions of the UN failed to prevent the destruction of cultural assets. The United Nations Security Council adopted resolution 1483, back in 2003 while the operation in Iraq was going on. This resolution proclaims that coalition parties not only ensure the protection of Iraqi cultural heritage and cultural property but also return the cultural property that had been illicitly removed from Iraq's National Library and National Museum since 1990. In order to preserve the world heritage, it is not enough to just pass conventions and laws, but to act actively. I am of the opinion that the international community must react decisively when the destruction of world cultural heritage is underway.

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<sup>12</sup> "The destruction of cultural heritage in Mosul is being carried out by Daesh in a planned and systematic manner". "By the end of May 2016, 41 buildings of historical value in Mosul were verified to have been either ruined or completely razed.(RASHID International e.V, *Institute for Ancient Near Eastern Archeology*, Ludwig-Maximilians-University of Munich, page 8, text accessed 18. August 2023, and text can be found at: <https://www.ohchr.org/sites/default/files/Documents/Issues/CulturalRights/DestructionHeritage/NGOS/RASHID.pdf>. In the same text on page 10 we can find an information that "the ruination of Islamic period architecture in Mosul has fatal and irreversible consequences both for world cultural heritage and for Mosul's urban integrity".

<sup>13</sup> The rebellious civil war against the Qaddafi regime in Libya resulted in massive plunder to cultural property (Francioni Francesco, Gordley James, *Enforcing international cultural heritage law Oxford University Press* 2013:73)

## Conclusion

Protecting cultural heritage is economical, as well as historical and also a cultural process (Ekwelem, Okafor & Ukwoma, 2011: 1). As we already say in this work Every human society has a culture. Culture includes a society's arts, beliefs, customs, institutions, inventions, language, technology, and values.

Bearing in mind that cultural heritage represents something that belongs to humanity as a whole, its protection is very important, so we can dare to say that its protection is one of the most important legislative actions. We can see that the legal protection of cultural heritage is significant in Serbia, which was recognized very early on, because as stated earlier in this paper, Serbia had one of the first regulations of its kind on the soil of the European continent. Due to the exceptional importance of the protection of cultural heritage, we have seen that a whole series of legal regulations regulate the protection of cultural heritage, and that it is almost impossible to protect them with only one regulation.

On the basis of only a few processed cases in which we talked earlier in this paper about the theft of cultural works, and their destruction, we see that the establishment of a legally regulated and organized system of protection and preservation of cultural heritage is one of the imperatives of every society, every country and community. The destruction of cultural assets in Serbia on the territory of the Autonomous Province of Kosovo and Metohija not only deserves harsh condemnation, but also harsh punitive politics. The unique regulation of the system of valuation and determination of the value of tangible and intangible heritage, the determination of cultural assets, as well as the comprehensive regulation of the system of protection of cultural heritage through the prism of protection within one legal order and system is of immeasurable importance for society as a whole.

However, for the protection of cultural assets, it is not enough just to pass regulations, it is more necessary to comprehensively promote the value of the protection of cultural heritage through various projects of support, financing, and raising awareness among citizens.

The autonomous province of Vojvodina allocated a total of 78 million dinars for projects in the field of protection and preservation of cultural heritage. This year, 49 million dinars were allocated for the protection and preservation of cultural heritage for 60 projects, while 24 million dinars were allocated for 76 projects in the area of traditional folk creativity of Serbs. For the procurement of books for public municipal and city libraries, five million dinars were given for 39 projects (Radio television of Vojvodina, 11.8.2023, 78 million dinars from the Province for projects to protect and preserve cultural heritage, on Serbian.<sup>14</sup>

<sup>14</sup> Text can be reach at: [https://rtv.rs/sr\\_ci/vojvodina/novi-sad/78-miliona-dinara-od-pokrajine-za-projekte-zastite-i-ocuvanja-kulturnog-nasledja-audio\\_1451737.html](https://rtv.rs/sr_ci/vojvodina/novi-sad/78-miliona-dinara-od-pokrajine-za-projekte-zastite-i-ocuvanja-kulturnog-nasledja-audio_1451737.html)

However, what is certainly worrying is a phenomenon characteristic of the modern era, which is the general disinterest of the new generations in cultural heritage. So, a worrying question is justifiably raised to whom will be left the cultural heritage that represents the heart and soul of a nation living in a certain territory, and the question arises as to who will guard this national treasure in the coming years. In a study by the Institute for the Study of Cultural Development “Why do young people feel better with culture”, it was shown that 80 percent of them spend their free time without culture, eight percent are actively involved in cultural activities, and only 0.3 percent of the respondents regularly visit cultural institutions. (O radio, 11.8.2023. Young people in and around culture, on Serbian Mladi u i oko kulturetext can be found at: <http://oradio.rs/sr/vesti/info/tema-mladi-u-i-oko-kulture-2419.html>)

Similar results were obtained by the 2013 Ninamedia survey on the position and needs of young people, conducted on respondents aged 30 to 65. As many as 68 percent of the “parental generations” believe that young people do not participate sufficiently in cultural activities, and approximately the same number of respondents say that cultural content is unavailable to young people and that they do not know and respect the culture of others in the environment. In 2010, Zagorka Golubović and Isidora Jarić came to the conclusion in the book “Culture and Transformation of Serbia” that the current trend among young people is that culture can be done without. With that, we all need to raise awareness about the importance of protecting cultural assets not only through legal and sub-legal regulations, but also through reviving collective awareness about the importance of preserving national cultural heritage.

The appellate court in one another case finds that the above-mentioned appeal indicates that an expert in the mechanical profession is not authorized to give an opinion on whether something is a cultural asset or not, given that the Law on Cultural Assets (“Official Gazette of the RS”, no. 71/94, 52 /2011, 99/2011) in Article 2 it is prescribed what constitutes a cultural asset, and in Article 6 that cultural assets are registered in the register of cultural assets which are public, and that the court could obtain data from the competent institution that manages the register of cultural assets whether the listed busts represent cultural property. The question is whether this attitude would be sustainable today, bearing in mind that the Law on Cultural Heritage clearly defines that cultural property is determined by the act of determination from Article 41 of the Law on Cultural Heritage.

Our criminal code prescribes and especially criminal act named as destroying Cultural Heritage Whoever in violation of international law in time of war or armed conflict, destroys cultural or historic monuments or other objects of culture or religious facilities or institutions or facilities intended for the arts, sciences, edu-



cation or humanitarian causes, or orders such acts committed shall be punished by imprisonment of three to fifteen years, If the offence specified in paragraph 1 of this Article results in destruction of a cultural facility or institution enjoying special protection under international law, the offender shall be punished by imprisonment of five to fifteen years (Article 383).

In the Republic of Serbia, certainly one of the most famous cases of theft of works of art is certainly the case of theft from the Museum in Novi Sad. At the beginning of 2006, two robbers robbed the City Museum in Novi Sad before noon and took four paintings worth several million euros. Stevan Krstić, spokesman for the Novi Sad police, said that two armed robbers, with "phantom" hats on their heads, broke into the Museum, tied up two employees who were on duty at the Museum, stole the paintings and fled. Well-informed sources claimed that the stolen Rubens canvas was definitely not an original (the "Death of Seneca" painting is in a Madrid museum), and that Rembrandt's "Portrait of the Father" could be the real one. However, that painting is not yet valued as a Rembrandt work because it lacks the much-needed expert evaluations, but it certainly has great value.<sup>15</sup> I will mention two more criminal acts provided by our law Unauthorized Performing of Archaeological Works (Article 353a) Whoever performs unauthorized archaeological excavations and researches, shall be punished with imprisonment of up to three years and fined, If the criminal offence specified in paragraph 1 this Article, is committed on archaeological or other immovable cultural resource that enjoys previous protection, or archaeological or immovable cultural resource is devastated, or a resource that enjoys previous protection, or during the performance of these works is used equipment or device for detecting and the finding of archaeological objects, shall be punished with imprisonment of six months to five years and fined. The objects originated from the criminal offence specified in paragraphs 1 and 2 this Article shall be seized. Desecration of a Grave Article (354) Whoever without authorisation digs out, demolishes, damages or defiles a grave or other place where a deceased person is buried, shall be punished with a fine or imprisonment of up to three years. The penalty specified in paragraph 1 of this Article shall also be imposed to whoever without authorisation demolishes, damages or removes or defiles a gravestone or other monument to the deceased. If the offence specified in paragraphs 1. and 2. of this Article establishes elements of a more serious offence, the offender shall be punished for that offence.

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<sup>15</sup> More about thefts in Museums in Novi Sad, but also about thefts in Museums in which their employees participate Jelena Vilus, Legal protection of cultural property, Belgrade 2007, 18–19

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# CHAPTER 8





# A CRITICAL REVIEW OF SERBIAN MEDIA AND THEIR REDUCTIONS OF CULTURE AND (PUBLIC) CULTURAL PROGRAMS

Andrea Ratković Novković<sup>1</sup>

**Summary:** The focus of this paper is on a critical interdisciplinary reflection of the Serbian media and their role in the exploitation of culture and cultural heritage for the purposes of promotion and popularization of ruling political strategies. Namely, starting from the position that current circumstances in Serbia bear witness to the extremely invasive influence of populist policies on cultural practices, this work aims to draw attention to open abuses of culture, and due to its reduction to a mere instrument for achieving extremely questionable political goals. Furthermore, bearing in mind that the media play an important role in the mentioned processes, it is clear that they bear great responsibility for affirming the content within which the understanding, and therefore the presentation of culture, is more than problematic. In this regard, this paper tries to establish a theoretical basis for marking specific media practices that have a negative impact on culture in general, but also for finding potential mechanisms for suppressing their operation.

**Keywords:** *media, populist policies, culture.*

## 1. Introductory Remarks

Media, as a prominent electronic communication channel, wield significant influence over virtually all aspects of sociocultural life in the contemporary world. As a result, they contribute to the (re)shaping of society within the specific context of prevailing values. More precisely, the media increasingly function as instruments for the further instrumentalization of social subjects, i.e., as means for promotion and popularization (and often for openly imposing) of socially desirable models of thinking and behaving. In this way, the potential of both the

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media and media content consumers is significantly reduced, degraded, and/or even completely eliminated. All this testifies to the extremely worrying implications of those media practices, behind which are, above all, more than questionable political strategies. Bearing in mind the current circumstances in Serbia, one can unequivocally draw a conclusion about the abuse of the media by the leading populist policies, with the aim of further abuse of the citizens themselves.

McLuhan even spoke about the media as extensions of a person, but also about their forced influence on society. In this regard, he emphasized that this represents the kind of extension that causes deep and permanent changes in an individual and their environment. At the same time, the individual themselves is in a state of "Narcissus' narcosis," i.e., "unaware of the psychological or social consequences of a new technology like a fish unaware of the water in which it swims" because "just when the new environment created by the medium becomes all-pervasive and transforms our sensory balance, it becomes invisible at the same time." (Mekluan, 2018, p. 17).

Yet, the position advocated in this work is that in circumstances when the media themselves are instrumentalized by populist policies, the above-mentioned "Narcissus' narcosis" is replaced by a kind of "Narcissus' Coma" because now, instead of the unconscious, there is a total numbness that as such, allows a person to be protected from a wide range of negative consequences of the media as its extensions. However, this type of passive (self)protection cannot and must not be equated with an active (self)defense in order to survive. Specifically, McLuhan highlights that survival, tranquility, and well-being in the media era are not contingent upon the mentioned narcosis, but are primarily contingent upon an individual's capacity and willingness to comprehend the media-saturated environment at the present time. More precisely, if we "understand the revolutionary changes caused by a new medium, then we can predict and control them, but if we prolong our self-created unconscious trance, we will be its slaves" (Mekluan, 2018, p. 19).

Relating to this, it is important to refer to Lyotard, who highlights that advanced technology is slowly but surely overshadowing individuals. In other words, whether we are aware of it or not, the non-human has, to a significant extent, crept into our everyday life in the sense of replacing humans with technology, and therefore this theorist warns that living with the non-human, as we do today, is one thing, while it is something else entirely to be subject to its will. For this reason, he asks the following question: "What if all that is characteristic of humanity becomes non-human" (Lyotard, 1991, p. 2). Recognizing the alarming nature of the observed problem, Lyotard emphasizes the need to employ all available mechanisms to prevent technology from imposing its program entirely.

Considering the power and influence that technology has in modern society, the outcome is almost guaranteed. In all of this, the media (as a technology in the service of mass communication) unequivocally has an enviable share. Moreover, due to open promotions of desirable representations of reality, those same media as representatives of the “non-human” suppress diversity as one of humanity’s key characteristics. And, in Lyotard’s world, without diversity, all that is human is lost. Diversity is what life itself is made of, an element without which we lose what is most important to humans (Sim, 2001, p. 37).

Precisely for this reason, the implementation of (interdisciplinary) critical reflections on the media, i.e., the development of modern theories about the media and the affirmation of media studies is one of the leading (pre)conditions for a valid understanding of both the current socio-cultural contexts as well as the dominant phenomena within them, and for the purpose of finding solutions for their more constructive organization and therefore more productive management. In this regard, via a critique of Serbian media that participate in various exploitations of culture and cultural heritage for the purposes of promotion and popularization of ruling political strategies, this paper is an attempt to mark their negative consequences on an individual and society as a whole, but also to find mechanisms that would contribute to the suppression of said consequences. In other words, by understanding the media within Serbian society and the implications of their practices (and taking into account and analyzing specific examples) the intention is to achieve much-needed control over the media’s instrumentalization of a person.

## **2. Populist Policies and the Power(lessness) of the Media**

Both international and domestic literature are incredibly exhaustive when it comes to the misuse of the media for the purpose of promoting politically desirable representations of reality, which testifies not only to the topicality but also to the alarming nature of the observed problem. A great number of theoreticians advocate the position that the media can be not only mediators but also participants or at least active witnesses in efforts to promote a certain policy as successfully as possible, mostly with the application of populist strategies. Namely, there is countless evidence confirming that the media are conscious (co)conspirators in the creation of populist climates, meaning that they are responsible for the rise of the political phenomenon of populism (Mazzoleni, 2008). Although the socio-cul-

tural sphere of Serbia has been dominated by populist politics over the last few decades, the migrant crisis contributed to the fact that the populist model takes precedence even in Western European political practices (Nikolić, Dragičević Šešić, 2018). In other words, populism has recently started to take on the characteristics of a trend, since it is spreading from Asia, Latin America through the USA, and all the way to Europe (Peković, 2018).

When it comes to populism, it should be emphasized that, above all, it is the socio-political context that sets the framework and essentially determines its nature and scope, as well as its implications. "Like kitsch in art, populism lacks originality and is intrusive, cheap, colorful, and shiny, accessible to everyone. Populist ideology, poorly founded, but often presented in the media as a grandiose creation, is most often a soap bubble devoid of any lasting values." (Lutovac, 2018, p. 49) The essential properties of populism are, above all, the appeal to the will of the people, the use of the simple vernacular, and the antagonistic attitude towards others and those who are different, and thus considered a threat to the state and/or nation. To this, we should certainly add the "charismatic leader" who appears at the same time as a key representative of populism, as well as the media, which are used as means of mass communication for the purposes of its promotion and popularization. Furthermore, populists tend to work openly to suppress any type of pluralism, curb free and critical thinking, as well as to use the media as their own service.

Populism represents a political viewpoint according to which the people should be addressed in such a way that everyone can understand what is being said, with the intent to unambiguously influence public opinion. The media have a very important place and role in all of this since contemporary individuals are continuously exposed to their influences and construct their ideas about the world based on them. Although over time we have become participants (and to some extent (co)creators) of media reality, "like never before, the mass media reshape, structure, and often limit life itself, with the help of powerful production organizations, using the latest technology, a specific order, and their own language" (Kljažić, 2008, pp. 103-104), which has a ready-made "media menu" as its outcome, and it is up to us to "help ourselves" to it. In this way, a specific dialectical relationship of interdependence is created between individuals and the media, a relationship in which a person is simultaneously oversaturated with what is imposed on them through the media and eager for what those same media can provide them with, but do not.

However, that, which is imposed under the pretext that it represents what the public wants and that is presented in a way that is "easy to digest", i.e., comprehen-

sible to everyone, is content devoid of deeper meaning and concrete/constructive purpose. These are primarily simple, superficial, typical, worthless, and/or trivial media products through which sexist, misogynistic, homophobic, xenophobic, racist, chauvinistic, and/or other inappropriate forms of thinking and behavior are marketed, undermining individuality, uniqueness, and diversity. Furthermore, we are talking about media products through which extremely questionable value systems are promoted, marketing vulgarity, amorality, and aggression, as well as the lack of elementary culture, as desirable.

Bearing in mind the aforementioned, it is completely logical to conclude that the priority given to simplicity and superficiality on the media scene makes it impossible for true culture (and therefore its inherent diversity) to come to the fore. As a result, the media's potential to participate in the promotion of culture, and cultural diversity, as well as in the cultural unification of humanity is completely unutilized. Putting an emphasis on the promotion of "cultural" patterns that are intended for the masses, while noting that they only respond to the needs and wishes of the people, the media simultaneously participate in the degradation of those same people by promoting extremely banal, disgusting, and often humiliating content. This also confirms how (mainstream) media are actually not only permeated by the influences of populist political strategies but also powerless when it comes to opposing them.

It is also important to point out that "when populism and populist media content become a tool of political rule and a kind of political strategy, then the danger to society's interests becomes incomparably greater" (Martinoli, 2018, p. 123). In such circumstances, the survival of media that focus on reliability and objectivity is extremely uncertain, while the constitution of independent, free, and (self) critically oriented social subjects with expressed distinctiveness/individuality is the exception rather than the rule. In other words, when the media become mere instruments of populist strategies, then individuals as their consumers are also in danger. Namely, media subordinate to populism create and market content that directly threatens and diminishes the capacity of their consumers to form a truthful picture of reality and to be active participants in socio-political life.

Although the media cannot explicitly influence the opinion and actions of social subjects that make up the media audience, they have enormous capacities to (re)direct their attention and interests towards topics, events, and/or individuals that are considered desirable and therefore acceptable. At the same time, these media practices contribute to the popularization of the majority's opinion while neglecting the needs of minority and/or marginalized groups, that is, they contribute to social homogenization and self-orientation. The mentioned practices, as said previously, have a negative impact on the culture in general. Namely, media

push of cultural values and cultural identities that are (re)shaped against the interests of populist policies have both degradation and contamination of the true culture as their ultimate outcome.

It should be emphasized that populist policies are also responsible for the creation of legal solutions that have contributed to the general media decline, which is reflected in the absence of quality media strategies, the impoverishment of media programs, and the lack of professional media personnel, thus, making the media profession meaningless. By focusing on the market and the audience as the two leading mechanisms for regulating media content, populist policies have succeeded in reducing the media to means for providing (increasingly questionable) information and trivial entertainment, which results in the suppression and positive discrimination of culture.

In this regard, it should be underlined that positive discrimination of cultural program content is a well-known legal solution, but also that the market orientation of populist policies has led to the fact that these programs are almost nonexistent on national television (Peković, 2018). And if cultural programs do not exist on national channels, then it should not be surprising that they do not exist on commercial television channels either. None of the above is contrary to the law because the law does not prescribe the necessary quotas, thus confirming once again that laws are created and adopted in accordance with the interests of the currently ruling populist policies.

When it comes to the media in Serbia, the general impression is that the majority of it is at the service of the ruling populist policies. Specifically, there is almost no traditional media that has not subordinated its program to the ruling regime's policy, which is the result of decades of both political and economic crisis. Inšajder, Cenzolovka, and Istinomer are rare examples of new media practices that resist populism. They represent alternative media projects that distribute their content through online channels and platforms. However, while attaining international recognition, these outlets face condemnation and overt efforts within the politically polarized domestic audience to discredit them. Despite the professionalism, objectivity, and constructive criticism of society, the messages conveyed through the mentioned alternative media outlets do not yield the same impact as that characteristic of state-controlled media such as RTS, Pink, Happy TV, and similar channels.

In addition to the obvious existing difference between traditional and new media today, there is also a significant difference in the degree of media influence on people from the beginning of the 20<sup>th</sup> century and the beginning of the 21<sup>st</sup> century. The impression that inevitably emerges is that modern individuals rely on the media to such an extent that they have established a kind of dependent rela-

tionship towards the media and that they thereby (un)consciously contributed to the reduction of their own potential. What especially stands out among the (side) phenomena of media practices, are changes in the ways of human socialization, (co)existence, as well as in the patterns of human (self)definition. By conducting a selection of events and personalities to report on, and determining the character of their content, the media bring a different view of reality that cannot be seen in any other way than as a new reality. If those same media are additionally burdened by the influence of populist politics, the presented picture of reality becomes problematic in numerous ways.

By canceling the clear boundary between reality and its apparent "truth", the mainstream media managed to impose itself as the prevailing, and often the only view of the world. According to Vuksanović, this does not mean that "the initially understood reality (...) was immediately suppressed and abolished by this other, media reality"; but it is grounds for the claim that with the "emergence and frequent 'creative' use, primarily, of mass media communication, nowadays, the experience of reality has changed to a great extent" (2007, pp. 9-10). At the same time, changes in the perception of reality inevitably brought about changes in the understanding of culture. Above all, it can be said that media-mediated culture is nothing more than a pseudo-culture characterized by transience, changeability, and superficiality. For this reason, questions related to the place and role of true culture for modern humans do not lose their topicality, but, on the contrary, are of particular importance for critical perception of the media-infused and essentially subordinate human reality.

### **3. Media and (Non-) Culture**

When it comes to culture, the question of its survival is being raised more and more often nowadays, due to the fact that it is not only marginalized and degraded but also due to increasingly obvious threats of it being abolished completely. Furthermore, the culture is increasingly threatened by the various modern tendencies trying to provide space within the culture itself for the things that do not belong within the culture, i.e., for the non-cultural. "Paradoxically, more often than not, cultures of our species rest on the fact that in proportion to their development, we have to go through increasingly longer, more inconvenient, thorny, and winding roads in order to achieve our goals." (Zimel, 2008, p. 11) In other words, despite the enviable level of development and representation, culture today is faced with a series of (un)favorable circumstances that question it, as a result of

attempts to redefine the framework of what the “cultural” is, as well as to affirm new forms and the contents they encompass, which are then attempted to be subsumed under those same frameworks.

Thus, at play, parallel with the culture, which, in a nutshell, we can define as the process of humanization of an individual and their world, there are various pseudo-cultures whose representations of reality are more than questionable. „Mentioned pseudo-cultures can, among other things, be viewed as individual aspects of mass culture whose role in constituting the general image of reality is not at all negligible.” (Ratković, 2020, p. 93) By creating and promoting extremely strong models of identification, mass culture simultaneously affirms specific patterns of thinking and behavior which, as such, have a largely negative reflection on the society that created it and the social subjects included in it. It should be added that the mentioned culture “participates in establishing highly questionable value systems, which is reflected in the disappearance of old ones and the formation of new ‘cultural elites’, ‘cultural authorities’, ‘cultural paradigms’, etc.” (Ratković, 2020, p. 93).

Since it is not guided by the demands of the market and does not cater to the (lack of) taste of the masses, true culture does not manipulate and does not settle for anything less than what it is competent for, and as such it seems to be less and less needed by instrumentalized social subjects. Given that culture is an extremely complex phenomenon, it is, therefore, understandable why there is a diverse multitude of its definitions in theory. The term culture usually refers to a complex set of institutions, values, ideas, and practices that make up the life of a certain group of people and are transmitted and received through learning. “Combining nature and spirit, necessity and freedom, anthropology and aesthetics, the concept of culture has oscillated throughout history between these poles, which has marked it with an internal duality and constant attempts to overcome it.” (Source 1) Enlighteners tried to bridge the perceived gap by treating culture, i.e., civilization as a process of liberation from inherited tendencies in the areas of morality, science, economy, politics, and technology. Instead of coming to terms with it, a person is obligated to change their innate nature if they want to be a responsible citizen of the world, and therefore culture was understood as a deliberate self-shaping of humans, for the purposes of the successful functioning of the state administration system, which sought to suppress the repressive mechanisms of the previous stratification of social order.

The idea of cultural shaping of self very quickly encountered strong resistance after it was noticed that instead of describing an individual’s natural aspiration, it is basically an idea that is essentially determined by and subject to the demands of the European bourgeois class. Since it presupposes certain socio-economic

conditions, it cannot apply equally to all citizens of the world. After noticing this, Herder, as an illustration, emphasized the necessity to recognize the rights of distinctiveness to non-European cultures. In a typically romantic spirit, he pointed out: "What one nation considers absolutely necessary for the circulation of its ideas, never even occurred to another, while the third would declare it harmful." (Source 1)

However, although he defended the idea that different civilizations can be reduced to one common civilization only with the help of violence, Herder still tried to unify these same differences between civilizations, claiming that in the process of progress of human history, "one sprouts from the other creating only a necessary means to an end", and as "the man was the goal of natural evolution, the European man is the goal of the cultural one" (Source 1). If culture is understood as a manifestation of the universal spirit, a certain representative is appointed for this same universality (for example, Europe according to Herder or Germany according to Schlegel), which by setting the "standard of excellence" gets the role of "cultural guardian" (Source 1).

It was the experience of the Second World War that brought to light the racist background of Herder's conception, exposing its scientific groundlessness and political catastrophe. In the tradition of the conception of culture as a collective way of life, which was developed by social anthropology in the second half of the 19<sup>th</sup> century, the unexpected emergence of special identification features of each cultural creation stimulated the emergence of cultural studies during the second half of the 20<sup>th</sup> century. From their perspective, culture loses its humanistic precondition by including alternative views of activities, relationships, and processes. "Manifesting itself as part of the victory campaign of pluralistic fracturing, for example, camera culture, gun culture, service culture, museum culture, deaf culture, football culture, culture today is once again becoming inseparable from politics." (Source 2)

Without pretensions to offer a comprehensive definition of culture, Hall states that it is eternal and that one cannot step out of it because it is inconceivable what a human being would look like outside the framework of culture (Hol, 2017). According to Sloterdijk, culture is "the ability to establish oases, i.e., to establish places where people consciously work on building what suits each other" (1991, p. 103). In the humanist tradition, the phrase "imperfect garden" first used by Montaigne becomes a general metaphor for human cultural existence. In regards to that, Todorov sees the imperfect garden as a place where we learn to make the ephemeral eternal, and where coincidental turns into life's necessity (2003). Williams tries to be as precise as possible in defining culture, and states the following:



There are three general categories in the definition of culture. First, the “ideal”, according to which culture is a state or process of human improvement in terms of certain absolute or universal values. (...) The second, “documentary”, according to which culture is a set of works of mind and imagination in which, in an exhaustive way, human thought and experience are variously recorded. (...) And finally the third, “social” definition of culture, according to which culture is a description of a certain way of life that expresses some meanings and values, not only in art and education, but also in institutions and everyday behavior. (Vilijams, 2008, p. 125)

Based on the aforementioned, it is clear how complex of a phenomenon culture really is, but also, to what extent it can be misunderstood and misrepresented by both the professionals and the general public, as a result of which it becomes the subject of various abuses with extremely alarming consequences. The media, due to the absence of competence and capacity to resist such practices, (in)directly participates in the additional suppression of culture and its inherent pluralism, thereby suppressing free and critical thought. Since the media are generally only slightly interested in culture, it is quite understandable why the cultural identity of modern humans as an increasingly intemperate consumer of media content is under great question.

On the other hand, those media practices that focus on culture and cultural programs, but market them in an inadequate and even inappropriate way represent an additional problem. This creates an extremely unfavorable socio-cultural climate with a wide range of negative implications for humans. And one of the most alarming ones is beyond any doubt the suppression of true diversity, which was already discussed at the beginning of this paper. In regards to this, Lipovetsky also wonders: “Isn’t it right that the problem of true identity (...) can appear when social otherness massively gives way to sameness, and the difference to homogeneity?” (Lipovecki, 2011, p. 80)

No matter the extent to which each society tends to impose its own classification of the world, thereby creating a dominant socio-cultural order, it is never absolutely unanimous and irrefutable. Despite this, populist policies strive to go one step further, that is, to establish the maximum degree of social confinement, i.e., socio-cultural uniformity. In this regard, Hall states the following: “While in theory, democratic pluralism allows for the entry of new groups and associations into the political arena, in reality, and in practice, it works by systematically ignoring and depriving individual emerging groups of rights and interests that are outside the consensus, keeping the existing structure of political interests intact.” (Hol, 2017, p. 28)

In all of this, the media have a huge share since the media space is used for the purposes of promoting and popularizing what populist political groups consider desirable and acceptable, while everything that differs from it is presented as deviant (sick, corrupted by others, misleading, subject to social disorganization) by the very same media. At the same time, their degradation is carried out through mockery, exclusion, stigmatization, etc. In such circumstances, culture itself is often the subject of both political and media abuse.

Contemporary culture is also referred to as media culture since “we live in a time in which no fact becomes a fact if it is not somehow produced or at least transferred by the media” (Dragičević Šešić, 2008, p. 29). Media culture signifies “a commercial form of culture that is created for profit and distributed in the form of goods” (Kelner, 2004, p. 27), that is, for idle entertainment or, for a fragment better, infotainment. For modern individuals, media culture represents the central segment of their lives, and it largely reflects on their constitution, that is, on the formation of identity, as well as on the development of ideas about the world and desirable values, norms, and principles. When it comes to our unique socio-cultural context, which is largely subordinated to populist political preferences, it is important to keep in mind that within it, a media culture prevails in which show business, various quizzes, and reality shows form a dominant part of the overall picture of reality.

At the same time, “the art of reading and critically understanding reality is slowly sinking under the pressure of improvised spectacles, eros, intertwined news and entertainment, breaking down the once stable fences of space and time” (Jevtović, 2008, p. 111). Triviality, pulp, half-truths (and often untruths), and cheap populism, are just some of the properties of extremely “dumbing-down” media content that directly correspond with the ruling policies. The true *homo informaticus* is replaced by *homo adorans*, who finds joy in and derives pleasure from the “benefits” of media content that promotes highly questionable patterns of thought and behavior. In this regard, the position that modern human is simply bombarded with information by the media, and as a result of this not only their mental but also their emotional structure changes, must be taken with a grain of salt.

Namely, in the era of the media, people are not exposed to information so much as to contents that are only presented as informative, but which, in their essence, are not. In this sense, modern human is rather semi-informed, misinformed, and even uninformed, due to excessive exposure to entertainment content whose quality and value are extremely questionable. In addition, excessive exposure inevitably leads to the development of addiction to the mentioned content, which makes a person as *homo adorans* incapable of constructive and critical action within a wider social context.

The postmodern age, which is in reality obsessed with information and expression, is at the same time an age in which relevant information is almost marginalized, and the more expression there is, the less meaningful and constructive there is to say. Regarding this topic, Lipovetsky says that “the more subjectivity is encouraged, the performance is increasingly more anonymous and emptier”, and that is, nothing else than “narcissism, expression in the style of anything-goes, the primacy of the act of communication over the nature of what is communicated, indifference toward the contents, ludic abolition of meaning, communication without a goal and an audience since the sender has become their own main recipient” (Lipovecki, 2011, pp. 18-19).

The mentioned narcissism occurs in an atmosphere of superficial apathy despite the catastrophic reality that is presented through the media. “Without tearing ourselves apart, we get used to the worst that we consume through the media; we fit right into a crisis which, as it seems, does not override the desire for well-being and leisure at all.” (Lipovecki, 2011, p. 69) The narcissism Lipovetsky talks about enables the full bloom of the Ego, whereby the more one’s own self is the object of attention and the more one invests in it, the vainer and more superficial it becomes. The multitude of “information” inevitably leads to the fact that the “I” becomes an “empty mirror” (Lipovecki, 2011, p. 74), deprived of its own identity and therefore its own peculiarity.

The aforementioned decomposition of the “own self” is largely influenced by the media and their inherent media culture, which is primarily focused on entertainment. Although entertainment is not only a legitimate but also a desirable segment of the media since it represents a natural and more than justifiable human need, that same entertainment becomes questionable when it is deprived of any criteria, or creativity, and when it is solely in the service of profit. “Entertainment is what increases circulation and ratings in today’s media, brings popularity and money. It is at times easygoing and uncreative, but populist and therefore widely consumed.” (Veljanovski, 2008, p. 134).

Furthermore, such entertainment does not require large investments, and with advertisements, it brings much more than what is invested in it. As a result, instead of worrying about everyday existential problems, it is subtly suggested to modern humans as consumers of media content to worry about the survival of the participants of what used to be *Big Brother*, *The Farm*, *Couples*, and nowadays is *The Cooperative*. At the same time, it is important to note that the participants of the latter *reality* format are, first of all, people with extremely questionable levels of education and occupation, who are prone to excessive behavior, serving young people with criminals, ex-convicts, various drug and alcohol addicts, people with questionable morals, limited cognitive abilities and/or seriously impaired mental health, etc. as their role models.

## The Cooperative



Source: <https://www.telegraf.rs>

Bearing in mind the motto of the famous British BBC dating back to the 1930s, which reads “We don’t produce the kind of program people like and want, but the kind of program they should like and want!” (Ilić, 2008, p. 157), the inevitable conclusion is that at the beginning of the third decade of the 21<sup>st</sup> century, media contents which are produced serve as a way to “fall in love with” not only moral but also every other form of destruction. In such an extremely problematic media context, there is almost no place for true culture. On the other hand, non-culture almost dominates. Good taste and style were replaced by “fun” thus the aesthetic age, culture, and originality gave way to uniformity and transience.

In this regard, populist policies would rather support manifestations of a national character such as *Slaninijada*, *Kobasicijada*, *Štrudlijada*, *Belmužijada*, *Gulašijada*, *Jagnjijada*, *Pečenjijada* (Source 2), etc., that is the kind of “cultural” programs that are aimed at the people and which either directly or indirectly affirms the

“folk” i.e., the national spirit. “Public projects in culture are expected to create an atmosphere of happiness and joy, to brand the city, to canonize tradition and spectacularly portray national greatness: what we are the first, the biggest, the most beautiful in.” (Nikolić, Dragičević Šešić, 2018, p. 23)

### Slaninijada



Source: <https://013info.rs>

Festivals like Exit and Guča have long distanced themselves from their original reasons for existence. More precisely, nowadays the promotion of trumpet art in Guča is less important than food spectacles and tents with singers and “exotic” dancers, while art projects and fairs of non-governmental organizations have long been excluded from Exit’s programs. In the mentioned cases, culture and musical art as essential segments are thus reduced to mere means of entertainment and carefreeness.

## Guča



Sources: <https://www.novosti.rs>, <https://www.slobodnaevropa.rs>, <https://www.kul-tim.net>, <https://www.informer.rs>

The concerts of the Philharmonic at Ušće and the Opera of the National Theater on the Belgrade Waterfront's promenade are both equally valued as the common good<sup>2</sup> because they are cultural events that generate enthusiasm among the people. No matter how much of a seemingly better option this is than, for example, the New Year Eve's concert of the "diva" Jelena Karleuša in Belgrade, it continues to be an issue of programs that do not primarily promote true culture, but, in which culture is reduced to a mere tool for the implementation of populist strategies. Reducing culture and art to mere entertainment, that is, instrumentalizing cultural and artistic programs and putting them in the function of providing

- 2 It is important to note that the concepts of public good and public interest have been replaced by the concept of "common good", and that even public interest is often called common interest. Populist politicians hold the view that the common interest can solely be something that is considered, by a widespread consensus, the greater national good.

entertainment for entertainment's sake is one of the leading and at the same time the most successful, ways to distract the masses from pressing political and socio-cultural problematic phenomena.

### The New Year Eve's concert of the "diva" Jelena Karleuša



Source: <https://www.hellomagazin.rs>

It should also be noted that culture is also used as a means to achieve political goals as part of the policy of building or replacing monuments. The goal is to influence people's emotions, that is, to provide content that almost everyone can enjoy, or content that is there to oppose fear and humiliation, by establishing victimization as a national feature. The plain and obvious truth is that these are in fact populist abuses of culture, in order to manipulate the citizens themselves as successfully as possible. The opening of the monument enables, first of all, the gathering of the people, and then the creation of a mass that supports the go-

vernment. In this way, populist policies prevent the emergence of a different, i.e., critical opinion, while the “charismatic” leader repeatedly (self)presents himself as an expert on politics and economics as well as on culture, art, and aesthetics.

In our recent past, we have also witnessed the practice of demolishing monuments as representatives of a time whose significance for our history is sought to be diminished or even completely disputed, and which sends a clear message that the current status of monuments depends solely on current socio-political circumstances. In other words, when the values embodied by certain monuments become ideologically worn out or when there is a need to replace them with some other values, it is not at all unusual for those same monuments to be replaced by others, removed, and/or deliberately destroyed. By erecting new monuments, a culture that focuses on events, characters, and symbols that seek to legitimize desirable political and social values is affirmed. One of the examples is the monument to Stefan Nemanja on the Savski Square in Belgrade erected in 2021, at the initiative of Aleksandar Vučić, not as president, but as a citizen of the Republic of Serbia. This monument is, among other things, a symbol of the brutal populist intervention in the sphere of culture and politics, and the authoritarian way of decision-making and attitudes both towards the culture of remembrance and culture in general.

According to the UNESCO definition, cultural heritage represents the legacy of physical artifacts and intangible properties of a certain group or society, inherited from previous generations, that are maintained in the present and preserved for the benefit of future generations (Source 3). In other words, within the framework of cultural heritage, UNESCO labels items/objects and social practices significant for the study of human history, which enables a more concrete insight into the ideas of the past, which can be subjected to the evaluation process based on that. In this regard, UNESCO only sees physical destruction as a danger in the processes of their protection, but not possible (mis)use in the field of interpretation as a leading instrument for presentation in the promotion of heritage. Even though the attitude towards cultural heritage must be based on an objective perception and verified facts, populist policies often manipulate it in order to carry out further manipulations of citizens as successfully as possible. Heritage itself does not speak, but it is spoken about and thus the way it is interpreted greatly influences the processes of its understanding and contextualization within the concrete social systems that directly inherit it. In this regard, Ognjenović points out:

As we spontaneously choose to select from history what we consider important at a given moment in social reality, we are often unaware that the ruling political elite is by a rule of thumb doing it instead of us, using a selected part of the cultural heritage as a kind of visual identification



of their political goals, and most often as “argument” of the continuity of unquestionable values from the past, whose ideas constitute the basis on which the future is created. (2018, p. 321)

Based on what has been said, it is clear that under the conditions of social crisis, cultural heritage in the hands of populists becomes a powerful instrument for further instrumentalization of the public, because recalling the “glorious past” in the not-so-glorious present promises improvement in the near future. Handling both idealized values from the past and selected examples of cultural heritage, and their interpretation in accordance with daily political needs is proving to be a dangerous tool for gathering political support. When it comes to current populist political strategies that operate within our own specific social context, what characterizes them, above all, is the abuse of cultural heritage in such a way that it is presented as a testimony of a glorious, incomparably better and more productive past in which everyone lived well because had brave and honorable rulers who fought for their people. According to the current *Cultural Development Strategy of the Republic of Serbia for the 2017-2027 Period*, which contains numerous populist and demagogic platitudes, Slavic, Byzantine, Old Balkan, and heroic elements are cited as key, where the following is mentioned as a particularly relevant dimension of Serbian culture:

the idea that culture must not belong only to elites, that the culture that does not permeate society is doomed to die out, that living culture is not made up of institutions where the capital's elite entertain themselves, but institutions that encourage and recognize the artistic endeavors of people from all segments of society and which strive to make that culture the everyday life of the community (Source 4).

In all of this, the media have their place and role, to maintain populist policies in power with their unprofessional and unethical interpretations of events, notable people, and information from the past. The mentioned Strategy under the heading *Encouraging Projects Related to the Interpretation of Heritage in the Media, Especially Electronic and on the Internet*, hints at special support for film and television production of such content that focuses on the promotion of Serbia's cultural heritage. Thus, through the media, we are nowadays witnessing open abuses of cultural heritage for the purpose of shaping both the ruler's and the subject's identity. In this regard, the “Nemanjić Dynasty: The Birth Of The Kingdom” series produced by RTS represents one of the (relatively) recent examples of political and media instrumentalization of cultural heritage, with the intention of affirming populistically desirable “traditional values”. The ratings of the series are used to confirm its quality based on the quantity, and thus further catering to the masses, by sending a clear message that the people know best what is good.

The goal of this series is neither to educate nor to entertain the audience based on a valid interpretation of history and cultural heritage. Similarly, it does not look to introduce the public to a dynasty of rulers, based on an interpretation that is founded on proven, i.e., relevant cultural and historical facts. On the contrary, the primary purpose of the aforementioned series is to use populist means to create a straw man, i.e., a kind of banalization of cultural heritage, in order to implement further instrumentalization of the largest possible part of the public through the instrumentalization of culture itself. In this way, the reshaping of the socio-cultural identities of individuals, of which the aforementioned public is made up, is (in) directly influenced, with the intention of putting them at the service of the most productive implementation of populist strategies.

Given that cultural heritage cannot be viewed as a passive witness of a certain epoch, it is clear that it cannot be handled according to populist needs, that is, according to the preferences of the political power players and/or depending on the daily political circumstances. Therefore, it is understandable that there is a need to conceive and consistently implement a cultural strategy that will include all those elements that are equally important for the recognition, evaluation, and protection of cultural heritage as well as for the creation of new cultural programs that will not conflict with each other. Hence, it is expected from those involved in the sphere of culture to be involved actively and in an organized fashion in the processes of devising strategies and defining legal guidelines, with the aim of keeping all those processes harmful to culture under control, if not completely preventing them.

## **4. Concluding Reflections**

The media, as an inseparable part of society, are nothing more than a reflection within that same society of the prevailing value system, and therefore it should not be surprising that the media in Serbia are increasingly becoming “megaphones” at the disposal of the figures in power from the sphere of politics, business, and/or entertainment. At the same time, “populist content and populist presentation strategies for the media become a tool, a strategy for achieving a financial profit or political and social influence that will, in turn, be traded for money or privileges” (Martinoli, 2018, p. 123). In this regard, it should be emphasized that when populism and the media subordinated to populist strategies become instruments in the service of achieving political power, then the danger to the interests of society as a whole becomes incomparably greater. Namely, the

populism present in the media (in)directly threatens and reduces the capacity of the public to create an objective and critical picture of reality, as well as to be an active participant in the (re)shaping of political, social, and cultural life. In this way, everything that comes precisely from the media becomes part of our perception of reality, and as such is not questioned by the instrumentalized consumers of media content. Furthermore, based on the specific examples presented in the text, it is evident that the diversity and plurality of cultural expressions are extremely undesirable for populist political strategies, hence they are sidelined from the cultural mainstream scene, and thus, their media invisibility is understandable but still unacceptable.

Therefore, despite the fact that they can present reality and help us understand it, the media increasingly have a share in its deliberate reshaping against predominantly populist pretensions. Namely, the media are particularly important for any head structure, including the populist one, because they can contribute to the spread and affirmation of its leading ideas to a large extent and in a relatively short time. Since the media are the ones that produce the most diverse content through which certain influences are realized, it can be concluded quite reasonably that the aforementioned influence is the fundamental product of media activity. With that in mind, it is clear why populist policies are particularly keen to reduce the media to their own service. In this regard, despite the efforts to ensure true media neutrality and independence through the law, it has not been achieved anywhere, including within our society. Namely, the current legal solutions, created precisely under the strong influence of populist policies, are responsible for personnel and program degradation, followed by a drastic turn towards idle entertainment, as well as the complete disregard for content that promotes all (and not just selected) aspects of reality. Furthermore, the media are preoccupied with the need to make as much profit as possible and to survive on the market, which makes it understandable why they are extremely uninterested in non-commercial content, which certainly includes true culture.

The media is thus most often a communication channel that propels populist ideas, but also a tool that produces and spreads populism. The symbiosis of populist policies and the media proves to be particularly productive considering that it is based on the realization of the idea of giving the people exactly what they are looking for, which is primarily entertainment and pastime, i.e., easy content in every sense. Therefore, for the media, which have been reduced to mere instruments of populist policies, giving up space for genuine cultural programs would be nothing more than a complete failure. Namely, hyper-emotionalization, sensationalization, and tabloidization of media content are what the instrumentalized media believe the people need and that is what they strive to provide. At the same

time, the populism that dominates the mainstream media is primarily based on popularizing the opinions and “needs” of the majority, while minority groups and their inherent preferences and aspirations are generally ignored. In this regard, it is also unavoidable to discuss a culture that is either instrumentalized for the purposes of populist pandering to the (lack of) taste of the masses or, alternatively, it might be completely discredited if it contradicts what populist strategies seek to affirm. True culture is generally left aside because as such it is not considered profitable or marketable. The wide range of its benefits for individuals and society as a whole is actually something extremely undesirable for populist strategies and the media subordinate to them because, with the affirmation of true culture, the kind of socio-cultural identities that are destructive for populism are simultaneously affirmed.

For this reason, it is precisely professionals and cultural workers who should act as mediators between politics and the media, and have culture and its well-being as their priority. They are the ones who must stand up for culture and come to its defense, although it often seems like an impossible mission in the conditions of increased populism initiated by both the political-economic crisis and the crisis of socio-cultural identities. The mentioned figures in culture should be actively involved in the creation of not only cultural but also media strategies, as well as in other processes of designing programs that focus on the decontamination of the media and the affirmation of culture and cultural diversity through them. Namely, in the conditions of increasingly accelerated media development, one of the leading challenges is adequate education and the encouragement of an objective and critical attitude toward media practices. From there arises the need to implement media education, as well as to shape media culture. In this regard, life with the media (un)covers a whole series of different possibilities, thus imposing an active, creative, and productive approach to that same life as a challenge. This, among other things, implies the provision of space for culture as a particularly important factor in the constitution of modern social subjects.

Without adequate media education, it is difficult to expect that the necessary turnaround will be carried out within the media in the form of a revaluation of the existing media system, for the purpose of finding mechanisms for its reconstruction. Therefore, media education is of incredible importance and should serve as a basis for learning about reality itself, that is, not only for theoretical but also for practical action within the current media paradigm that aspires to technologically shape and/or transform the world of culture. At the same time, media education should be accompanied by other educational processes related to the promotion of universal cultural values, as well as truly democratic processes that affirm culture as an end in itself, and not as a means to achieve questionable political goals.

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# CHAPTER 9







## IMPORTANCE OF MANAGEMENT OF CULTURAL HISTORICAL HERITAGE

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**Summary:** This study's goal is to present the tools and methods which can be used in the management of cultural historical heritage. Cultural historic heritage is recognised as a social construct which is subject to change over time as an answer to different economic, social and political processes. With that being said, preservation of the heritage is no longer just about the preservation of goods, but also managing change. In that way traditional approaches are analyzed with the use of innovative tools to ensure the involvement of the public and determine the priorities for action and the plan for making decisions. It's been shown that the use of social media plays an important role and offers additional knowledge in the act of preserving cultural historical heritage. In this way the priority is given to the management of heritage, while at the same time instructing that institutions of cultural historical heritage should educate their employees about the full potential of the use of social media for propagating cultural heritage.

**Key words:** *management directing, cultural historical heritage.*

### 1. Introduction

The preservation of cultural historical heritage is becoming more and more important in the modern times and there's a need to define the strategies for which the goal is to manage and improve these goods. Because cultural historical heritage belongs to the heritage of mankind, it's necessary to preserve and protect

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(World Garden programme, 2009-2017). Natural disasters such as earthquakes and floods impact the preservation of the cultural historical heritage (Eppich & Grinda, 2019). Then there's firearm conflicts, and there are studies which are about the preservation of cultural historical goods in cities which were damaged because of war (eg. Shcherbina & Belal, 2019), the effect of industrialization, etc. But during the last few years, solutions have been adopted, and the interest for preserving heritage was recognised also by conservationists, architects, construction workers and programmers. One of the examples of good practice was an approved project from the year 2007 which was approved by the World Heritage Committee (2007-2017). The point of this project was the development of integrated global access to identification and formulation of correct methods, technique and the politics for conservation and management for a sustainable development for the protected world architecture heritage (WHEAP, 2009-2017). The goal was to achieve the best methods, practice and technique for conservation using newly available resources, and also through capacity building to the level of countries. However, activities for advancing and protecting cultural historical heritage can be very expensive and funding needs to be dealt with very carefully for a continuous conservation and maintenance, as well as their lack (Eppich & Grinda 2019). To the preservation of cultural property contributes tourism as well (Akhmedenov & Sdykoy, 2021), because successful development of scientific, educational and cultural aspects of tourism, and therefore a massive amount of potential tourists directly depend on actions that have the goal to preserve cultural historical and natural resources of the area (Kvartalnov, 2000).

Studies were also done on the research on the personal experiences of people about the different qualities of cultural heritage, which helps suggest typological framework for holistic approaches managing heritage based on values (eg. Emmanuel & Sundaram, 2020). Concept of the involvement of people in the preservation and management of cultural heritage in international charters and documents was also studied (Nasrolahi, 2023). It can also be seen that more and more work is being put into the popularization of digital sources of cultural historical heritage, such as using mobile technologies and the presentation of resources in social media (eg. Poloyynchak et al., 2022). Different methods and approaches in the interaction between humans and computers, in order to find a effective and applicable approach in managing cultural heritage have been taken into consideration (eg. Nasrolahi, 2023).

Numerous scientific interrelationships between man and nature exist, which were studied in the sense of concepts and methods. In the near past, Millennial ecosystemic assessment (MEA) were widely studied in the natural and social aspects of science (MEA, 2005). It's been shown that human dependance for cultu-

ral favors of the ecosystem increase during the economic development of earth, while the dependance of providing favors of the ecosystem decreases (Hernandez-Morcillo et al. 2013). It's also been shown that recreation, tourism, ethical values and values of existing were made out to be the five most important ecosystemic favors (Island et al. 2008; Kreitler et al. 2013).

There were multiple studies carried out in the goal of defining methods, tools and technologies for the support of management of cultural heritage (Esposito et al., 2016). Managing cultural heritage using a new managerial approach, supported by technologies, could enable the identification of innovative methods (Esposito et al., 2016). Management in the sector of cultural heritage can be optimized using digitalization of data (Privitera, 2011) and managing information (Ding et al, 2007).

In order to implement the methods and actions for preserving cultural historical heritage a carefully defined financial plan for sustainability is needed. It's been shown that most objects of the world garden does not shine enough light on the questions of financial resources for renewing and conservation of cultural historical heritage and that a need for more dialogs about financial aspects of management exists. Given that all actors are met with big challenges through sustainable solutions (Poštin et al., 2020) and the effect of globalization has also had an effect on effective management in these uncertain times (Poštin et al., 2022).

During defining financial sustainability Eppich & Grinda (2019) came to these key components:

- management for planning,
- identification of income,
- analyzing expenditure,
- administration and strategic planning,
- alignment and support of culture, educational and conservation mission.

Based on the listed problem, identified were circumstances which reach a higher financial sustainability (Eppich & Grinda, 2019):

- affordable and open environment for planning,
- knowledge and education,
- positive perception about the importance of finances,
- managerial autonomy and
- public interest.

By the manual for production and implementation of business plans for rehabilitation of cultural goods (2014) the politics and strategy for financing has been considered and key questions were defined (Business plan for the rehabilitation of cultural goods: manual for production and implementation, 2014, 88):

1. What is the level of critical mass of financial resources that is needed for the realization of the project?
2. How is the structure of the source of financing and what shapes of financial participation are available?
3. Should you choose diversification or concentration of financial sources?
4. What are the risks in financing?

Because activities of advancement and preservation of cultural historical heritage are expensive for countries, Dolores et al., (2020) it's considered that co-operation with private entrepreneurs is necessary. Listed authors also think that a gap exists in the literature research in the financial aspect of sponsors, with that suggest that it's needed to (Dolores et al., 2020):

- acquire a sponsorship in order to enable sustainable recovery of historical and architectonic heritage,
- educate companies about the benefits and limits of investing in a cultural sponsorship,
- ensure tools for evaluation of financial sustainability investments in sponsorship.

## 2. Elaboration

When talking about cultural heritage it can be noticed that it is on the first line of anthropogenic climate change (Fatori & Daly, 2023, 1). On the basis of that it could be said that climate change should be a primary segment through which the preservation and management of cultural heritage is being looked after (Fatori & Daly, 2023, 1), where it is paramount needed to offer models and conceptual frameworks of investigating. One of the models is the CSCH approach.

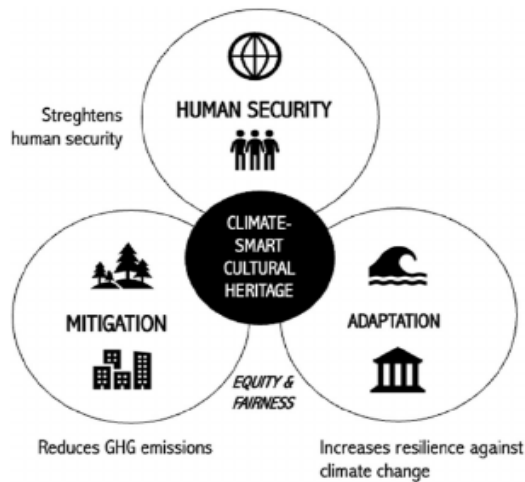
The CSCH approach can support the development of tourism run by a community, but which is based on the cultural historical heritage (Su et al., 2016). The approach gives strategies for mitigating climate change. That way improving and gathering resources for economic opportunities for the good of future generations (Carmichael et al., 2020; Pearson et al., 2021; Shepherd et al., 2022).

CSCH can also bring priority setting for cultural historical heritage, such as improving historical shells of buildings and the use of answers based on nature, switching to low carbon and renewable sources of energy, use of building materials with low amounts of carbon (Fatori & Daly, 2023).

Fatori & Daly (2023, 3) define CSCH as an approach which grasps the idea that climate adaptation can develop and be used in the sector of heritage, in or-

der to at the same time lower the effect of climate change and the variability on materialistic and non-materialistic cultural heritage and ensure mutual use for diminishing climate change, at the same time increasing human safety on different spatial scales.

**Picture 1.** Conceptual framework for climate smart cultural heritage (CSCH)



Source: Fatori & Daly, 2023, 3

Fatori & Daly (2023, 4) suggest the following CSCH mechanisms for management which are applicable on all levels:

1. planning with multiple interested sides,
2. consciousness about values for a variety of cultural heritage,
3. intersectoral coordination and communication,
4. strong political will for transformative approaches,
5. investment in CSCH.

Then it can be noticed that in the past studies a variety of methods for managing cultural historical heritage were suggested, which were obtained on the basis of data from media services such as Twitter, Flickr, google maps and google earth (Ginzarly et al., 2018).

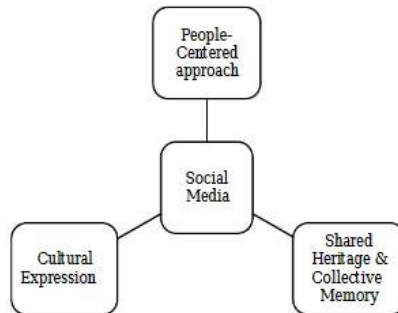
One of those examples of studies is a study of author Kilonzi & Ota (2019) which was questioning how cultural context influences the attachment of different cultural ecosystemic favors (CES), identifying aspects of behavior indigeno-

us knowledge which evolved on the basis of the analysis by social media (SNA). The analysis of social media as tools measures the web of relationships between humans and the institutions which are involved with natural resources. With the analysis of media it can be seen how society contributes to managing cultural historical heritage. It also serves as a good tool for the understanding of relational values and knowledge which bring different views on the world which are attributed to certain cultures (Brovn & Fagerholm 2015). SNA measures media relations between humans and groups that are traditionally developed for a long time and their relational values with natural resources and favors for the ecosystem (Kilonzi & Ota, 2019, 1p.). It has been established that media for social learning in different communities play a key role in the trade of information and knowledge between members in comparison to information of different technical experts. In its own defined media of interest, actors are attracted to one another and in that way form a strong social capital. Which brings to the division of similar beliefs and values that are in the end carried over to the next generation of media which shaped their heritage and identity.

Given that social media ensures big amounts of data to researchers for analysis in real time about which places and attributes people value in historical urban landscapes (Ginzarly et al. 2018), the next methodology for the analysis of data about location, display scenes and viewpoint markers for photographs which were uploaded on Flickr was displayed. This offers an insight on all aspects of the perceived character landscape which identifies heritage directed to people on the level of cities (p.1). The analysis consists of three key concepts in the context of cultural heritage and social media and reveals problems of heritage in the context of everyday life practices (Ginzarly et al., 2018, 6):

1. social media is a platform for heritage that is directed towards people,
2. the sharing of photographs on social medias is a form of cultural expression and
3. social media allows the creation of joint heritage and collective remembrance.

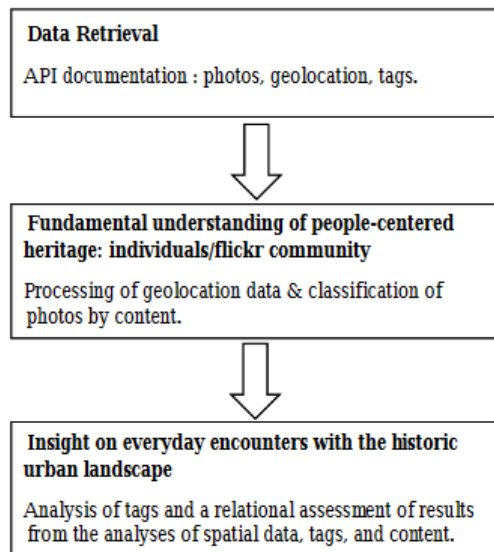
**Figure 1.** Conceptual framework of cultural heritage and social media



Source: Ginzarly et al., 2018, 6

The method used for analyzing photographs tries to analyze the relations of data in order to gain an understanding for cultural historical heritage which is directed towards people, and then in order to gain an insight on everyday encounters with historical urban landscape. The process of analyzing data consisted of three steps, where the first processed geographic data, and then content and photo tags were analyzed (Ginzarly et al. 2018, 8).

**Figure 2.** Data analysis process

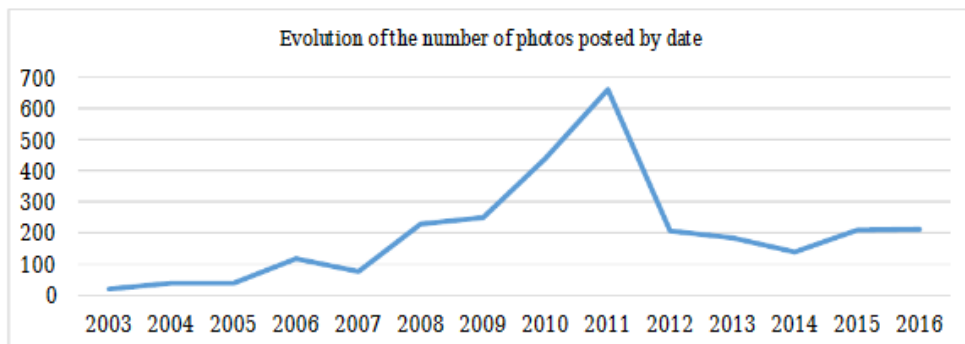


Source: Ginzarly et al., 2018, 8



This insight showed us that the total number of users (410), 62% of photographs post tourists, while 38% post local population. Most users posted between 1 and 5 photographs, while it was shown that tourists posted more than 20 photographs. On the figure no. 3 it can be seen that the peak of posted photographs was in the year 2011, and that a year later the number fell off drastically.

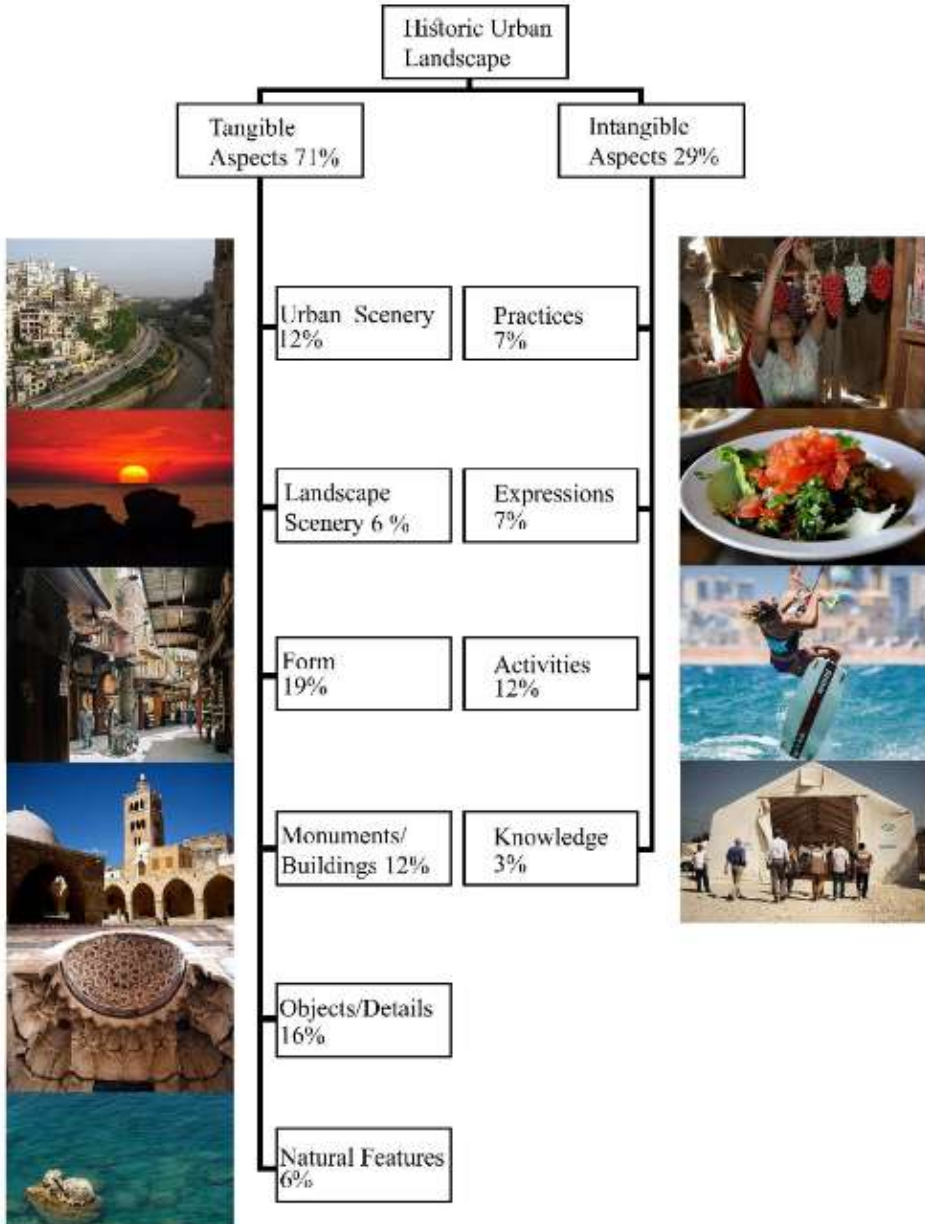
**Figure 3.** Evolution of the number of photos posted on Flickr for Tripoli, Lebanon by date



Source: Ginzarly et al., 2018, 11

Ginzarly et al. (2018, 14) grouped scenes of photo displays and made classifications determined by experts. Values show that 71% of photographs show the materialistic aspect of cities, while 29% show the non-materialistic aspect. In this way the diversity of resources of cultural heritage on the level of cities can be seen, and also the interactions between person and the environment.

**Figure 4.** Classification model of photos by view scenes



Source: Ginzarly et al., 2018, 13

The suggested methodology for the analysis of data that Flickr brings, and that was applied in the study (Ginzarly et al., 2018) gives a foundation for the un-

derstanding of cultural historical heritage directed towards people in the context of uncommon and everyday landscape. As the result of a study it was determined that different analyses together complement each other in order to gain an insight in the everyday encounters with historical urban landscape (Ginzarly et al., 2018).

The structures of value propositions in business models of tourist locations of cultural heritage in the context of concepts for open innovation with the goal of identifying value offers in tourist locations and tendencies of managers to use open innovations were also considered (Szromek, 2022). This way 16 key values were identified in business models of tourist sites' cultural heritage. Then these values were classified into three groups: values that are proposed to the customer, values that the company takes over, and social values (Szromek, 2022).

A three-element division of generated, trapped and social values that was adopted on the level of literature was used. Besides that, variability that differs sites by their ownership (public, private, non-government organizations) was taken into consideration. Certain identified values in each category were displayed:

**Chart 1.** The importance of Value Propositions in Business Models

The Importance of Value Propositions in Business Models (Scale from -1.0 to 1.0)	General	Private	Public	Nongovernmental Organization
<b>Values proposed to customer</b>				
Satisfying cognitive needs	0.76	0.78 ± 0.29	0.73 ± 0.29	0.81 ± 0.33
Satisfying the complementary needs of customers	0.34	0.37 ± 0.55	0.37 ± 0.44	0.27 ± 0.53
Satisfying cultural needs	0.24	0.20 ± 0.59	0.27 ± 0.56	0.04 ± 0.48
Satisfying the needs of relaxation	0.10	0.06 ± 0.53	0.16 ± 0.46	-0.08 ± 0.53
Satisfying the needs of rest, hunger and thirst	-0.11	-0.17 ± 0.59	-0.1 ± 0.56	0.00 ± 0.58
<b>Values captured by the enterprise</b>				
Brand strengthening	0.56	0.65 ± 0.30	0.56 ± 0.29	0.54 ± 0.32
Satisfaction with the implementation of the mission	0.51	0.56 ± 0.25	0.47 ± 0.40	0.54 ± 0.38
Satisfaction of business customers (institutions)	0.46	0.50 ± 0.28	0.43 ± 0.33	0.5 ± 0.35
New markets, customer groups	0.39	0.46 ± 0.34	0.34 ± 0.37	0.46 ± 0.32
Operating income (profit)	0.20	0.41 ± 0.52	0.07 ± 0.53	0.38 ± 0.46
Acquisition of new exhibits/historical objects	0.08	0.09 ± 0.56	0.13 ± 0.53	-0.12 ± 0.65
<b>Social values</b>				
Promotion of historical industrial heritage	0.79	0.78 ± 0.25	0.8 ± 0.27	0.85 ± 0.24
Acting as a symbol of the area	0.71	0.74 ± 0.35	0.68 ± 0.37	0.85 ± 0.24
Organization of tourist traffic so that the industrial heritage is preserved	0.54	0.54 ± 0.54	0.5 ± 0.48	0.54 ± 0.48
Involvement/activation of the local community	0.50	0.52 ± 0.35	0.51 ± 0.36	0.46 ± 0.52
Diversification of economic potential	0.49	0.56 ± 0.47	0.40 ± 0.50	0.58 ± 0.34
Revitalization of post-industrial areas	0.39	0.37 ± 0.55	0.39 ± 0.56	0.46 ± 0.43
Natural environment preservation	0.33	0.3 ± 0.58	0.31 ± 0.47	0.04 ± 0.48
Protection and presentation of local art.	0.29	0.26 ± 0.61	0.33 ± 0.56	0.31 ± 0.43

Source: Szromek, 2022, 9

Of the greatest importance were the following values: promotion of historical industrial heritage, satisfying cognitive needs, brand strengthening and organization of tourist traffic, in order to preserve industrial heritage. It was noticed that

some of the values are in notable correlation between the attitudes of managers towards the exchange of knowledge when it comes to open innovation. Most managers that participated in the investigation were sure that revitalization of cultural heritage objects and business models of these locations should be in the form of open innovation. When it comes to the question of tendencies for open innovation, it's been shown that 71,4% of managers think that the primary method for revitalization of cultural heritage objects should be open innovation. That implies mutual knowledge sharing such as sharing applied solutions with potential investors. These findings mean that when the offer for the value of locations included: (1) satisfying non-tourist needs of the buyer, (2) acquiring new exponents, or (3) the intention for the location to be revitalized for social reasons, managers of the locations showed greatly weak support for trading knowledge when it comes to open innovation.

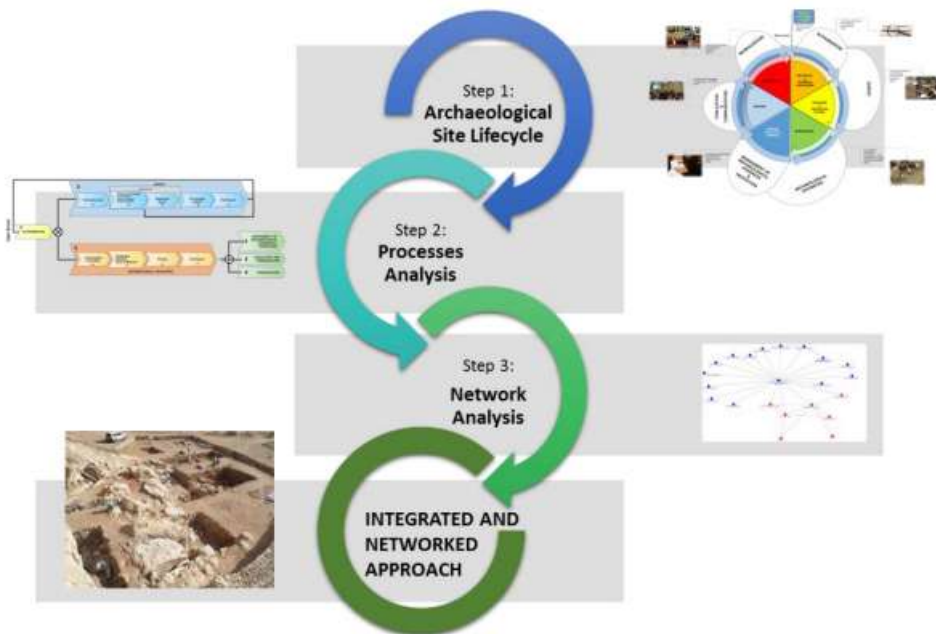
Cultural heritage demands innovative methods and techniques for more successful managing and valorization (Esposito et al., 2016). In the study Esposito et al, (2016) a new integrated and webbed approach was suggested which was based on the three-stage study cases belonging to the archaeologist context. In the above written approach authors Esposito et al, (2016) with the help of techniques for managing business processes (BPM), analysis of social media (SNA) in detail explained the life cycle of an archeology locality, their processes and web analysis. The goal of the study was to improve sustainable valorization of archeology sites, strengthen the link between cultural and local development and enabling participatory management of archeological heritage.

In the last few years the methods for social media analysis (SNA) were pretty applied in the archeology area (eg. Graham 2006; Bernardini, 2007; Munson & Macri, 2009; Mills et al., 2012).

The methodology was organized in the next phases, where the exit of each phase resembles a entrance into the next:

1. Archeology site lifecycle,
2. Process analysis and
3. Network analysis.

**Picture 2.** Phases of methodological approach



Source: Esposito et al., 2016, 8

The first phase that represents the archeology site lifecycle was made to show the historical and technical knowledge (diagnosis and prevention of risk, intervention, monitoring, valorization). The second phase is the process analysis using the BPM approach, which matches the modeling process on the basis of archeology locality lifecycle. The third phase is the analysis of social media (SNA), of which the web modules are focused on describing structural relationships between actors in order to see the effect that this structure has on the functioning of media and its effect on certain actors in terms of offering possibilities or limits. This allows the network analyzers to research the structure of resource flow. Results of the first and second phase show a criticality existing in terms of sparing integration of standard procedures, as well as in terms of innovative methods and tools for managing archeology lifecycles.

Then analysis shows an existence of actor processes which can be actively participated and affect the outcome. Based on that, a list of these actors in order of showing up in the archeological lifecycle, as well as their role description was given (Esposito et al., 2016, 15):

- Supervisor (evaluates the project and archeological documentation),
- Purchaser (government department, investigation institutes, etc.),
- General director (role of declaration ratification about the culturalist interest),
- Functional archeologist (supervision official with jurisdiction in terms of research),
- Science communities (research institutes or researchers),
- Archeologist / coordinator (archeologist or a group of archeologists with specialization and/or Ph.D)
- Cartographer / specialist (archeologist specialized in cartography/topography/aero topography),
- Archeologist operator (coordinator/liable archeologist or archeologist specialized in manual excavations, or scout archeologist),
- Specialist for study findings (responsible for material analysis, for all material classes),
- Geophysics specialist (coordinator/responsible archeologist or archeologist specialized in geophysics),
- Botany specialist (coordinator/responsible archeologist or archeologist specialized for botany),
- Chemistry specialist (coordinator/responsible archeologist or archeologist specialized in chemistry),
- Geology specialist (coordinator/responsible archeologist or archeologist specialized in geology),
- Zoology specialist (coordinator/responsible archeologist or archeologist specialized in zoology),
- Anthropology specialist (coordinator/responsible archeologist or archeologist specialized in anthropology),
- Physics specialist (coordinator/ responsible archeologist or archeologist specialized in physics),
- Responsible area or sector (coordinator/responsible archeologist or responsible archeologist for area/sector),
- Chemistry laboratory (specialized laboratories for chemistry analysis),
- Physics laboratory (specialized laboratories for physics analysis),
- Geologic laboratory (specialized laboratories for geologic analysis),
- Museums (institution which protects artistic, culturological, historical or scientific artifacts and other objects and puts them in public view),
- Citizens (individuals or communities, last users of the archeology result).

Esposito et al. (2016) they say that attention put to a methodological approach emphasizes the need to improve activities for which the goal is to gain and protect data and information. This could help to guarantee correct management of archeological heritage, supported informative and communicative technologies, which could help ensure a number advantage in terms of acquisition, storing, publication and communication in real time.

Reconstruction of an archeological heritage lifecycle enabled methods and tools for managing complexity during multidisciplinary archeology research. This standardization is reached thanks to the introduction of access to the modeling process through which the current workflow was defined and the foundation for future improvement and reengineering process was built (Esposito et al., 2016).

In this way identification of expensive methods and tools came to, which can automate part of the activity and digitize documents which are generated on the spot (Esposito et al., 2016). Because it identified processes and people, it was being worked on to increase and optimize communication between different actors (Esposito et al., 2016). With that goal, SNA enabled to clearly identify different roles and the weight of every actor inside the web (Esposito et al., 2016). This gave an insight and guidelines for giving suggestions about how activities which are being carried out could have a use out of improving communications between different actors (Esposito et al., 2016).

The use of social media for spreading cultural heritage is also shown in a study in northeastern Nigeria (Kamba & Buba, 2022). The study was undertaken in order to research the use of social media for spreading cultural heritage (Kamba & Buba, 2022).

The goals of the study were to:

- determine digital documented resources of cultural heritage available
- determine the degree of social media resources use in institutions of cultural heritage which are being researched
- assessment of impact for social media use for spreading cultural heritage on a sustainable level and
- identifying challenges for spreading cultural heritage using social media (Kamba & Buba, 2022).

The impact of the use of social media for spreading cultural heritage was discovered such as attracting tourists in institutions of cultural heritage, influence on cultural infusion. Setbacks were also identified during use of social media among which are threats of authenticity, authorization of digital collection, digital content and transparency and ethical practice of social media (Kamba & Buba, 2022).

In the next chart presented are social media platforms which institutions of cultural heritage use for the dissemination of resources of cultural heritage (Kamba & Buba, 2022).

**Chart 2.** Types of social media for dissemination of resources of cultural heritage

S/No	Utilization of Social Media	VHE	HE	LE	NA	Mean	Decision
25	Facebook	202	63	25	0	3.6106	Accepted
26	Flickr	36	93	96	65	2.3449	Not Significant
27	Twitter	195	84	11	0	3.6350	Accepted
28	Snapchat	160	114	26	0	3.5655	Accepted
29	Instagram	157	107	23	3	3.4413	Accepted
30	LinkedIn	119	143	28	0	3.3138	Accepted
31	YouTube	156	133	1	0	3.5345	Accepted
32	WordPress	67	86	84	53	2.5759	Accepted
33	Quora	0	71	81	138	1.7690	Rejected
34	Tumblr	0	17	142	131	1.6453	Rejected
35	Pinterest	105	96	89	0	3.0552	Accepted
36	Flipboard	0	15	184	89	1.7311	Rejected
	Valid N (listwise)	290				2.8518	

Source: Kamba & Buba (2022)

**Chart 3.** Challenges of using social media for spreading cultural heritage

S/No	Item	VHE	HE	LE	NA	Mean	Decision
50	Copy right management of cultural heritage	210	47	33	0	3.1725	Accepted
51	Ethical practice of social media	192	43	55	0	3.5024	Accepted
52	Fear of authority and authenticity of online content.	97	173	20	0	3.2655	Accepted
53	Fear of losing income through tourist/visitors	123	121	46	0	3.2655	Accepted
54	Inadequate funding	143	96	51	0	3.3172	Accepted
55	Inadequate infrastructure such as internet, networking facilities, and limited access to computer terminals	62	114	114	0	2.8207	Accepted
56	Incessant bureaucracy in cultural heritage institutions	77	119	94	0	2.9414	Accepted
57	Lack of awareness of dissemination practices of cultural heritage through social media	59	96	87	48	2.5724	Accepted
58	Lack of dedicated personnel for dissemination of cultural heritage using social media	79	108	103	0	2.9172	Accepted
59	Lack of IT literacy and skills,	63	91	104	32	2.6379	Accepted
60	Managers lack how to integrate social media in daily, tactical operation.	116	72	103	0	3.0551	Accepted
61	Threats of authenticity, authorization over digital collection, digital content and transparency	210	65	15	0	3.6724	Accepted
	Valid N (listwise)	290				3.0950	

Source: Kamba & Buba (2022)



In this chart it can be seen that the examinees stated the use of Facebook, Twitter and Snapchat were most used in the spreading of cultural heritage resources. Then it was shown that Instagram, LinkedIn, YouTube, WordPress and Pinterest were also used very well (Kamba & Buba, 2022). In the next chart the analysis of problems that affect the efficacy of managing social media in institutions of cultural heritage can be seen.

The analysis showed that the examinees as some of their challenges rated the issue of managing the copyright of cultural heritage, and the ethical practice of social media. Then the fear of authority and authenticity of online content, fear of income loss from tourists/visitors, inadequate financing, inadequate infrastructure such as the internet, networking and limited access to computer terminals, the constant bureaucracy in institutions of cultural heritage, lack of consciousness about the practice of spreading cultural heritage through social media and etc was shown (Kamba & Buba, 2022).

Consequently, the study concluded that in spite of different challenges institutions of cultural heritage that are being researched face, there is a positive correlation between the use of social media for spreading cultural heritage and sustainable development (Kamba & Buba, 2022).

## Conclusion

According to Fatorić & Daly (2023, p.6) the key passing point for the transformation, admits that managing cultural heritage can no longer be isolated from other social challenges, but rather the vision should be accepted in which the cultural heritage vector for positive transformation inside society and for the good of future generations. The fund for research of global challenges (GCRF) called upon researches to give suggestions for solving innovative approaches for resolving problems of the effect of natural disasters and climate change to material and non-material cultural heritage in countries with low and medium income (Giliberto et al., 2022).

The report answers questions about how climate change affects cultural heritage and what can be done in order to more inclusively answer to the effects of climate change and natural disasters (Giliberto et al., 2022). Also the report gives guidelines to future studies about the reaction about emergency situations caused by catastrophes, losses and damages, as well as adapting to predictable global changes of the environment (Giliberto et al., 2022).

Climate change represents a key factor which endangers cultural historical heritage and which affects and contributes to faster displacement of communities, thus

also disturbing the ability of countries to ensure conditions that are necessary for human safety (IPCC, 2022). The key challenge is to ensure an all-inclusive approach to combining results from different methods for the support of concrete applications and informing about bringing decisions (Ginzarly et al. 2018, 20).

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# CHAPTER 10





UDC: 37.091.64:930.85  
doi: [https://doi.org/10.18485/akademac\\_nsk.2023.4.ch10](https://doi.org/10.18485/akademac_nsk.2023.4.ch10)

## CULTURAL HERITAGE IN NATURE AND SOCIETY E-TEXTBOOKS FOR THE FIRST CYCLE OF EDUCATION

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**Abstract:** This paper describes the content related to cultural heritage which exists in e-textbooks on nature and society for the first cycle of education. The research aim is to identify the cultural heritage content through the analysis of e-textbooks “*World around us*” for the first and second grade, and “*Nature and society*” for the third and fourth grade. E-textbooks are accessible to all and serve as a media promotion of educational content within them. The research was conducted in June 2023 on a sample of e-textbooks for nature and society published by *Klett* Publishing House (N = 8). The methods used include theoretical analysis and content analysis. Units of analysis include sentences from the main text and visual content such as images, photographs, and drawings within the didactic-methodological toolkit for various subjects, grades, and teaching topics. The research results have shown that as students progress to higher grades, the volume of content related to cultural heritage increases. However, the analyzed e-textbooks, however, do not sufficiently aid in the development and reinforcement of students’ concepts of cultural heritage. Based on the results, conclusions have been drawn, and pedagogical implications have been provided. It is recommended that the content in e-textbooks on nature and society be modified to explicitly address the etymology of cultural heritage content according to the students’ age. This would contribute to a stronger knowledge base among students regarding cultural heritage, serving as a foundation for further learning at higher educational levels.

**Key words:** *Cultural heritage, cultural property, Klett, World Around Us, Nature and Society*

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## 1. Introduction

Modern society is undergoing numerous changes in all fields of activity. It is confronted with complex interactions between scientific and technical-technological developments that have led to the constant proliferation of new information on a daily basis. The most significant development is in the field of information and communication technologies (ICT), which have transformed all aspects of human life and work, both as individuals and as members of a social community, as well as the entire society. ICT has penetrated all aspects of social life and work, including science, culture, and education. The integration of ICT into the fields of science, culture, and education, involving cultural workers, scientists, teachers, and educators, requires them to respond to these new demands, which involves their continuous learning to apply ICT in science, culture, and education (Pecanac et al., 2016). As an innovation, ICT significantly contribute to promotional activities in all areas of social life and work. These innovations are not yet fully utilized in education, which is still predominantly traditional and which "... on the one hand tends to emphasize the acquisition of facts and knowledge while on the other hand neglecting the development of a well-rounded personality and the child's moral and social values" (Milenovic and Botic, 2023: 454).

Media promotion significantly contributes to the promotion of cultural heritage. In many cases, it is the primary means through which individuals learn about elements of both national and global cultural heritage. This approach provides users of cultural heritage with essential information and knowledge that can serve various purposes, including the development of general culture and awareness, the acquisition of knowledge, and learning about cultural heritage... All of this can contribute to an individual's decision to personally visit sites, objects, and areas in the social environment where various elements of cultural heritage are located.

It is evident that the promotion of cultural heritage contributes to the development of cultural tourism in many situations. In academic circles, both nationally and globally, cultural tourism is becoming increasingly prevalent. This approach utilizes tradition and culture in promoting general tourism, which also has economic significance for the society. For the effective implementation of cultural tourism, a marketing approach is crucial. Under such circumstances, digital promotion of cultural heritage holds particular importance as it positions the cultural-historical offering on a global marketing plan and tourist market. This form of media promotion of cultural heritage is primarily used by all local environments. The contribution of media promotion to the development of cultural

tourism and sustainable development of Serbia's cultural heritage is indicated by the results of some recent studies (Ratković Njegovan and Šidjanin, 2022; Katanić et al., 2020; Stošić Mihajlović, 2020; Tanasić and Tanasić, 2020).

In addition to providing opportunities for acquainting people with cultural heritage, media promotion also bridges the gap between cultural heritage and its potential users on both national and global scale. Initially, this involved lectures, panel discussions, and TV promotions using photo albums, presentations, documentary films, and other forms of cultural heritage promotion. With the advancement of science and technology, new possibilities for presenting cultural heritage content have emerged. Today, it is possible to virtually tour numerous sites and memorial complexes in all countries around the world. This form of media promotion of cultural heritage allows individuals not only to learn about but also to virtually experience the areas and locations where elements of cultural heritage are found (Dramićanin and Sančanin, 2022). The biggest memorial complex of this kind in the world is Yad Vashem, located on the Mount of Remembrance in Jerusalem. It contains numerous museums, avenues of giants, avenues of the righteous, libraries, multimedia centers, sculptures, paintings, art museums, original documents, lists, and international Yad Vashem School dedicated to Holocaust studies, all with the aim of preserving the culture of remembrance for the victims and heroes of the Holocaust (Milenović, 2016). It is precisely in this school that an innovative didactic-methodological model and educational system of the Yad Vashem School are implemented to enhance the effectiveness of learning. Significant attention is given to the media promotion of the school and the entire complex. Every year, dozens of seminars for teachers and the international community are held. Additionally, materials related to the Holocaust are translated into all major world languages, and content is recorded. The media promotion of this complex grows each year.

Media and virtual promotion of cultural heritage in certain situations bring the context of teaching and learning to students. Projects of virtual promotion of cultural heritage have been implemented regarding this topic. For example, in one of them, the practical possibility of simultaneous virtual exchange of cultural heritage between students in an anthropology class and students in an English language class was explored. The aim of this project was to use qualitative data collection methods to answer three fundamental questions: "1) whether virtual promotion of cultural heritage contributes to creating stronger connections between distant groups of students; 2) whether students will learn English better in this way; and 3) whether students' awareness of cultural heritage will be raised to a higher level (simultaneous awareness of cultural heritage and its appreciation with a sense of action towards cultural heritage)" (Kimball et al., 2022: 15).

Based on the research results according to the defined objectives of the analyzed project, which confirmed all hypotheses, it could be seen that media promotion of cultural heritage significantly contributes to learning and can be used for more effective teaching, especially in terms of correlation in education when it is media-designed to assist teaching and learning. Although the project was implemented for older students and even university students, the model resulting from the project can be used in the teaching of nature and society for the first cycle of education. This also emphasizes the need for cultural heritage to be media-designed to meet the needs of the target group for which it is intended.

Based on the analyses provided, it can be said that the education of younger school-age children about cultural heritage in elementary schools is limited by both the curriculum and textbooks. Media promotion of cultural heritage adapted for the learning of younger students is insufficient. Educational and cultural programs dedicated to elementary school students have long ceased to be broadcast on national television and are generally non-existent on other channels. Scientific papers addressing the promotion of cultural heritage in national and international journals are rare. Significant contributions to media promotion of cultural heritage have been made by academic conferences organized by the Center for Culture, Education, and Media "Akademac" from Sremski Karlovci, which have been organized three times since 2020 and have explored various aspects of media and communication (Sančanin (ed.), 2022; Petrović and Sančanin (eds.), 2021; Sančanin and Ratković Njegovan (eds.), 2020). These conference proceedings have included papers presenting results that explicitly emphasize the role of media promotion in cultural heritage and the sustainable development of cultural heritage. However, the published papers did not include an analysis of the content related to cultural heritage in e-textbooks on nature and society as a form of media promotion of cultural heritage for academic and educational purposes, which further justifies this research.

## 2. Cultural heritage

The term "cultural heritage" has different synonymous meanings. Generally, terms such as cultural heritage and cultural assets are used. In approaching the problem in this research, the term "cultural heritage" will be used. Based on numerous definitions in national (Jeremić and Milenović, 2020; Rakić, 2020; Trbojević et al., 2015) and international journals (Cores Torres & Rodríguez, 2023; Zeren Akbulut, 2022), cultural heritage encompasses everything that has been inherited

from previous generations, which they created, discovered, conceptualized, articulated, practiced, and nurtured, which can be used by present generations with the need to continuously complement it with new elements and preserve it from decay and oblivion for all future generations. In this research, cultural heritage refers to everything inherited from previous generations, indicating how previous generations of a particular society lived and acted, and what they created, which present generations should use, enrich, strengthen, and preserve for future generations. Based on this, cultural heritage includes art, architecture, various books and manuscripts, objects, oral literature, traditions, customs, ancient crafts, and other elements of explicit and implicit traditions and culture. It can be noticed that there is material, immaterial, and natural cultural heritage; movable and immovable; written and oral... Material cultural heritage consists of hidden and world-renowned buildings of exceptional importance, monuments, and material works of art (Andrejić, 2021). Intangible cultural heritage includes works of art in the fields of music and visual arts, oral traditions, and people's way of life, i.e., traditions they nurtured and customs (Mihajlović, 2017). Natural assets as elements of cultural heritage are national parks and special natural reserves in Serbia of special importance due to the protected plant and animal species that are under state protection. All these elements are important for every generation. They therefore stand for cultural heritage that must be greatly enhanced, reinforced, utilized, and maintained for all future generations.

The Ministry responsible for culture in Serbia maintains a special national register of adopted elements of intangible cultural heritage. Registration is carried out in accordance with the *Law on Cultural Goods* from 2021 and the adopted *Regulation on the Registration in the National Register of Intangible Cultural Heritage of the Republic of Serbia* from 2012. According to the provisions of Article 2 of the Regulation, lists of intangible cultural heritage are defined as follows: "...1) National Register of Intangible Cultural Heritage; 2) National List of Intangible Cultural Heritage in Need of Urgent Safeguarding; 3) List of proposals for the UNESCO Representative List of the Intangible Cultural Heritage of Humanity; List of proposals for the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding; 4) Lists defined at the local/regional level for all areas of intangible cultural heritage [...]" (2012: 1-2). Article 3 of the same *Regulation* defines lists related to knowledge, living heritage bearers, festivals and customs, oral traditions, and performing instruments.

The Lists of Intangible Cultural Heritage adopted at the local and regional levels are regulated by the Convention for the Safeguarding of Intangible Cultural Heritage by UNESCO, which was ratified in Serbia through the adoption of the Law on the Ratification of the Convention for the Safeguarding of Intangible

Cultural Heritage in 2010. According to the Convention, intangible cultural heritage comprises skills, practices, expressions, knowledge, instruments, objects, artifacts, and cultural spaces that communities, groups, and, in some cases, individuals recognize as part of their cultural heritage. In Serbia, there is a List of Intangible Cultural Heritage, currently consisting of 57 elements. Without going into a detailed analysis of each element, they include the following: *Слава* [Patron Saint Day], *Крсно име* [Christian name], *Крсна слава* [patron saint celebration]; *Молитва* [prayer], *Ђурђевдански обичај* [St. George's Day customs]; *Белмуж* [polenta]; *Изливање и паљење ратарских свећа* [Pouring and lighting field candles]; *Израда пиротског качкаваља* [Making of Pirot hard cheese]; *Пиротско ћилимарство* [Woven carpets from Pirot]; *Филигрански занат* [the craft of filigree]; *Клесарски занат, Бела вода* [Stone craft, Bela voda]; *Лазарске мантије, традиционални начин припреме* [Lazarske mantije, traditional method of preparation]; *Злакуска лончарија* [Zlakusa pottery]; *Косовски вез* [Kosovo embroidery]; *Певање уз гусле* [Singing to the accompaniment of the Gusle]; *Грокталица* [Rattling singing]; *Певање из вика* [polyphonic duet folk singing]; *Епски хумор* [Epic humor]; *Коло, коло у три, коло у шест* [circle dance]; *Рутенка*; *Свирање на гајдама* [Playing the bagpipes]; *Фрулашка пракса* [Flute playing]; *Свирање на кавалу* [Playing the kaval]; *Наивно сликарство Словака* [Naive Painting of Slovaks]; *Лазарице у Сиринићкој жупи* [Women's Spring Ritual Processions in Sirinic]; *Израда дрвених чутура у селу Пилица* [Making Wooden Flasks in the Village of Pilica]; *Вуков сабор* [Gathering in honor of Vuk Karadzic]; *Ојкача* [Ten-line poem ending in ou]; *Врањска градска песма* [Vranje traditional urban folk song]; *Чување Христовог гроба* [commemorating the tomb of Jesus Christ]; *Пиротско приповедање* [Pirot storytelling]; *Ђурђевдан* [Saint George's Day]; *Шљивовица* [Plum brandy]; *Казанџијски занат* [Copper smithing craft]; *Станарско ћилимарство* [Stapar carpet weaving]; *Знања и вештине прављења кајмака* [Knowledge and skills of making clotted cream]; *Циповка – знање и умење припремања традиционалног хлеба у Војводини* [Cipovka - knowledge and skill of preparing traditional bread in Vojvodina]; *Кување жмара („жумијар“)* [Zumijar - dish made from lamb meat, leeks, and cornmeal]; *Бела вила* [Easter custom games in Kosovo and Метохија]; *Паљење петровданских лила, лилање* [Lighting Petrovdan Candles]; *Здравице* [Toasts]; *Опанчарски занат* [Cobbler's trade]; *Двопредно плетење вунених чарапа* [Double-knitting woolen socks]; *Певање уз ројење пчела* [Singing during beekeeping]; *Бездански дамаст – умеће ручног ткања орнаментисаног свиленог дамаста жакар техником* [Bezdan damask – the art of hand-weaving ornate silk damask using the jacquard technique]; *Ткање бошчи* [traditional woven apron]; *Женидба краљевића Марка – покладна свадба у Шрпци* [The Marriage of Prince Marko - Shrovetide (Carnival) Wedding in Šrpci]; *Вермен* [Nativity Scene]; *Сјеничко – нештерско ћилимарство*

*[Sjenica and Pešter Rug Weaving]; Ражањско црепуљарство [Clay bread pot from Razanj village of Rujiste]; Крстови од времена [Crosses for Protection from Weather]; Темкица Библија [Bible Binder]; Драгачевски сабор и сабор трубача у Гучи [Dragačevski Sabor" and "Trumpet Festival in Guča]; Трбуштво – свирање ансамбла/орекстра лимених дувачких инструмената, блех музика [an ensemble/orchestra of brass wind instruments, brass music]; „Ускршњи обичаји - освећивање паске/пошвецања паски (русин.)/посвячення паски; посвячення великоднього кошика (укр.)” [Easter Customs - Blessing the Easter Bread]; Мало коло [Small circle dance where female dancers hold onto the shoulders of male dancers, who interlock their hands behind the females' backs]; Тамбураши, тамбурашке праксе [Tamburitza players]; Знања, имења, вештине израде ојуца [Knowledge, skills, and craftsmanship of making decorative lace]; Маћанске плоче – израда и употреба [stone slabs used for roof coverings]; and Другаричење/кумачење [Godfathers/blood brothers].*

The list of cultural heritage of Serbia in UNESCO is not final and is constantly being updated. Elements of Serbia's cultural heritage can be proposed by scientific institutions, cultural institutions, museums, memorial centers, cultural societies, memorial complexes, academic and educational institutions (faculties and universities), etc. Whether the proposed element will be included in the UNESCO list depends on several factors. The most significant ones are: uniqueness compared to similar elements on national or global levels, among many others. Therefore, it is important to consider the interconnection of these mentioned elements with the cultural heritage element that is intended for submission for inscription on the UNESCO list. Today's progress in science and technology, particularly ICT, digitalization of cultural heritage (Sančanin et al., 2022), and its virtual creation (Dramićanin and Sančanin, 2022), significantly contributes to the promotion of Serbia's cultural heritage, its more effective use in teaching and learning, and its enduring protection from unwanted external influences.

### **3. Cultural Heritage in E-Textbooks on Nature and Society Education as a Form of Media Promotion**

In parallel with the media promotion of cultural heritage and the reduction of distance between cultural heritage and its potential users, the discussion also revolves around the need for its preservation, enhancement, and empowerment. There is also a discussion about the necessity of developing people's awareness of the significance and the need for understanding the cultural heritage of their own country from the earliest childhood and educational levels. Pedagogical

practice demonstrates that in the first cycle of education, “insufficient attention is given to cultural heritage” (Milenović and Simić, 2017: 198). The content in nature and society textbooks, where cultural heritage should be most prevalent, is also found to be inadequate, as shown by the analyses of this research. Hence, there is an emphasized need for correlation with other subjects within the first cycle of education. For these reasons, students often lack sufficient information about cultural heritage relevant to understanding current societal events. For instance, in the research conducted by Živorad Milenović and Mirjana Simić, which involved a comparative analysis of the knowledge of younger-grade students in elementary schools in Kosovo and Metohija and central Serbia about basic concepts related to Kosovo and Metohija, it was determined that “the knowledge of younger-grade students about basic concepts related to Kosovo and Metohija is insufficient, and higher levels of knowledge are demonstrated by students attending elementary school in Kosovo and Metohija compared to students attending elementary school in central Serbia...” (2018: 280). The results indicate a general lack of familiarity with basic concepts related to Kosovo and Metohija: “...what Kosovo and Metohija is; which ethnic group is the most populous in Kosovo and Metohija; what is the capital of Kosovo and Metohija; naming three cities, rivers, mountains, and monasteries in Kosovo and Metohija; identifying the national park located in Kosovo and Metohija; explaining why Kosovo and Metohija is significant for the Republic of Serbia; and listing the natural resources for which Kosovo and Metohija are known” (Milenović and Simić, 2018: 282-283). Somewhat better knowledge results were shown by students living in the region of Kosovo and Metohija compared to students living in central Serbia. Certainly, this is not a result of school learning but rather the outcome of direct learning in the region where students are educated and have a permanent place of residence. This is because insufficient attention is given to these concepts in younger grades of elementary school. There are two reasons why cultural heritage items are insufficiently known. On one hand, there is inadequate media promotion of the mentioned content about Kosovo and Metohija, regarding the educational and cultural program adapted for younger-aged children, which ceased to be broadcasted on state television long ago. On the other hand, for children from elementary schools in central Serbia, school trips and excursions to the Kosovo and Metohija region have not been organized for nearly four decades due to security reasons.

The above mentioned shortcomings can be partially overcome through different forms of learning. Besides the previously mentioned methods of learning through correlation with various subjects within the first cycle of education, learning about cultural heritage content can also occur in various real-life and practical situations within the family and the social community. Learning about

cultural heritage in real circumstances holds special significance for students, as the knowledge gained becomes foundational and serves them in further learning and in gaining a better understanding of the world around them and societal relations. Media, as a means of learning about cultural heritage in the context of the ICT society, is educationally effective, but parental and teacher assistance is crucial in such circumstances. The media promotion of cultural heritage contributes significantly to this process. E-textbooks in nature and society education and other e-textbooks within the first cycle of education also make a significant contribution as a form of media promotion for cultural heritage content. Without delving deeper into the ethical dimension and humanistic nature, it is worth noting that throughout human history, well before the advent of mass media, the most effective media promotion of a country's cultural heritage was carried out by the Nazis during the period of Nazi Germany from 1933 to 1945 (Milenović, 2021; Milenović and Rajčević, 2021; Milenović, 2020).

Regarding e-textbooks used in education, including nature and society education within the first cycle of education, there are various opinions when comparing them to the printed version of textbooks. Some perspectives consider them to be different textbooks (Roberts et al., 2021) that, in addition to the instructional content being delivered, should also incorporate special tools contributing to teaching based on innovative teaching systems. In such a teaching approach, both the role of the teacher and the role of the student change simultaneously (Milenović and Botić, 2023: 466). According to the results of one research, the use of educational platforms in teaching significantly contributes to the effectiveness of teaching, learning, and student engagement. However, in Serbia, there is still no suitable environment that favors education implemented through educational platforms (Milenović et al., 2020b: 104).

The e-textbooks used in schools in Serbia are not structured for educational platforms. The difference lies in the fact that e-textbooks represent an electronic version that is identical to the printed textbook. In order for teachers, students, and their parents to use them in nature and society education, it is necessary for them to possess optimal competencies. The importance of students' proficiency in using e-textbooks is highlighted by research results that show a strong positive correlation "between students' knowledge levels about e-learning and their assessments of the importance of e-learning implementation in grade-level education" (Milenović et al., 2020a: 5). To equally and even more effectively utilize e-textbooks outside the classroom, as they are used by younger-grade students and their parents, there is an emphasized need for "improving teachers' digital competence for using e-textbooks in the classroom" (Milenović et al., 2023: 60). The presented analyses point to the responsibility of teachers to pedagogically



train students and their parents in using e-textbooks for nature and society education and other e-textbooks within the first cycle of education.

The content about cultural heritage in nature and society e-textbooks is structured according to the complexity and capabilities of younger-grade students and their psychophysical development. These contents are present in the e-textbooks for the subject "Svet oko nas" (World Around Us) in the first and second grade of elementary school, as well as in the e-textbooks for the subject "Priroda i društvo" (Nature and Society) in the third and fourth grade of elementary school. Depending on the complexity and the need for linear and systematic knowledge acquisition, they are structured by teaching topics for each grade of elementary school. In the first grade of elementary school, content about cultural heritage is covered within one teaching topic: "Ja i drugi" (Myself and Others). In the second grade, it appears in two teaching topics: "Ja i drugi" (Myself and Others) and "Kultura življenja" (Culture of Living). In the third grade, it is covered in two teaching topics: "Kultura življenja" (Culture of Living) and "Prošlost" (Past). In the fourth grade, cultural heritage content is distributed across three teaching topics: "Prirodne i društvene odlike Srbije" (Natural and Social Characteristics of Serbia), "Čovek prirodno i društveno biće" (Human as a Natural and Social Being), and "Prošlost Srbije" (Past of Serbia).

Unlike printed textbooks, e-textbooks not only serve the purpose of teaching and learning younger-grade students but also allow for their use by parents, contributing to the media promotion of all textbook content, including those related to cultural heritage. As such, they are accessible to a broader readership for various purposes. Depending on the nature of the research being conducted (as is the case in this conducted research), nature and society e-textbooks and other e-textbooks within the first cycle of education can be used by researchers as tools or subjects of investigation. So far, media promotion (Andersson & Danielsson, 2021; Masele & Rwehikiza, 2021; Zhao & Guan, 2021) and content about cultural heritage in nature and society e-textbooks (Milenović & Botić, 2023; Milenović & Simić, 2018, 2017; Milenović, 2017) have been mostly studied in isolation and separately. In-depth research of their connections, necessity, and importance will be done in this paper. There have been tangential studies on the role of media in preserving memory and protecting cultural monuments of Serbia in Italy (Mihajlović, 2018), the importance of digitizing cultural heritage for its protection and preservation (Lučić, 2023), and the need and importance of studying communication on teacher training programs, which can contribute to some form of media promotion of contents taught in the first cycle of education, including nature and society content (Milenović et al., 2021).

## 4. Method

Cultural heritage is a multidimensional concept that is terminologically defined as cultural heritage or cultural property. In addition to its multidimensionality, cultural heritage is characterized by dynamics stemming from its essence, encompassing explicit and implicit values of material and spiritual culture inherited from previous generations or emerging through societal, scientific, or cultural activities in the present. This heritage needs to be preserved for future generations, providing intriguing starting points for this research. Cultural heritage is an engaging research topic suitable for critical and constructive examination from various aspects at all levels of education. Studies and learning about cultural heritage within primary education are mainly focused on content related to language and literature, nature and society, music, visual arts, religious education, and civic education, as well as elective subjects related to national tradition and culture. In this context, particularly interesting is the teaching of nature and society within subjects like "Svet oko nas" (World around us) in the first and second grade, and the subject "Priroda i društvo" (Nature and Society) in the third and fourth grade of primary school. These subjects are based on the integration of social and natural science content, whose conceptual framework also encompasses cultural heritage. The challenge of this research lies in the content related to cultural heritage within the first cycle of education, particularly in nature and society e-textbooks.

Given that cultural heritage plays a significant role in the upbringing and education of children and youth, and that media promotion of cultural heritage greatly contributes to their effective utilization, enhancement, and empowerment, with the aim of preserving it from oblivion and making it available to future generations, it was important to explore how and to what extent cultural heritage is taught in the first cycle of education. There may be serious distinctive approaches depending on the subjects related to nature and society, grades, and teaching topics. The research subject is the study of cultural heritage in nature and society e-textbooks within the first cycle of education. What distinguishes each country is its cultural heritage. In the context of ICT, it is important to highlight the most significant specifics of national cultural heritage in nature and society e-textbooks (Sančanin et al., 2022). Based on research results, a comparative analysis of the content about cultural heritage will be conducted, considering different subjects related to nature and society, grades, and teaching topics within the first cycle of education. This analysis will be compared with the results of similar research conducted in national and international journals.

*The research topic* emerged from the broader educational platform of a group of authors (Milenović and Botić, 2023; Vasiljević et al., 2022a; 2022b; Milenović,

2017) dedicated to exploring the multidimensionality and understanding of elements of cultural heritage. The research focus was mainly directed towards the content of textbooks within the first cycle of education, aiming for a comprehensive understanding of cultural heritage. With the formation of the European Union, which represents an entity devoid of political, economic, cultural, and national boundaries, numerous questions regarding the interrelations between European and national identity and cultural heritage have been raised (Vasilijević, 2015). The need to study Serbia's cultural heritage in nature and society e-textbooks is significant, as it represents a national and identity-defining aspect of Serbia, regardless of its aspiration towards European integration. Preserving cultural heritage and maintaining what is national, despite globalization and the need to embrace all things European, is characteristic even for states that were among the first to join the European Union. This can be clearly seen in the examples of Scandinavian countries, especially Sweden, which, despite globalization and European processes and the acceptance of the Bologna Declaration, remained committed to their own national identity, cultural heritage, and national education (Milenović, 2005). The research goal is aimed at identifying the content related to cultural heritage in nature and society e-textbooks the first cycle of education.

### ***Research objectives***

Based on the objective, the research objectives have been defined. They relate to determining the proportion of cultural heritage content in e-textbooks for the subject "Nature and Society" in the first cycle of education: 1) Across topics and units of the "World Around Us" curriculum in the first and second grade; 2) Across topics and units of the "Nature and Society" curriculum in the third and fourth grade. The independent variables of the research are the informative lesson contents and visual materials. The dependent variable of the research is the cultural heritage content.

### ***Research instrument***

The data was collected through research and recorded in an evidence sheet designed specifically for the purposes of this conducted study. The evidence sheet is not standardized and contains categories (rows and columns) where data about the cultural heritage content were entered based on subjects, grades, and topics, as well as informative lesson contents and visual materials in "Nature and Society" e-textbooks. Given these reasons, the research conducted and the description provided makes it comprehensible.

### **The sample and research procedure**

The sample is purposive and consists of 8 “Nature and Society” e-textbooks in the first cycle of education published by the Klett publishing house. These e-textbooks were licensed and approved for use in the 2022/2023 school year, with two e-textbooks selected for each grade. The sample selection is based on two factors. Firstly, educational practice indicates that Klett’s “Nature and Society” e-textbooks are among the most commonly used in schools in Serbia during the 2022/2023 school year. Secondly, these e-textbooks from Klett for each grade are composed of two parts, which, aside from health-related reasons and the need to reduce the burden of carrying heavy books, do not differ significantly in terms of content from e-textbooks of other publishing houses. The following e-textbooks were analyzed:

1. Gavrić, Z. & Milovanović, D. (2019). *“Maša i Raša – Svet oko nas” – udžbenik za prvi razred osnovne škole (1 i 2 deo) [“Masha and Rasha – World Around Us,” – e-textbook for the first grade of primary school (1st and 2nd part)]*. Belgrad: Klett.
2. Gavrić, Z. & Milovanović, D. (2021). *“Svet oko nas” – udžbenik za drugi razred osnovne škole (1 i 2 deo) [“World Around Us” – e-textbook for the second grade of primary school (1st and 2nd part)]*. Belgrad: Klett.
3. Gavrić, Z. & Pavlović, D. (2019). *“Priroda i društvo” – udžbenik za treći razred osnovne škole [“Nature and Society” – e-textbook for the third grade of primary school (1st and 2nd part)]*. Belgrad: Klett.
4. Gavrić, Z. & Pavlović, D. (2019). *“Priroda i društvo” – udžbenik za četvrti razred osnovne škole [“Nature and Society” – e-textbook for the fourth grade of primary school (1st and 2nd part)]*. Belgrad: Klett.

### **Data analysis**

The collected data were analyzed using descriptive statistics in the statistical package IBM SPSS 24.0. Since all variable categories had established frequency values, mostly of smaller magnitudes, percentages were not calculated. The research results are presented in tables.

## 5. Results and discussion

The data regarding the share of content about cultural heritage in the Nature and Society course during the first cycle of education, categorized by subjects and grades (teaching “World around us” and “Nature and society”), as well as by teaching topics and grades, based on the analysis of informative lesson content and visual content, are presented according to the calculated frequency data.

**Table 1.** Content about cultural heritage in the e-textbooks within the “Svet oko nas” subject

Grade	Number of topics	Number of elements and units of elements		Titles of teaching topics
		Number of elements	Number of units	
First grade	01	01	04	1. <i>Me and others</i>
Second grade	02	02	14	1. <i>Me and others</i> 2. <i>Culture of living</i>

The analysis of the e-textbook “Masha and Rasha – World around Us, 1 and 2” for the first grade of elementary school reveals that all content is structured within three instructional themes: 1) Me and Others; 2) Health and Safety; and 3) Spatial Orientation. According to the data presented in Table 1, it is evident that content about cultural heritage (four units) is only present within the first instructional theme titled “Me and Others.” In the e-textbook “World around Us, 2” for the second grade of elementary school, all content is structured within six instructional themes: 1) Me and Others; 2) Culture of Living; 3) Movement in Space and Time; 4) Inanimate Nature; 5) Living Nature; and 6) Humans as Creators. According to the data from the same table, content about cultural heritage in the second grade (total of 16 units) is represented within two instructional themes: Me and Others and Culture of Living.

By conducting a more detailed analysis of the content related to cultural heritage within the specified instructional themes, it can be observed that in the e-textbook “World around Us, 1” for the first grade of elementary school (Gavrić and Milovanović, 2019), content about the essence of human beings in relation to others of different faiths is only implicitly mentioned within texts about family patron saint celebrations (slava), Christmas, Eid al-Fitr, and Easter (both Catholic and Orthodox). What can be noticed in these implicit parts of the texts is the absence of explicit definitions for these terms (family patron saint celebration,

Christmas, Eid al-Fitr, and Easter). There is no possibility for first-grade students to identify themselves as Orthodox, Muslims, or Catholics based on these texts. This approach contradicts one of the fundamental tasks of schools and education, which is "...to form a system of basic concepts as a basis for further learning" (Vasiljević et al., 2022b: 275). In the e-textbook "World around Us, 2" for the second grade of elementary school, content about elements of cultural heritage is mentioned within the instructional theme "Me and Others," specifically about Saint Sava and the family patron saint celebration (slava), and within the instructional theme "Culture of Living," encompassing 14 units about cultural heritage. Among these, eight photographs are included: the state flag of Serbia, Small Coat of Arms of Serbia, Large Coat of Arms of Serbia, Golubac Fortress, Ethno-Village Sirogojno (accompanied by text), Spasovdan celebration in Belgrade, Grape Harvest Days in Vršac, and Vuk's Assembly in Tršić. Additionally, there are three defined terms: coat of arms, anthem, and flag of the Republic of Serbia, as well as three undefined terms: holiday, fair, and assembly. However, these elements are insufficient for understanding the concept of cultural heritage and its significance in society.

Regardless of the limited extent of content about cultural heritage in the first and second grade of elementary school, this approach to the "World around Us" curriculum, and thus the results of this conducted research, are understandable. This is because the initial grades of elementary school are associated with the period of adapting younger students to the conditions of living and learning in primary school, as they transition from preschool education. This is also indicated by research results from around the world published in leading journals. In a recent study conducted in Pristina, with a sample of "12 first-grade elementary school teachers and 9 parents of first-grade students" (Sylaj & Hajrullahu Ramabaja, 2022: 63), it was determined that the adaptation of first-grade students during the transition from preschool education "is not sufficiently effective due to insufficient teacher training [...]" but that this deficiency is partially mitigated by the established good collaboration between teachers and students' parents (Sylaj & Hajrullahu Ramabaja, 2022: 72-73). It is evident that the first grade represents a period of adaptation for students to new conditions of living and learning in elementary school. This suggests the conclusion that the learning of complex instructional content, such as explicit and implicit elements of cultural heritage, is not favored during this phase.

Similar results related to the issue of teaching in the early grades of elementary school have been found in some other research studies. These studies have pointed out problems such as insufficient alignment of instructional content (specifically, in the case of mathematics and other subjects) with the age of students in the first and second grade of elementary school (Bal & Gezgin, 2022). There are

also issues related to the learning of content and the traditions and culture of a country that is not the students' home country (Ayten & Ates, 2021), as well as other challenges in the interrelation between psychophysiological growth and development and the content taught to first and second-grade students. This particularly applies to complex and often abstract content in the curriculum for the first and second grade of elementary school (Gago Galvagano et al., 2021; Bishop, 2020).

There are also research studies that, despite the challenges faced by students in the first and second grade of elementary school, emphasize the importance of media promotion of content taught in younger grades, which is directly or indirectly related to cultural heritage. In one of these studies, the significance of promoting learning content through YouTube is highlighted as a form of "informal children's learning" (Caldeiro-Pedreira et al., 2022: 32). The authors of the study present numerous illustrations as examples of how learning can occur in the early grades of elementary school and suggest other YouTube video clips whose content can contribute to the effectiveness of children's learning (Caldeiro-Pedreira et al., 2022: 37). In addition to the results of this research, which indicate the need for pedagogical training for teachers, as well as younger students and their parents, in using e-textbooks, there are also findings from other studies that highlight the potential of media and media promotion to significantly contribute to the effectiveness of teaching and learning. This extends to the training aimed at acquiring and enhancing digital competencies of teachers, younger students, and their parents for using e-textbooks in education and learning (Bonnes et al., 2020).

**Table 2.** Contents about cultural heritage in the "Nature and Society" e-textbooks

Grade	Number of topics	Number of elements and units of elements		Titles of teaching topics
		Number of elements	Number of units	
Third grade	02	09	24	1. <i>Culture of living</i> 2. <i>Past</i>
Fourth grade	03	27	111	1. <i>Natural and Social Characteristics of Serbia</i> 2. <i>Human - Natural and Social Being</i> 3. <i>Serbia's Past</i>

According to the data presented in Table 2, it can be seen that the content related to cultural heritage in the "Nature and Society" e-textbooks for the third and fourth grade of elementary school is significantly more represented compared to the representation of cultural heritage content in the e-textbooks of the

subject "World Around Us" for the first and second grade of elementary school. The higher representation is not only reflected in the number of teaching topics (two teaching topics in the textbook for the third grade and three teaching topics in the e-textbook for the fourth grade), but also in terms of the number of elements of teaching content related to cultural heritage (nine in the third-grade textbook and 27 in the fourth-grade textbook) and the number of units of content elements (24 in the third-grade textbook and 111 in the fourth-grade textbook). In the textbook for the third grade, the content related to nature and society is studied within nine teaching topics. These are: 1) Relief and Waters of the Area; 2) Orientation in Space and Time; 3) Culture of Living; 4) Past; 5) Inanimate Nature; 6) Living Nature; 7) Life Communities; 8) Movement; and 9) Materials. The content related to cultural heritage is covered within two teaching topics: Culture of Living and Past. In the the fourth grade textbook, the content related to nature and society is studied within four teaching topics. These are: 1) Natural and Social Characteristics of Serbia; 2) Human - Natural and Social Being; 3) Serbia's Past; and 4) Materials.

In the "Nature and Society" e-textbook for the third grade of elementary school, the content related to cultural heritage is studied within two teaching topics: Culture of Living and Past. Within the teaching topic of Culture of Living, the content related to cultural heritage is mentioned during the study of traditional Serbian costumes. Photographs of costumes from the Šumadija region and the Vlach ethnic group are presented. The Vlachs are an ethnic group mainly settled in Serbia, particularly in the Homolje region, partially in Vojvodina, and in areas around Kladovo, Negotin, Bor, Boljevac, and Zaječar in border regions adjacent to Romania and Bulgaria (Milenovic, 2014; Миленовић, 2012). Cultural heritage content is also mentioned in the context of learning about music, where a photograph of the Serbian circle dance (Kolo) is presented. Additionally, there are references to tableware with a photograph of old Serbian tableware, as well as documents, featuring photographs of the Dušan's Code and the Miroslav Gospel.

The second teaching topic in which elements of cultural heritage are presented is "Past." These elements are featured in sections related to artistic works of Serbia, where the painting of the Battle of Kosovo is shown, and fortresses are mentioned, including a brief description of Kalemegdan Fortress. In the section of the e-textbook that discusses significant historical figures of Serbia, photographs of Filip Višnjić and Vuk Karadžić are displayed, along with photographs accompanied by descriptive text of renowned personalities: Stefan Nemanja, Rastko Nemanjić, Dositej Obradović, Vuk Karadžić, Jovan Jovanović Zmaj, Mihajlo Pupin, Nikola Tesla, Milutin Milanković, Desanka Maksimović, and Stevan Mokranjac. In the section of the e-textbook describing traditional Serbian cuisine, photographs



of national dishes of Serbia are shown: sarma (cabbage rolls), homemade smoked bacon, Serbian cake, and roasted peppers.

Significantly more extensive content in terms of the number of teaching topics, elements of cultural heritage, and the number of units of these elements, compared to the textbooks for previous grades in the "Nature and Society" subject during the first cycle of education, is present in the e-textbook for the fourth grade of elementary school. Within the teaching topic "Natural and Social Characteristics of Serbia," some of the most notable buildings are presented, and their photographs are shown: the National Assembly of the Republic of Serbia, the National Theater in Belgrade, and the University of Belgrade. In the section related to Coats of Arms, alongside the photograph of the Coat of Arms of Serbia, photographs of the Coat of Arms of the City of Belgrade, the Great Coat of Arms of Serbia, and the Small Coat of Arms of Serbia are shown. A part of this teaching topic, which concerns the most significant fortresses of Serbia, displays photographs of the fortresses of Kalemegdan and Golubac. Photographs of the State Flag of the Republic of Serbia and the National Flag of the Republic of Serbia are also featured. The State Anthem of Serbia – "Bože pravde" – and its text are covered within this topic. Photographs of paper banknotes of 20, 50, and 100 dinars, as well as coinage of 1 and 2 dinars, are shown. Regarding the description of cultural heritage elements related to historical monuments, a photograph of the monument to Prince Mihailo is presented. Photographs of the National Museum in Belgrade, the Old (Ethno) Village – Sirogojno, and the monasteries Hopovo and Rača are also included. The least space dedicated to cultural heritage is within the teaching topic "Human - Natural and Social Being." In this section, only the photograph of the Hilandar Monastery and an artistic painting of the fresco "White Angel" are shown.

The most extensive space devoted to cultural heritage, which is explicitly defined in some parts, is found in the teaching topic related to the "Past of Serbia." Within the study of specific historical events and personalities, only photographs are presented when describing elements of cultural heritage related to: historical coats of arms – the Coat of Arms of the Nemanjić Dynasty; fortresses - Smederevo Fortress; archaeological sites – Maglič, Gamzigrad, and Lepenski Vir; historical currency – King Uroš's currency; artistic frescoes - Cyril and Methodius, Emperor Dušan, Emperor Dušan's Arrival in Dubrovnik, Serbian Migration, Council in Orašac, Battle at Mišar, Hajduk Veljko on a Cannon, Takovo Uprising, Nemanjić Dynasty's Family Tree, Saint Sava, King Radoslav, King Vladislav, White Angel, King Dragutin, King Milutin, Stefan Dečanski, Stefan Uroš I, Stefan Uroš V, Warriors, Queen Simonida, Lazar Hrebeljanović, Princess Milica, and Despot Stefan Lazarević; churches: Peter's Church in Novi Pazar, Church of Our Lady of Ljeviš in Prizren, and St. Sava Temple in Belgrade, as well as the Saborna Church in Belgrade and the

Church of St. George on Oplenac; settlements - Ethno Village Mokra Gora (also known as Drvengrad); documents – Miroslav Gospel, Dušan's Code, and Sretnje Constitution; historical monuments: Gazimestan, Execution of the Princes in Valjevo, Karadjordje, Prince Mihailo, Jovan Jovanović Zmaj, Unbowed Hero on Avala, Belgrade Victor on Kalemegdan, Executed School Children in Kragujevac, Memorial Cemetery to the Liberators of Belgrade, Kadinjača, Kosmaj, and Bubanj in Niš; objects - stool and table; museums - Vuk Karadžić Museum in Belgrade and Dositej Obradović Museum in Belgrade; famous buildings: Stari Dvor, Novi Dvor, Belgrade Main Railway Station, Government Building of the Republic of Serbia, National Assembly Building, and Belgrade Main Post Office; and famous personalities - Milunka Savić, Stefan Nemanja, Stefan the First-Crowned, Đorđe Petrović, Dositej Obradović, Vuk Karadžić, Alexander Karađorđević, Miloš Obrenović, Mihailo Obrenović, Milan Obrenović, Ivo Andrić, Miloš Crnjanski, Milutin Milanković, Nikola Tesla, Milana Barili, Josip Broz Tito, and Draža Mihailović. Within this teaching topic, alongside photographs, there is also explicit descriptive text about monasteries - Studenica, Đurđevi Stupovi, Žiča, Hilandar, Mileševa, Sopoćani, Gračanica, Visoki Dečani, Peć Patriarchate, Ravnača, and Manasija. Photographs with accompanying text that explicitly describes famous personalities - Milunka Savić, Stefan Nemanja, Stefan the First-Crowned, Đorđe Petrović, and Dositej Obradović - are also provided.

Unlike the content about cultural heritage in the "World Around Us" subject in the first and second grade of primary school, the content about cultural heritage within the "Nature and Society" course in the third and fourth grade, especially in the fourth grade, is mainly explicit and not solely based on visual content. Depending on the assessment of students' capabilities, some content about cultural heritage is described and defined. In this way, students acquire more in-depth knowledge about cultural heritage, understand its significance for the people, and recognize its values, contributing to the development of national identity. With this approach of explicit determination of cultural heritage content, the expected function of the nature and society e-textbook is fulfilled, as it "must provide the opportunity to understand the network of concepts and establish a chronological connection with other concepts covered in the textbook" (Vasiljević et al., 2022b: 287). In such circumstances, students become curious, creative, innovative, and heuristic in approaching the learning of cultural heritage content, exploring various databases and applications. Students are also given the opportunity to use educational software tailored to their needs and abilities, "which represents a special program designed for specific subjects" (Milenović et al., 2020b: 99).

It is evident that educational software containing content about cultural heritage contributes to creativity, innovation, and encourages students toward

ds creative and exploratory work. However, despite these benefits, results from certain studies have shown that “educational software produces good results in teaching... they are still insufficiently used in education in Serbia” (Milenović et al., 2020b: 104). Many digitized databases containing content about cultural heritage are not adequately utilized in school education and student learning. Therefore, it is not possible to speak of an innovative, heuristic, and holistic approach to the development, upbringing, and learning of younger students. One study has determined that an innovative approach (examined in the context of physical education) “the prior knowledge of 11-year-old students has significance in further learning... teachers have a significant impact since the success varies among schools” (Milenović et al., 2021: 945). The lack of optimal knowledge about cultural heritage in the younger grades of primary school may have repercussions on the proper and timely formation of a sense of national belonging for students, which can further impact the development of national identity in later years. This conclusion aligns with the findings from research on innovative teaching approaches, such as the one analyzed in the context of physical education.

The subject “Nature and Society” taught in the third and particularly fourth grade of primary school, allows students to become more closely acquainted with and gain a deeper understanding of content related to cultural heritage. Therefore, it is necessary to direct them towards using digitized and virtual content about cultural heritage. This allows students to not only better comprehend and understand the content but also virtually experience it. This approach ensures more effective learning and achievements in the “Nature and Society” subject. To overcome the mentioned challenges and achieve better results by the end of the “second semester, it is necessary for students to practice (research in other subjects)...” (Milenović et al., 2021: 948). All of these aspects can significantly contribute to the promotion of educational content about cultural heritage in “Nature and Society” e-textbooks and other subjects. The structure of e-textbooks is also very important, as they should include specific tools for more efficient utilization of the content. Furthermore, access to other databases containing information about cultural heritage, tailored to the complexity and age-appropriateness of first-cycle education, can enhance learning outcomes.

## Conclusion

The research findings presented in the form of conclusions have shown that content related to cultural heritage is inadequately represented in the “World

around us" e-textbooks for the first and second grade, as well as in "Nature and society" e-textbooks for the third and fourth grade of primary school. Through content analysis, it has been concluded that as students progress to higher grades, the volume of content that implicitly defines aspects of cultural heritage increases. The least amount of content related to cultural heritage is identified in the first grade within the topic "Me and Others," in the second grade across two topics: "Me and Others" and "Culture of Living," in the third grade within two topics: "Culture of Living" and "Past," and in the fourth grade across three topics: "Natural and Social Characteristics of Serbia," "Human as a Natural and Social Being," and "Serbia's Past." Apart from brief sentences, photographs, pictures, and illustrations that mostly carry implicit character, only a few concepts explicitly define content related to cultural heritage in the second and third grades. However, these concepts are primarily explicitly defined in the fourth grade of primary school. Despite taking into account the characteristics of younger students and their capabilities within the first cycle of education when selecting educational content for "Nature and Society," it is concluded that content related to cultural heritage in these textbooks is insufficiently represented and does not provide students with enough material to enhance their knowledge about cultural heritage. An inconsistency is also noticed between the educational content about cultural heritage in the "Nature and Society" e-textbooks in the first cycle of education and the List of Intangible Cultural Heritage Elements of Serbia accepted by UNESCO as part of the world cultural heritage.

Based on the research results, it is important to highlight certain pedagogical implications that are significant for enhancing the quality of learning for students in the first cycle of education about cultural heritage. In addition to changing the educational content within the "Nature and Society" subject, which implies introducing additional content about cultural heritage, while staying within the existing scope of content and replacing materials that are either repetitive or unnecessary, attention is drawn to the need for aligning the "Nature and Society" subject with other scientific and educational domains. This especially applies to language and literature instruction, religious education, civic education, music education, visual arts, and elective subjects within which content about national traditions and culture is implemented. A significant contribution should come from extracurricular activities such as field trips and relevant visits, with their program implementation including content related to cultural heritage. Media, teacher-parent partnerships based on a collaborative relationship, are also expected to contribute. All of this should help students in the first cycle of education, in addition to school-based learning, to gain knowledge about cultural heritage in various practical situations within their families and the broader community. In order to achieve this, teachers

are expected to direct both classroom and extracurricular activities towards implementing a project-based approach to teaching and learning. The culminating phase of project-based teaching is the promotion of realized activities, in which students are the direct implementers. Thus, knowledge about cultural heritage gained in this way is more enduring and foundational, extending beyond the classroom and serving students in their further learning and in solving everyday life problems.

### **Acknowledgements**

This paper was written as part of science project which have been funded by the Ministry of Education, Science and Technological Development of Republic of Serbia. 1) *Material and spiritual culture of Kosovo and Metohija*, ID 178028.

### **Conflict of interests**

The authors declare no conflict of interest.

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# CHAPTER 11





# ARTIFICIAL INTELLIGENCE IN THE FUNCTION OF BRANDING AND QUALITY MANAGEMENT OF CULTURAL HERITAGE

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**Summary:** This paper aims to present the role of artificial intelligence (AI) in the quality management of cultural heritage and in the process of its branding. If cultural heritage is managed in an adequate way, it can represent a key aspect of community development and raising the quality of life in society. Cultural tourism is a specific form of sustainable tourism, and therefore part of the sustainable development of the community as a whole. The work should help decision makers at local, national and regional levels to understand the inextricable link between modern technology and cultural heritage. In addition, the work deals with determining the impact of artificial intelligence on the management of the quality of cultural heritage. Managing the quality of cultural heritage in a systematic way contributes to gaining a competitive advantage. This challenge is addressed to artificial intelligence, which should contribute to the knowledge of the tourist market, management and protection of cultural heritage.

**Key words:** *artificial intelligence, cultural heritage, quality management, marketing*

JEL classification: M15, M30, M31, Z33

## 1. Introduction

One of the aspects of tourism is the process of experiencing different experiences, the interest of tourists in the historical, artistic, scientific or craft products

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of the local community is cultural heritage tourism. Tourism based on cultural heritage provides visitors with an introduction to the history of a place through different eras and traditions with the help of its intangible components (Gajić et al., 2021). Historical figures and events from the past are part of the cultural tradition of a society. The basis of cultural heritage is a proactive approach of the individual and the social community for preservation and sustainability in social, economic and cultural development.

According to the authors Sančanin & Ratković Njegovan (2020), cultural heritage is a product of world culture. The most developed countries promote their cultural heritage for the purpose of developing the tourism industry. Authors Mandarić & Milovanović (2022) point out that cultural heritage is a valuable resource for achieving competitive advantage and tourism development. According to the authors (Krasojević & Đorđević, 2015), cultural tourism is ranked among the ten most important and dynamic tourism branches because of its tourists who spend a third more than average tourists. On these grounds, according to Filipović (2018), cultural tourism is sustainable tourism, bringing benefits to the local and wider community.

Therefore, as cultural tourism is a part of sustainable tourism, it is an indispensable part of the process of sustainable development of the local community and the country as a whole. In addition, the situation on the tourist market is particularly complex due to the nature of tourist services. Leroy – Werelds et al. (2017) mean by service “the use of resources in a way that supports the everyday practice of users” (p. 620). Service is defined as “a process that leads to an outcome in the simultaneous action of production and consumer evaluation” (William et al., 2016:3). Kotler & Keller (2006) define a service as follows: “a service is any act or deed that can be offered by one party to another that is essentially intangible and does not result in any form of ownership” (p. 402). Thus, the tourist service is created by creating the experience of the user, more precisely by the process of co-creating or co-creating the value of the experience.

Researchers in this field Yi et al. (2011) point out that increasing attention is being directed to what has become known as a service-dominant logic that views users as co-creators of value in the service delivery process.

According to Payne et al. (2008) the customer value creation process can be defined as a series of activities performed by the customer to achieve a specific goal (p. 86). Rihova et al. (2015) see co-creation as a joint realization process based on the participation of employees and users (p. 357). Key factors affecting users' ability to create value are: the amount of available information, knowledge and other operational resources that users can access and use (Payne et al., 2008).

Therefore, the focus of the tourist service is the user. The term "user" in modern conditions has acquired a broader meaning. Users are also considered partially employed, so they can be called an important resource. According to Vargo & Lusch (2008), users are always co-creators of value (p.3). Co-creation allows users to take an active and central role of participants in the process of providing services.

Hoyer et al. (2010) point out that the co-creative role of the user reduces the risk and increases the acceptance of the service in the market. One of the basic principles in the service process is that users act as integrators of resources. They use the resources provided by the organization and integrate them with other resources and skills they possess, thus creating real value or value in use (Vargo & Lusch, 2004).

The role of the user as a co-creator of value comes to the fore especially in the case of tourist services. In the tourist context, a simple and unforgettable user experience is of the greatest importance for achieving a competitive position of a tourist destination. By including users' opinions in the creation of the tourist offer, the services are adjusted and influences the creation of their unique experience.

Therefore, service users have a key role in the success of services. McColl-Kennedy et al. (2015) point out that creating a user experience is key to achieving competitive advantage and customer satisfaction. Users change their behaviors and thereby influence not only the formation of their own experiences but also those of other users, interested parties and service providers (p. 431). User behavior is the key to measuring their level of satisfaction. Satisfaction is a fundamental variable for customers - to develop trust. The author Setó-Pamies (2012) points out that satisfaction in itself will not be enough to guarantee loyalty, but it is necessary to examine what other factors influence its formation.

## **2. Quality management of cultural heritage**

Due to all of the above, the priority of modern management is building relationships with users. According to Mandić & Milovanović (2022), quality management of cultural heritage includes all activities undertaken to preserve cultural heritage and adapt it to the needs of users. All in order to ensure user satisfaction and sustainable development of tourism. Quality management of cultural heritage is important from the aspect of fulfilling user expectations, user satisfaction and ensuring the quality of services.



Expectations as the first aspect of quality management represent the level of service that the customer hopes to receive. They include a mix of what that customer believes can and should be delivered (Gwynne et al., 2000). Karami et al. (2016) point out that expectations can be seen as an attitude formed before use about what the user wants to get from the service. Different users have different expectations based on the knowledge they have about the product or service (Karami et al., 2016).

Another aspect is satisfaction or satisfaction of service users. Authors Lee et al. (2011) point out that the satisfaction or dissatisfaction of service users stems from the difference that is formed between expectations and actual performance. According to the opinion of some authors, satisfaction can be divided into relative and absolute user satisfaction. Relative satisfaction looks at customer satisfaction after purchasing a service. On the other hand, absolute satisfaction is often identified with total user satisfaction because it analyzes user satisfaction in all phases of the purchase (before, during and after the purchase of the service) (Maričić, 2008: 486).

The concept of service quality is difficult to define. Due to the very nature of services, it is even more difficult to define service quality than product quality. William et al. (2016) point out that quality has different meanings to different people. According to Carvan (2002), the quality of the service is determined by a subjective assessment, a comparison that users make between their expectations about the service and their perception of the way the service will be realized (p. 814).

Butnar & Bordeianu (2012) point out that for the user, quality is equivalent to satisfaction (p. 54). According to Mandarić & Milovanović (2022), quality management of tourist services related to cultural heritage includes a measure of satisfaction or cause of dissatisfaction in order to subsequently implement corrective measures and prevent potential future dissatisfaction. Quality is a prerequisite for satisfaction, loyalty and ultimately profitability. There is no absolute quality, because quality always depends on the requirements of the users who exist at a certain time, in a certain market.

The key to defining service quality, according to Butnar & Bordeianu (2012), is that its main determinant is "the service's ability to meet or exceed customer expectations" (p. 54). The quality of the tourist service depends on the quality of the processes from which it comes, and the process depends on the materials, equipment, personnel, methods, environment, management and measures. Quality management can optimally realize the implementation of the quality management system in tourism companies through the standards of the ISO 9000 group (Butnar & Bordeianu, 2012: 54).

Service quality (Carvana, 2002; Stan et al., 2013; Wang et al., 2016) explained as the sum of three types of quality, namely the quality of the interaction, the quality of the environment and the quality of the outcome. The quality of the interaction is determined by the interpersonal relationships that take place during the service delivery process. Attitudes and behavior of employees involved in providing the service significantly influence the perception of quality by users. Interaction quality is also called functional quality (Wang et al., 2016: 3827). Functional quality depends on the development of the situation and the impact on the end result of the user-oriented process.

This refers to both the psychological and behavioral aspects of the service provider performing their task (Carvana, 2002:2014). Ambient conditions: lighting, colors, smells, music, temperature, etc. are factors that, together with the quality of the interaction and the quality of the outcome, make up the quality of the service. The quality of the outcome is defined as what remains when the production process is completed. The outcome achieved by the service for the user is also called technical quality (Wang et al., 2016: 3828).

According to Wallin Andreassen & Lindestad (1998), the perception of the service outcome is influenced by the user's perception of quality, marketing mix, brand and image of the company (p.10). The effects of technical and functional service quality on user loyalty are positive and significant, Stan et al. (2013). Creating a superior user experience according to Jaakkola et al. (2015) is considered key to achieving customer satisfaction and loyalty.

As stated by Jevtić et al. (2020: 26) Each individual has different socio-demographic and psychographic characteristics, which determine his/her choices. Therefore, each person reacts differently to the same service. This defines the very aspect of the experience. In addition to personal factors, environmental factors also influence the experience. The joint creation of services arises as a result of the simultaneous development of production and consumption.

As Cronin et al. (2000) point out, a favorable perception of service quality leads to improved satisfaction and value, and positive value directly affects satisfaction (p. 195). Also, Cronin et al. (2000) state that the perception of service quality is an important determinant of customer satisfaction. According to Pizam & Ellis (1999), customer satisfaction is the cheapest means of promotion (p. 326). Andreassen (2001) states that the satisfaction of users of tourism services is the result of an evaluation process whereby service expectations are compared with the actual service experience (p. 7). According to Setó - Pamies et al. (2012) becomes a mediating variable between the perception of service quality and their loyalty.

Trust influences loyalty intentions. Satisfaction is a necessary element to gain customer loyalty, although in many cases it will not be enough. In addition to

satisfaction, the authors also mention trust (between the user and the employee) as a prerequisite for the formation of loyalty. Thus, customer satisfaction has a positive effect on loyalty, but it will not be enough by itself to guarantee loyalty (Setó - Pamies et al., 2012, 1266-1267).

Critical success factors may change over time, consistent with the changes in the company and the environment. Relevant literature identifies a wide range of key success factors: product quality, costs, customer satisfaction, manufacturing flexibility, innovation, employee satisfaction and brand awareness (Tadić et al., 2019: 413).

According to Mandarić & Milovanović (2022), the level of services may vary due to employee education, training, experience and culture, classification of quality measurement indicators, quality of public services in the destination (health services, public transport, hygiene, accessibility and others). WOM is especially important for services whose offer is not material. In this regard, Ng et al. (2011) point out that when making decisions, users rely more on the advice of others who have already experienced the services. Moisescu & Gică (2014) and Richard & Zhang (2012) point out that those who are characterized by repeated purchases have a much higher tendency to buy additional services, generate repeated word-of-mouth communication, are more willing to pay higher prices and at the same time facilitate the service process. WOM is interpreted as a form of informal, face-to-face communication regarding the perception of a product/service or organization.

Yildiz (2017) pointed out that service quality, satisfaction and loyalty have positive effects on word-of-mouth communication. Thus, customer satisfaction has a direct impact on customer loyalty and an indirect impact on WOM through loyalty, and customer loyalty has a direct impact on WOM. Stan et al. (2013) conclude in their work that service quality and customer satisfaction have a positive and significant impact on WOM. A user who uses the service and at the same time spreads positive word of mouth, thereby introducing new potential users to the company and its offer, can be called an enthusiastic user.

### **3. Modern technologies in the function of quality management and branding cultural heritage**

If users provide feedback to companies and employees, they also participate in organizational processes. Since balancing service quality and productivity is an essential task for them, frontline employees can see customer feedback as a bu-

business resource that is important for improving service quality. Special attention should be paid to the quality of services and its elements (reliability, comfort, user participation in the service process and other characteristics) bearing in mind their positive impact on the level of user satisfaction (Grubor, Milićević & Đokić, 2017: 536).

In modern conditions, in addition to traditional WOM, the effects of eWOM (electronic WOM or WOM on the Internet) are increasingly being monitored. The author Matić (2020) states that eWOM communication, although less personal, has a greater potential reach, eWOM remains digitally recorded and remains for a longer period of time, unlike traditional WOM which, like a spoken word, “disappears into thin air”. Due to the specific technology, eWOM spreads faster than traditional, through forums, discussion groups, social networks, blogs, virtual communities, etc.

Also, the intensity of eWOM can be measured more easily, because it is a communication that can be “followed” and analyzed more easily, through the number of information published by Internet users, the speed of transmission and the number and type of information that is further transmitted. Compared to the traditional way of advertising, where the role of the tourist is reduced to a passive user, social media have enabled eWOM, giving tourists the opportunity to actively participate, and sometimes to directly create content. The importance of consulting an external source of information for the consumer is greater when purchasing services than when purchasing products (Matić, 2020).

Since tourism was one of the first industries to accept the application of information technology in order to improve its business processes, the entire industry rapidly progressed in the process of digitization, i.e. the translation of analog operations into digital ones. The Internet greatly facilitates the exchange of information and communications, and its popularity has also adopted numerous changes in the use of traditional media. According to Sančanin & Ratković Njegovan (2020), in the promotion of cultural heritage as sustainable tourism, the reasons for the use of social media in promotion should be sought in their continuous availability, economy and interestingness, and the most important is the increasingly thin border that is created between producers and consumers of media content (Sančanin & Ratković Njegovan, 2020).

E-tourism or smart tourism refers to the use of digital technology, both among the tourist offer and among tourists. It is based on the use of Industry 4.0 technologies (internet of things, artificial intelligence, use of sensors, cognitive technologies, wearable technologies, augmented and virtual reality, Big Data analytics, 3D printing, drones and others), often called Tourism 4.0 (Vasiljević et al., 2021).

Smart tourism can be seen as a system of integration of smart technologies that provide the expected intelligence at the destination level, with a significant

potential to provide tourists with unique and unforgettable experiences through the process of co-creation, and tourist destinations to improve their image, improve their competitive position and achieve the benefits of sustainable development. In order for tourism to be considered smart, it should undergo a digital transformation, that is, use technology to innovate business processes and thus become more efficient or effective. The main premise is not to use technology only to replicate existing services in digital form, but to transform that service into something significantly better, that is, to evaluate it and be more efficient and effective for use (Vasiljević et al., 2021).

Supported by the rapid development of smart cities, smart tourism and smart tourist destinations have gained momentum in tourism research and practice. Currently, many cities in Asia are leading the development of smart tourism on a global scale, while Europe tends to keep pace with this type of innovation. This is why the European Union created an initiative to recognize innovative and smart tourism in European cities, called the European Capital of Smart Tourism (Vasiljević et al., 2021).

As Mandarić & Milovanović (2022) point out that different forms of tourism and different destinations compete to win over tourists, quality management of tourist resources, as well as branding of tourist destinations are essential for the sustainable development of tourism. Marketing according to Wang et al., (2016) should play a central role in all activities in order to establish, develop and maintain successful exchanges between the employee and the user through relationship marketing.

As Vidaković & Vidaković (2017: 134) point out, the content that is published in addition to its marketing purpose must have certain added value, the goal of which will not be direct profit or taking advantage of the user, but achieving a deepened relationship with him. In the promotion of cultural heritage, it is desirable to maintain a balanced attitude towards the media and media products, considering their basic aspiration to fulfill an informative, educational and entertaining function, but with different target groups.

Planning the system of preservation, protection and interpretation of cultural heritage should be based on communication and intensive participation Sančanin & Ratković Njegovan (2020). With the development of the destination brand, tourists are enabled to more easily identify the characteristic advantage of tourist products and services provided at a certain destination compared to competitors (Mandarić & Milovanović, 2022).

### **3.1. Artificial intelligence in the function of quality management**

Unlike human intelligence, artificial intelligence (AI) is the intelligence demonstrated by machines. A system of intelligent agent machines that perceives the environment to successfully achieve its goal represents artificial intelligence. Artificial intelligence describes machines (computers) that simulate the cognitive and affective functions of the human mind. The development of artificial intelligence is phenomenal and experts have worked tirelessly for several decades to improve the concepts of artificial intelligence (Vermart et al., 2021).

AI refers to computer technologies that can perform certain tasks in place of human intellect. This technology is advancing at breakneck speed, similar to the exponential growth of database technology. Databases have evolved into the critical infrastructure that powers enterprise-level applications. Big data and AI have a specific connection. Recent advances in artificial intelligence are primarily driven by “ML” AI chatbots that can be trained on datasets containing text recordings of human conversations collected from messaging apps to understand what people are saying and respond appropriately. AI can find patterns in huge data sets that human vision cannot detect. Computer models can identify an individual's personality traits more accurately than their friends can, based solely on which Facebook posts they like (Haleem et al, 2022).

The term artificial intelligence generally makes people think only of automated robots that work for humans because humans have only seen human-machine interaction in movies or any show only through robots. Artificial intelligence is applied to any type of machine that needs to think like a human, resulting in continuous learning and problem solving. These are the characteristics of AI that make it unique. Sometimes people find the task boring or boring, repetitive. However, with the help of the machine, people never have to experience similar work as boring. An artificial intelligent system continuously performs repetitive tasks for humans (Vermart et al., 2021).

Artificial intelligence (Artificial Intelligence - AI), allows computers to use a huge amount of data in order to make a decision or perform an activity on their own. These are devices that can perceive and analyze their environment, and based on that, with a certain degree of autonomy, make decisions in order to achieve specific goals. Systems based on artificial intelligence can be based exclusively on software and operate in the virtual world (virtual assistants, photo analysis software, Internet browsers, speech and face recognition systems) or they can be embedded in devices - hardware (advanced robots, autonomous vehicles, drones and the like). Artificial intelligence facilitates and improves people's lives in va-

rious fields. At the same time, its accelerated development and application open numerous questions from the sphere of security and ethics ([www.economicdiplomacy.co.re](http://www.economicdiplomacy.co.re)).

Disruptive technologies such as IoT, big data analytics, blockchain and artificial intelligence have changed the way businesses operate. Of all the disruptive technologies, artificial intelligence (AI) is the latest technological disruptor and has enormous potential for marketing transformation. Practitioners around the world are trying to find the best AI solutions for their marketing functions. However, systematic review literature can highlight the importance of artificial intelligence (AI) in marketing and point to future legal research (Vermart et al., 2021).

Brands can use AI to improve the customer experience by providing tailored content and offers and excellent customer service to every consumer. Predictive marketing analytics is one method companies are using with AI. By analyzing data from previous events, AI can reliably and adequately predict how performance will appear in the future, depending on a number of parameters. Understanding what individuals value most can help provide them with more meaningful recommendations. However, most AI-based customization solutions start from the top down and are tailored to the individual rather than the whole group. The capacity to use AI to predict the success of marketing initiatives and better tailor the customer experience is a huge technical trend that will continue for many years (Haleem et al, 2022).

Major social networks have vehemently opposed certain practices for marketers using artificial intelligence on social media. This allows consumers to ask a customer service bot questions that don't require a phone call or a full human discussion. Millions of individuals around the world use disappearing messaging services for personal contact with friends and marketers who want to communicate with consumers in a more honest and intimate way. Brands can communicate with individuals in unique and intimate ways where audiences spend time online, especially on social media, thanks to the power of artificial intelligence (Haleem et al, 2022).

Practitioners and academics believe that artificial intelligence is the future of our society. With the advancement of technology, the world has become a network of interconnected networks. Technology implementation has led to investments in artificial intelligence (AI) for big data analytics to generate market intelligence. Applications of artificial intelligence are not limited to marketing; rather, it is widely used in other sectors such as medicine, e-commerce business, education, law and manufacturing. AI is continuously being applied to benefit many different industries. As organizations move towards Industry 4.0, artificial intelligence and other emerging technologies are also developing in parallel.

However, the application of artificial intelligence in all sectors has not been possible due to many limitations, but scientists are working on systems that satisfy the theory of mind and self-awareness of artificially intelligent systems (Vermart et al., 2021).

For decades, even before its inception, artificial intelligence evoked negative associations among the general public. According to Velojić et al. (2021) misconception that artificial intelligence only means human-like robots has largely blinded society to the fact that we have been using artificial intelligence for some time. Machine learning strategies for generating artificial intelligence have also long been used, the authors say, as algorithms for finding solutions to intractable computing problems. As early as the 1990s, the door was opened to one of the most used abilities of artificial intelligence - the search of massive piles of data (Velojić et al., 2021).

Innovations in artificial intelligence and machine learning algorithms have expanded the capacity to find information in texts, allowing us to search photos, as well as videos and sounds. They allow one to read lips, read emotions (including lying), forge signatures and other handwriting, and edit videos. All these are advantages, but their negative side is also present. In order to prevent the abuse of artificial intelligence, standards were created that ensure that artificial intelligence provides humanity with only benefit and not harm (Velojić et al., 2021: 189).

Artificial intelligence (AI) will become an integral part of every commercial entity worldwide in the long term. New trends in AI-driven automation reflect significant changes in the AI landscape. This is evident in the form of reconfigured ideas, interests and investments in the area of AI adoption by enterprises. This technology is sophisticated enough to recognize faces and objects, which has huge implications for various business applications.

For security reasons, facial recognition can distinguish between individuals; On the other hand, object detection can be used to distinguish and analyze images. AI treats human images like cookies, enabling more personalized services based on customer preferences. Some businesses are experimenting with facial recognition to diagnose the mood of their customers and, as a result, make appropriate product recommendations (Haleem et al, 2022).

AI is a computer science technology that teaches computers to understand and mimic human communication and behavior. Based on the data provided, AI has created a new intelligent machine that thinks, reacts and performs tasks in the same way that humans do. AI can perform highly technical and specialized activities such as robotics, speech and image recognition, natural language processing, problem solving, etc. AI is a collection of several technologies capable of performing tasks that require human intelligence. When applied to standard



commercial processes, these technologies can learn, act and operate with human-like intelligence. It simulates human intelligence in machines, saving us time and money in business transactions (Haleem et al, 2022).

According to Velojić et al. (2021) quality assurance is achieved through a process approach based on the quality management system model. As stated by (2021), this model describes the interaction between the company and the customer during the process of production and consumption of the product. In order to correct product quality parameters to improve seon for customers, the model includes feedback.

According to Velojić et al. (2021), after management decides to keep users satisfied and build a long-term relationship with them, they must identify failures. To collect data and assess customer satisfaction, the international quality standard ISO 10004 recommends the use of the following methods: personal interviews, telephone interviews, discussion groups, mail surveys, online research and surveys. However, these methods of collecting and analyzing customer opinions show a number of significant shortcomings, as pointed out by Velojić et al. (2021). The main disadvantage of the recommended methods is the need for a large amount of manual work: preparing questions, creating a database of respondents, sending questionnaires and collecting results, conducting personal interviews, preparing reports based on the results.

AI also offers customer engagement opportunities in the context of services. Service robots programmed with emotional AI codes are convenient in their surface action. Embodied robots greet and interact with customers, but human elements must complement the service environment to keep customers satisfied. Automating service processes with AI offers an additional opportunity to improve performance and productivity (Vermart et al., 2021).

All this increases the cost of research. In addition, these methods do not allow continuous monitoring of user satisfaction. For this reason, data analysis is limited to one time period and does not provide insight into trends and dynamics of customer satisfaction. This also negatively affects the speed of managerial decision-making, which depends on the rate of arrival of the latest information on customer opinions. Values of customer satisfaction expressed in the form of some indices make it difficult to understand, compare and interpret the results. Therefore, in order to increase the efficiency of product quality management, the authors of Velojić et al. (2021) propose an approach to user satisfaction research using artificial intelligence technologies (Velojić et al., 2021: 184).

Artificial intelligence, as a rapidly growing field that brings great changes to the world, is becoming an increasingly important topic in Serbia as well. As they state, the state adopted the Strategy for the Development of Artificial Intelligence

in the Republic of Serbia for the period from 2020 to 2025 and established the National Platform for the Development of Artificial Intelligence and the Research and Development Institute for Artificial Intelligence.

In addition to the great impact on the educational system and the scientific research community, the development of artificial intelligence will undoubtedly reflect on the economy and the world of work. New technologies have the potential to change the way society functions in a few years - traffic, market conditions, communications, they can create new needs and lifestyles.

Artificial intelligence cannot be seen as a phenomenon only at the regional level, but it is necessary to include global trends, which are changing and developing. A large number of countries recognize the need to define a general action plan, a strategic and legal framework, in order to achieve clearly defined goals for the development of artificial intelligence. Since man has limited resources, artificial intelligence can contribute to the progress of society, work and the working environment ([www.centaronline.org](http://www.centaronline.org)).

### **3.2. Artificial intelligence in the function of branding cultural heritage**

Tourism is a highly segmented sector, which is characterized by various reasons for visiting, patterns of consumption, socio-economic characteristics of visitors and so on, which creates challenges for formulating a marketing strategy for tourism, in which ecology and cultural heritage occupy an increasingly important place, especially for the reason that in the function of sustainable tourism development, and consequently the quality of life, which is important for creating a positive image of cities for potential investors, employers, residents and visitors (Mandarić & Milovanović, 2022).

The period during and after the Covid-19 pandemic has severely shaken the tourism industry. The situation that befell the world required an urgent search for innovative technological solutions. Tourism is the activity most severely affected by the pandemic, due to restrictions on travel and the operation of catering facilities. AI (artificial intelligence) has contributed to reduce contact with tourists through robotic staff in hotels.

Terminals for independent check-in and check-out from the hotel have been installed, tourist virtual visits are also enabled, which is not only important in the era of the pandemic, but also plays a major role in ensuring the accessibility of tourist attractions to a larger number of people, i.e. those who are unable to travel due to health or economic reasons, lack of knowledge of foreign languages, as well as lack of time (Mandarić & Milovanović, 2022).

Technological innovations within the management and marketing of smart destinations have proven to be effective in overcoming the consequences caused by the Covid-19 pandemic, both in the field of automating certain jobs (replacing human labor with robots) and in managing the safety of tourists and local residents (mobile applications for tracking movements), but also for enabling virtual tourist alternatives in conditions of the impossibility of physical movement of tourists (Vasiljević et al., 2021).

According to (Mandarić & Milovanović, 2022) cultural tourism records constant growth, with the exception of the pandemic period, attracting tourists with changing needs, which are not only related to entertainment, but also to new experiences in order to satisfy intellectual and emotional needs.

In order to achieve competitiveness in the market, it is necessary to recognize innovation. There is a high degree of dependence between innovation and brand development (Mandarić & Milovanović, 2022). Innovation increases the value of a tourist destination. The creation of management strategies and marketing activities supported by technological innovations is necessary for building a brand that will satisfy the needs and wishes of tourists for new tourist experiences.

Human resources and employee skills, technical and technological knowledge, innovation, user loyalty and the accumulation of various "invisible" resources are important for the realization of the priorities of modern management - the company's loyalty strategy (building and maintaining relations with users) (Campbell et al., 2015: 42). Resources are a source of competitive advantage and value that can improve organizational efficiency and effectiveness.

According to Richard & Zhang (2012) customer loyalty can be expressed as "a deeply committed repeat purchase of a product/service consistently repeating the same brand habit despite the marketing efforts of competitors that have a potential basis to cause behavioral change" (p. 270). Ganesh et al. (2000) point out that loyal customers most directly affect profits by providing a stable inflow. Because of their current and potential future value, Ganesh et al. (2000), loyal customers are at the heart of companies and they are most valuable (p. 66).

AI (artificial intelligence) provides insight into customer behavior that is essential to creating a marketing strategy to attract and retain customers. AI prompts the user to take the next step and redefines the entire experience. Artificial intelligence tools are useful for inferring user expectations and guiding prospects (Verma et al., 2021).

Artificial intelligence is an important resource for customer retention and communication with potential. It can guide the user in a direction that is in line with business goals by using intuitive AI chatbots, intelligent email marketing, interactive web design and other digital marketing services. The authors of Haleem

et al. (2022) outline several factors that determine the impact of artificial intelligence on digital marketing. ML, a subset of AI, deals with computer programs that access data and use it for self-learning. It collects data from a variety of places, including social media accounts, menus, online reviews, and websites.

AI then uses the information to produce and deliver content relevant to the audience. AI software enables detailed online analysis of restaurants and their customers. By applying artificial intelligence to the marketing strategy, businesses can make better use of available data and reach potential customers with attractive advertisements at a more convenient time (Haleem et al., 2022).

Globalization of the market and changes in the demands and way of life of tourists require, on the one hand, knowledge in the marketing strategy of the tourist offer, the creation of a branding strategy with the application of new technology. With the general digitization in society, the importance of the use of new technologies in tourism is growing.

With the development of new smart technological solutions and changes in the market, both in domestic and especially foreign tourist demand that visits the Republic of Serbia (tourists from European countries and especially tourists from the People's Republic of China, which leads the trend of smart tourism in the world). In modern conditions on the tourist market, competition in tourist offers between countries, regions and cities is stronger.

The development of technology and its application in the field of global communications has made it possible for geographically dislocated users of tourist services to be better informed, for tourists to perceive the tourist offer more accurately, and to strengthen the image and strength of tourist brands. A properly created branding strategy achieves differentiation, recognizability of services, destinations, concepts in relation to the competition. The development of technology has a positive effect on the competitive advantage of a tourist destination. Based on the results achieved by the application of modern technology, the contribution to tourism and all participants of the tourist offer is visible, however, not all providers are able to follow the trends.

Technological innovations in the framework of Industry 4.0, although they have a huge importance of sectoral application in tourism and hospitality, due to their complexity are often not recognized by businessmen and enterprises in tourism and hospitality. The results of individual research draw conclusions that the heterogeneous tourism offer in Serbia still does not have enough capacity to understand these global changes in terms of new technologies in tourism without additional professional help.

As the benefits of general digitization are increasingly visible, especially after the Covid 19 pandemic, the application of customized solutions can significantly

help in adapting to the needs of the smart tourism market and further digital transformation of business. In addition, on the domestic IT market, smart technological solutions are available to a significant extent, which can help in their adoption and the creation of mutual benefits, both for domestic providers of IT solutions and services, and for the tourist offer (Vasiljević et al., 2021).

According to the results of the research, the application of innovative technological solutions and the digitization of the domestic tourist offer can significantly contribute to the satisfaction of both foreign and domestic tourists who can directly or indirectly experience the benefits of the application of technological solutions and innovations before, during, and after the end of the tourist trip in his country (Vasiljević et al., 2021).

Artificial intelligence (AI) is at the forefront of digital transformation and has enormous potential in increasing the effectiveness of marketing strategies. AI can analyze, understand and make decisions. It is intended for existing user data and is used for market forecasting and user behavior prediction. It is also known as data forecasting and is used by organizations around the world to fine-tune their sales and marketing strategies to increase sales. Most AI applications in marketing today use ML, from personalizing product propositions to helping discover the most successful promotion channels, estimating churn rates or customer lifetime value, and building superior customer groups (Haleem et al, 2022).

It helps to disseminate information and data sources, improve the capabilities of data management software, and design complex and advanced algorithms. Artificial intelligence and marketing strategies have become important factors for improving business capabilities that lead to improved business performance. AI is changing the way brands and users interact with each other. For example, the marketing domain uses artificial intelligence to help analyze customer data (Direction, 2020).

Evidence also supports the potential to interact with customers and predict their behavior using chatbots, business intelligence, process automation among other tools. Greater involvement of AI in strategy formation is therefore a feasible next step. But humans retain the upper hand when it comes to imagination and creativity. Maximizing value for both the customer and the company is the ultimate goal of marketing strategy.

Based on evidence from these interviews, AI can already contribute to: collecting and analyzing data; methodically identifying important patterns and signals that humans might not detect; and helps to solve human resource constraints which is a particular problem in smaller firms (Direction, 2020).

Marketers can now focus more on the customer and meet their needs in real time. Using artificial intelligence, they can quickly determine which content

to target customers and make a choice of channel - media of communication, thanks to the data collected and generated by its algorithms. Users feel relaxed and more inclined to buy what is offered when artificial intelligence is used to personalize their experiences (Haleem et al., 2022). According to Nuseir & Rafae (2022) artificial intelligence (AI) technologies are embedded in marketing where big data is used to develop hyper-personalized customer profiles, predict consumer demand and create targeted advertisements.

Marketing strategies for tourism services are created based on understanding the demands and preferences of users and the ability to react quickly and efficiently based on that knowledge. Due to the possibilities that artificial intelligence provides, it has gained traction when creating a marketing strategy. AI ensures real-time, data-driven decisions, but marketers must be careful when deciding how best to integrate AI into their campaigns and processes.

According to the authors (Haleem et al, 2022). AI doesn't know what activities to perform to meet marketing goals. To be properly implemented, it takes time and guidance to learn about the company's goals, customer preferences, historical patterns, and the overall environment and gain expertise (Haleem et al, 2022).

Marketers use artificial intelligence to attract potential users. Users have a positive user experience through integrated applications that use machine intelligence. In terms of information technology, i.e. artificial intelligence, information technology (IT) is ubiquitous in professional activity, supporting and influencing all key procedures and operations. When information technology (IT) is incorporated into a company's environment, it can have a noticeable impact, especially on the company's relationships with its customers, prospects, and partners (Nuseir & Rafae, 2022).

It tracks purchases, including where and when they were made. It can analyze data and provide customers with customized marketing messages. When a user visits a nearby retailer, these messages contain suggestions and special offers to improve the customer's average order value. Marketing gives a company a competitive advantage by using an integrated approach to system automation. Decision making and user micromanagement are advantages of an AI marketing approach (Haleem et al., 2022).

Artificial intelligence exists in everyday life, and intelligent robots, food delivery software, etc. all use algorithms to improve service efficiency (Xie & He, 2022). An increasing amount of research on intelligent systems/artificial intelligence (AI) in marketing has shown that AI is capable of imitating humans and performing activities in an 'intelligent' manner. Considering the growing interest in AI among marketing researchers and practitioners, this review aims to provide an overview of the trajectory of marketing and the field of artificial intelligence research (Vlačić et al., 2021).

Research has shown that tourists are increasingly interested in different cultures, performing arts, crafts, rituals, gastronomy and interpretations of nature and the universe. The authors point out that tourist activities are those that already have a special treatment, because as general and indispensable segments of modern man's life, they are considered a driving factor in the development of the economy and society (Gajić et al., 2021).

In recent years, with the rapid development of artificial intelligence, tourist attractions using "smart tourism" technology can get more accurate data. Smart tourism also encourages rural areas to protect the local environment, inherit distinctive culture, develop tourist resources, develop the tourism economy and increase rural income, which has responded well to the call for rural revitalization. The lack of information resources and technology may limit some rural places and still use traditional marketing methods without the support of large databases (big data) and artificial intelligence technology (Xie & He, 2022).

## 4. Conclusion

In the service users are co-creators of value created through experience. In the context of tourism, a unique and memorable customer experience is of utmost importance to achieve competitiveness. Marketing strategy affects the attraction and long-term retention of users. Understood as an innovation, the application of artificial intelligence in marketing strategy improves business performance.

Quality management in tourism is important from the aspect of meeting user expectations. Management of the quality of tourist services is related to cultural heritage, and is determined by the level of satisfaction and dissatisfaction that should be reduced.

AI (artificial intelligence) in tourism destination branding enables:

- • promotes cultural diversity,
- • new market opportunities,
- • two-way communication,
- • differentiation of the offer,
- • development of AI marketing.

Cultural heritage is a valuable resource for achieving competitive advantage and developing tourism. The literature review found that cultural tourism is ranked among the ten most important and dynamic tourism branches because of its tourists who spend a third more than the average tourist.

Cultural tourism attracts tourists with its manifestations originating from the

tradition, history and culture of a city, region or country. The combination of tradition and modern technology enables the creation of a unique marketing strategy of cultural heritage.

Achieving success in the application of modern technologies or smart tourism ensures the progress of the community as a whole, viewing cultural heritage tourism as a part of sustainable tourism. Obstacles and limitations for the application of smart tourism in our region, based on the review of the literature, can be seen first of all in insufficient technological literacy and underrepresented state-of-the-art technical and technological equipment.

As according to the research results, our country is rich in human resources in the field of modern IT, it is suggested to organize training for employees in the field of tourism, strengthening of modern IT resources in the form of equipment. In this way, employees are empowered and ready to take the initiative in the application of innovations in the field of artificial intelligence.

Information from employees using artificial intelligence is of key importance and forms another important part of creating a successful marketing strategy aimed at service users. In this way, the strategy is created based on the data collected with the help of AI. These data are characteristics of the user and the tourist offer is adapted to the user. Loyal customers are the most important resource and ensure long-term profits.

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# CHAPTER 12





UDC: 338.48:316.722(497.11 Vrnjačka Banja)  
doi: [https://doi.org/10.18485/akademac\\_nsk.2023.4.ch12](https://doi.org/10.18485/akademac_nsk.2023.4.ch12)

## THE INFLUENCE OF CULTURAL TOURISM ON THE DEVELOPMENT OF THE VRNJAČKE SPA BRAND

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**Summary:** The subject of this paper is the analysis of the brand with a view to marketing tools that could be used to position Vrnjačka SPA both on the domestic and international markets. The goal of the work is to find out how recognizable the brand of Vrnjačka SPA is. The most important task is the connection between consumers and the brand, so the authors decided on Vrnjačka SPA. It is known that the image of the brand represented a certain product, so the price was determined based on that. In modern conditions, when IT technology is represented, the brand has greater importance and the availability of information is at a high level. That's why we can say that the brand today represents the values and beliefs of consumers, on the basis of which the image is created. The brand appears in all forms and has been around for centuries. As such a name, its identity creation must involve a large number of experts. Namely, competition is increasingly present for most tourist destinations because they provide the same or similar services, and therefore branding is one of the primary goals of marketing. By branding tourist destinations, numerous economic goals are achieved in such a way as to increase the number of tourists and encourage investment, and for this reason the authors decided on one of the most famous tourist destinations in Serbia. The literature that is available is not represented in sufficient, so there is a need for research. The research was conducted in May 2023. using the survey method, questionnaire technique, on a sample of 150 respondents. Based on the collected data, an analysis was performed using the SPSS program, and the obtained results were presented. The paper gives further guidelines on how the management of Vrnjačka SPA can be used for better and better positioning of Vrnjačka SPA.

**Key words:** Brand, personal branding, marketing, tourist destination, research and Vrnjačka SPA.

**JEL classification:** [http://www.aeaweb.org/jel/jel\\_class\\_system.php](http://www.aeaweb.org/jel/jel_class_system.php)

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## 1. Introduction

Great market competition in the field of tourism is expanding and developing more and more. So the branding of a tourist destination represents an important challenge in the market competition in the tourist market. Branding a tourist destination is a concept that has been applied since the end of the 20th century. At the beginning of the twenty-first century, within the field of marketing, the term »brand« stands out, which is simply interpreted as a desirable consequence of investing in marketing activities with the aim of creating product recognition in target markets (Dašić et al., 2021). Namely, the brand combines all the potentials of a certain tourist spot into a single whole, which conveys a recognizable identity that sets the destination apart from other competitors (Tsaour et al., 2016). The role of branding a tourist destination is to create a perception of recognition and uniqueness of a tourist destination in the world of tourists (Mandarić, 2016). In the literature, we can find a large number of works dealing with the branding of a tourist destination (Bigović, 2016). As for scientific works related to the branding of health tourism, there is a very small number of them (Boga et al., 2011). According to data from the World Tourism Organization and the European Travel Commission, health tourism is an important segment of tourism and is the basis for travel to improve health and prevent certain diseases (World Tourism Organization and European Travel Commission, 2018). Health tourism consists of two elements: wellness and medical (World Tourism Organization and European Travel Commission, 2018). The wellness tourism offer has the task of providing disease prevention, general health, a holistic approach to health and spiritual balance (Sziva et al., 2017). so that wellness represents a healthy balance between mind and body and thus improves the human condition (Smith et al., 2006). Branding of tourist destinations in Serbia is an under-researched area, so this paper is based on the research of branding of tourist destinations with special reference to Vrnjačka SPA.

## 2. The relationship between the brand and the tourist destination

A brand implies a promise that a seller makes to customers, so it is considered one of the most important tasks of the marketing department (Armstrong et al., 2014). The most significant and one of the most acceptable definitions of a brand

is the one proposed by the Marketing Association in 1960, which defined a brand as a name, term, sign, symbol or design set of the above that aims to identify the goods or services of one seller or group of sellers and to make them difference compared to other competitors (Wood, 2000). The Serbian market was influenced by the world economy and enabled the growth of tourist companies and products. The use of marketing tools enables a better financial result, and tourist companies operate in the long term because they achieve certain financial values. The brand is a source of competitive advantage, creates value for consumers and significantly enables the position of the brand in relation to the competition. In order to build a successful brand, it is necessary to use marketing activities continuously and for a long period of time, so that way the management will adopt the decision to invest in the brand (Milisavljević et al., 2004). Every brand aims to be customer/consumer oriented. In order to attract consumers, it is necessary to identify the need for the brand. Need is a condition in people that arouses emotional and physical dissatisfaction, and for these reasons tension is created. So the satisfaction of needs creates enjoyment, and enjoyment is the need that almost all human efforts revolve around (Živković, 2011).

The effectiveness of the brand represents what consumers see, hear, learn, think and feel about the brand over time, that is, from the emotions that are created in their consciousness and experiences with the brand. Based on the above, it is the basis of the value of the brand, as well as its construction in the future (Gobe, 2006). While Kotler believes that in order to build and enable brand expansion, it is necessary to establish three dimensions: clarity, consistency and leadership that adapts to environmental conditions with special attention to competitors and monitoring new technologies that are used in marketing (Kotler, 2006).

It is known that tourists are not satisfied only with a lower price, warm sea or excellent food. Tourists today are looking for additional value in the tourist offer, undiscovered destinations as well as exciting experiences. It is expected that international tourism will increase in the future by as much as it was in the 50s of the last century. Expectations are that there will be around 1.8 million tourists in 2030 ([www.unwto.org](http://www.unwto.org)).

Organizations themselves can be the subject of branding (Kasapi et al., 2017). branding of tourist destinations was not implemented until the end of the twentieth century. The authors of one study integrated the concept of branding and tourist destinations in late 1998 (Pritchard et al., 1998). After the completion of this work, the concept of branding a tourist destination becomes the subject of research by other authors, and the meaning itself is extended to other segments, so terms such as the study of the origin of countries and brand loyalty were combined in research on the branding of tourist destinations (Papadopoulos, 2004).



### 3. Tourism destination branding strategies

Syllables and certain phrases that are unique and attractive in appearance represent an important study that a tourist destination possesses (Gali et al., 2016). So the logo design must contain the organization's name, design, slogan and various symbols that are part of the branding strategy of a number of organizations (Foroudi et al., 2014). If the logo design itself is analyzed, it does not have a significant impact on the decision to choose a certain tourist destination, so branding cannot be based only on the logo design (Blain et al., 2014). Certain authors Seraphin, Pilato & Platana (2017) emphasize that now tourist destinations are increasingly moving away from a strategy based on universal stereotypes of strategies applicable to all marketing elements.

When choosing a branding strategy, it is of great importance to incorporate elements that are important for social identity, the community within the destination, and its sustainability (Dioko, 2015). In order to choose the best branding strategy, it is necessary to have the basis of the tourist destination that is being branded (Seraphin et al., 2018). Brand strategy is built on the following elements: positioning, mission, value proposition, promise and architecture (Kotler, 2006). While De Freitas Santos, Vareiro, Remoaldoi Cadima Riberio (2016) point out various benefits of large cultural events, namely: improving the image of the city, influencing the sense of belonging, increasing trust and cooperation in the community, attracting tourists and investors and economic growth. During the design of the brand strategy, a precise and concise interpretation of the results of the previous brand analysis is achieved. For all destinations, it is necessary to choose an appropriate branding strategy (Bianchi et al., 2011). If it is a tourist destination with a negative image, tourists who do not live there and do not know anyone who lives there get information through the media and nowadays through social networks. The information and image that was built in such a way cannot give a realistic picture of that tourist place (Seraphin et al., 2016). But if there is already a negative impact related to a certain tourist destination, it is necessary to correct that negative image and form a new one (Chacko et al., 2008). In today's conditions, the creation of a brand is formed based on the opinions and satisfaction of consumers in tourism (Štetić et al., 2014). Below is a table of overviews of research into the branding of tourist destinations by years when certain innovations were introduced.

**Table 1.** Overview of research in the field of destination new SPAper branding

Authors	Year	Summary
Seraphin, Yallop, Capatina and Gowreesunkar	2018	Branding or rebranding strategies implemented by tourism organizations must contain the core of the destination itself
Platania, Pilato & Seraphin	2017	Destinations are increasingly moving away from strategies based on universal stereotypes to strategies applicable to all situations
Richards	2017	Events contribute to the creation of places/ destinations
Gali, Camprubi & Donaire	2016	The importance of slogans and other segments of the logo
Kladou, Kevaratzis, Rigopoulou & Salonika	2016	A logo alone is not enough when it comes to branding a destination
Seraphin, Ambaye, Gowreesunkar & Bonnardel	2016	A branding strategy should require a multifaceted approach
De Freitas Santos, Vareiro, Remoaldo and Cadima Ribeiro	2016	The role of major cultural events in improving the image of the destination
S�eraphin, H., Butcher, J. & Konstanje, M.	2016	Identifying adequate branding is of utmost importance for destinations with a negative image
Dioko	2015	Social identity, community within the destination and sustainability of the same efficiency of the same
Foroudi, Melewar & Gupta	2014	Key elements of the logo
Blain, Levy & Ritchie	2014	Tourism organizations focus on logo design despite its low effectiveness
Stubbs	2012	Purpose of branding strategy
Pike & Mason	2011	Defining a successful branding strategy for tourism organizations
Bianchy & Pike	2011	A successful branding strategy can lead to customer loyalty
Saraniemi	2010	The branding strategy of the destination should be a joint creation of all stakeholders
Chako & Marcell	2008	Strategy for repositioning the destination
Park & Petrick	2005	Benefits of branding for a specific destination
Marti	2005	Logo benefits

Source: S eraphin, H., Zaman, M., Olver, S., Bourliataux-Lajoinie, S., & Dosquet, F. (2019).

## 4. Branding of the Vrnjačka SPA

The basic task of branding Vrnjačka SPA is observed through the stages of guiding tourists through the place in order to get to know the destination, and later on they make a recommendation and they make a repeat visit. In order to achieve this goal, it is necessary to differentiate Vrnjačka SPA from other SPAs, first of all by developing the awareness of recognizing new consumers and forming a new positive image in the light of a strong and convincing brand.

In order to create the brand of Vrnjačka SPA in the best possible way, you need marketing knowledge and an understanding that different places attract different tourists. Managers dealing with marketing should determine what tourists want and what their expectations are, and then their travel motives. Some tourists have an adventurous spirit and have a desire to be different from others, some are tired of everyday life, some want to establish a personal and emotional balance, some want to acquire new skills and find out what is offered in different environments.

Branding the Vrnjačka SPA is a real challenge because it stands out from other SPAs in terms of features and values, and the further direction of development is reflected in health, wellness and forest tourism. The plan that the management must form in order to promote it is reflected in the following: development of SPA tourism in the said SPA, investment in infrastructure, better economic standard of the municipality's residents, promotion on the domestic and international market and provision of other manifestations during the summer period. The most important brands have teams, a large number of experts who are able to design and realize their visions following the reaction of the domestic and foreign markets.

In order to better define the strategy for Vrnjačka SPA, it is necessary to carry out certain steps, namely: plans, ensure joint investments, good communication, organize cultural and sports events, organize transportation services especially with the countries that are in the region, organize extensive hiking, and all with the aim of making the place as attractive and attractive as possible. Also, we should not ignore the fact that the management of the municipality understands the need for branding as part of the strategy, and therefore it is necessary to define it for further direction and development. Only in this way can Vrnjačka SPA realize its mission and meet expectations.

The content of branding as well as the sustainable development of tourism in Vrnjačka SPA represents a thoughtful balancing and application of economic, social, cultural and ecological principles. The management of Vrnjačka SPA must know that no one has the right, nor a monopoly, to adopt decisions on the tourist

development of the municipality of Vrnjačka SPA at their own discretion, but must take into account the goals and interests of current and future generations.

In the continuation of the work, the authors will present the research that was done in order for the management of Vrnjačka SPA to get more precise information about what its users think about branding.

## **4.1. Work methodology**

The total research sample consists of 150 respondents of both sexes, of different ages and educational levels. The research was conducted in the period from the beginning of May to the end of May 2023 in the way that respondents were given a questionnaire to fill out. The subject of the research is the analysis of the brand in order to use the positioning of Vrnjačka SPA both on the domestic and foreign markets. Hypotheses of the research: H0 Vrnjačka SPA is a recognizable brand based on the opinions of users. H1 The main association for Vrnjačka SPA is the SPA, i.e. Banking tourism. H2 Price is a satisfactory factor according to users. H3 Vrnjačka SPA has distinctive health tourism according to users.

In relation to the gender of the respondents (Table 1), more than half of the sample consists of female respondents (59.3%) and male respondents make up 40.7% of the entire research sample. The sample is approximately uniform according to the gender of the respondents.

**Table 2.** Structure of the sample in relation to the sex of the respondents

Gender	f	%
Male	61	40,7
Ladies	89	59,3
Total ( $\Sigma$ )	150	100,0

Source: Authors

When it comes to the age of the respondent (table 2), most of the respondents are in the age category of 35 to 45 years (36.7%). This is followed by respondents aged 45 to 55 (30.0%) and respondents older than 55 (28.7%). The smallest part of the research sample consists of respondents aged 25 to 35 (4.7%), and respondents younger than 25 are not represented in the survey.

**Table 3.** Structure of the sample in relation to the age of the respondents

Age	f	%
From 25 to 35	7	4,7
from 35 to 45	55	36,7
From 45 to 55	45	30,0
Across 55	43	28,7
Total ( $\Sigma$ )	150	100,0

Source: Authors

In relation to the level of education of the respondents (Table 3), most respondents from the research have completed higher education (46.7%). Respondents with a university degree (master's degree, doctorate) are in second place in terms of number, and they make up 42.7% of the entire research sample. The smallest part of the sample consists of respondents who have completed secondary education (10.7%).

**Table 4.** Structure of the sample in relation to the level of education of the respondents

Education	f	%
SSS	16	10,7
College	70	46,7
Faculty (master's degree, doctorate)	64	42,7
Total ( $\Sigma$ )	150	100,0

Source: Authors

When it comes to the social status of the respondents (Table 4), respondents who are employed (79.3%) and respondents who are retired (20.7%) participated in the research. The survey does not include respondents who are studying, are not employed or entrepreneurs.

**Table 5.** Structure of the sample in relation to the social status of the respondents

Social status	f	%
Employed	119	79,3
Pensioner	31	20,7
Total ( $\Sigma$ )	150	100,0

Source: Authors

In relation to the monthly income of the respondents (Table 5), the majority of respondents, almost half of the entire research sample, earn monthly from 251 to 450 euros (48.7%). In addition, 23.3% of respondents earn from 451 to 600 euros per month. Respondents who earn up to 250 euros (5.3%) or more than 600 euros per month (6.0%) are represented in a much smaller percentage. Also, 16.7% of respondents did not want to disclose their monthly income.

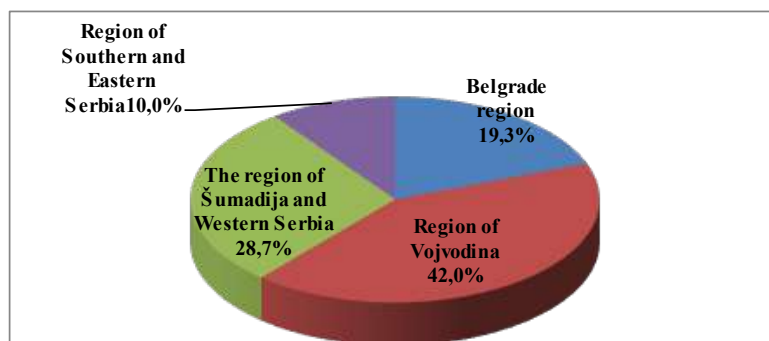
**Table 6.** Structure of the sample in relation to the monthly income of the respondents

Mesečni prihodi	f	%
up to 250 euros	8	5,3
from 251 to 450 euros	73	48,7
from 451 to 600 euros	35	23,3
over 600 euros	9	6,0
I don't want to say	25	16,7
Total (Σ)	150	100,0

Source: Authors

When it comes to the respondent's place of residence (Graph 1), the majority of survey respondents live in the Vojvodina region (42.0%). Respondents residing in the region of Šumadija and Western Serbia (28.7%) are in second place in terms of number, and respondents living in the Belgrade region (19.3%) are in third place. The smallest part of the research sample consists of respondents with a place of residence in Southern and Eastern Serbia (10.0%), and respondents with a residence in Kosovo and Metohija are not represented in the survey.

**Graph 1.** Structure of the sample in relation to the respondents' place of residence



Source: Authors

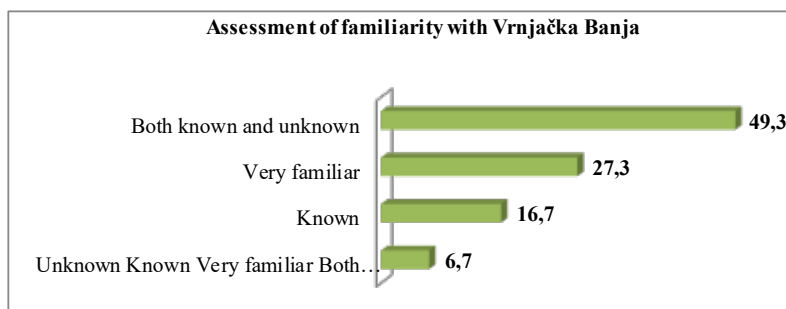
## 4. 2. Research results

The aim of this research was to examine the Vrnjačke Banje brand, that is, to examine the knowledge of the Vrnjačke Banje brand. In order to carry out the research, a questionnaire was created that consisted of one scale, several closed-ended questions and a section related to the socio-demographic characteristics of the respondents, which aimed to collect data about the brand of this SPA. The scaled part of the questionnaire consists of 10 Likert-type questions, with respondents' answers ranging from 1- I do not agree at all to 5- I completely agree. The questionnaire used also contains 3 questions related to the self-assessment of knowledge of this SPA, followed by questions about the associations that respondents have when they think of Vrnjačka SPA and their reasons for visiting this SPA.

### 4.3. Knowledge of Vrnjačka SPA

When it comes to the self-assessment of knowledge of the Vrnjačka Banje brand, the average rating at the level of the entire sample of respondents is  $AS=3.65$ ,  $SD=0.956$ . The lowest score was 2 and the highest was 5. The findings indicate that the respondents believe that they have an above-average knowledge of Vrnjačka SPA, which is shown in the graph below (Graph 2).

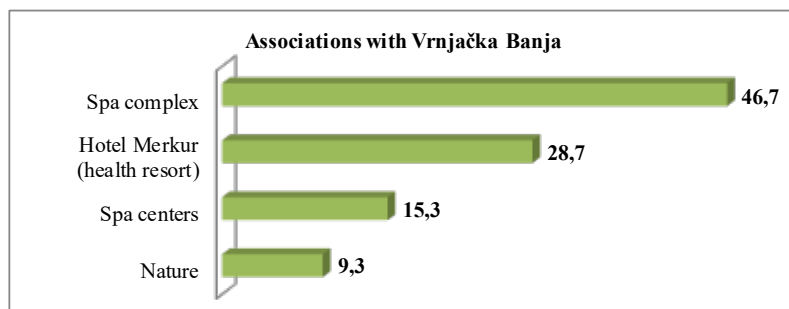
**Graph 2.** Assessment of familiarity with Vrnjačka



Source: Authors

Half of the respondents (49.3%) gave a score of 3 (Both known and unknown) and more than a quarter of the sample (27.3%) gave a score of 5 (Very familiar). Grade 4 (Known) was given by 16.7% of respondents and grade 2 (Unknown) by 6.7%. In the research, there were no respondents who rated their knowledge of Vrnjačka SPA as 1 (Very unknown).

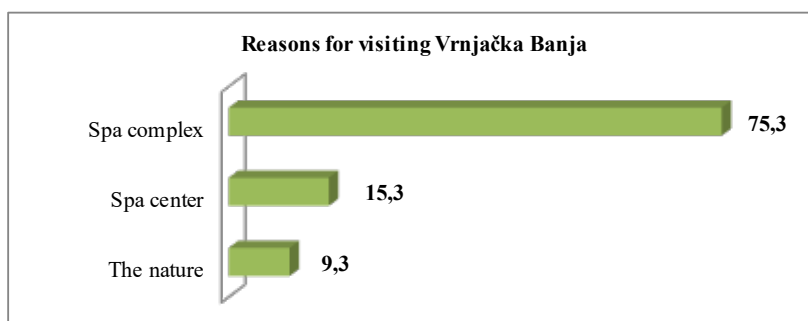
**Graph 3.** Associations to Vrnjačka SPA



Source: Authors

To the question “When you think of Vrnjačka SPA, what does it remind you of?”, the respondents mostly gave the answer SPA complex, which was chosen by almost half of the respondents (46.7%). The next association is Hotel merkur (28.7%), and to a lesser extent, respondents cited SPA centers (15.3%) and nature (9.3%) as associations with Vrnjačka SPA. It is interesting that no respondent chose the answers medicinal springs or clean air, which were also offered as a possibility (Graph 3).

**Graph 4.** Reasons for visiting Vrnjačka SPA



Source: Authors

When it comes to the reasons for visiting Vrnjačka SPA (Chart 4), three quarters of respondents chose the Banjski complex (75.3%) as the reason. A significantly smaller percentage of respondents chose SPA centers (15.3%) and nature (9.3%) as the reason. The Vrnjačke SPA (BVB) brand scale, as already mentioned, consists of 10 Likert-type statements. All statements have a direct direction and the average at the level of the entire scale is obtained by adding all statements



and dividing by the number 10. The theoretical range of the scale ranges from a minimum of 1 to a maximum of 5.

**Table 7.** Reliability of the BVB scale

Scale	Cronbach's coefficient ( $\alpha$ )	Number of claims
PBVB	0,719	10

Source: Authors

When it comes to the reliability of the BVB scale (Table 6), it was confirmed that the scale has acceptable reliability ( $\alpha > 0.70$ ). A Cronbach's alpha coefficient of  $\alpha = 0.719$  was obtained at the level of 10 items.

**Tabela 8.** Izražženost skorova na skali PBVB

Scale	MIN	MAX	AS	SD
PBVB	3	5	4,55	0,213

Source: Authors

In relation to the expressiveness of the results on the BVB scale, the obtained results showed that there is a very high expressiveness on the Vrnjačka SPA brand scale (Table 7). Namely, an average of  $AS = 4.55$ ,  $SD = 0.213$  was obtained, which approaches the theoretical maximum. The empirical minimum is 3 and the maximum is 5.

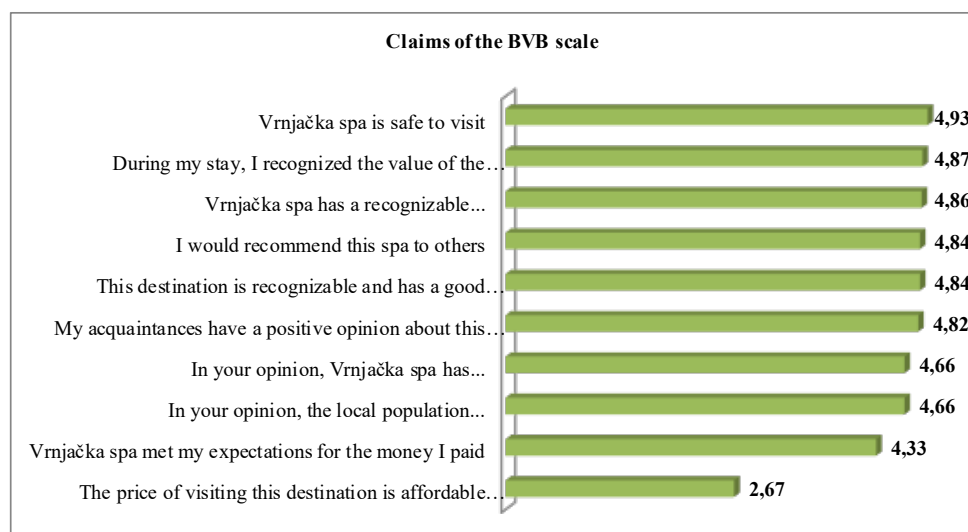
**Table 9.** Expression of BVB at the level of claims

Claims of the BVB scale	MIN	MAX	AS	SD
In your opinion, the local population of VB is friendly	3	5	4,66	0,516
In your opinion, VB has unique and recognizable attractions that are known in Serbia and in other countries	3	5	4,66	0,516
The price of visiting this destination is affordable compared to others	2	5	2,67	0,596
VB met my expectations for the money I paid	3	5	4,33	0,525
My acquaintances have a positive opinion about this SPA	3	5	4,82	0,403
This destination is recognizable and has a good reputation	3	5	4,84	0,479
During my stay I recognized the value of VB	3	5	4,87	0,372
I would recommend this SPA to others	3	5	4,84	0,435
Vrnjačka SPA has distinctive health tourism	3	5	4,86	0,367
VB is safe to visit	3	5	4,93	0,286

Source: Authors

When it comes to the expression on the statements of the BVB scale (Table 8), a very high expression was obtained on almost all the statements of the scale. The highest score was obtained for the claim that Vrnjačka SPA is safe for visits (AS=4.93, SD=0.286). A very high level of expression was also obtained for the claims During my stay I recognized the value of Vrnjačka SPA (AS=4.87, SD=0.372) and Vrnjačka SPA has recognizable health tourism (AS=4.86, SD=0.367). By far the lowest expression was obtained for the statement The price of a visit to this destination is affordable compared to others (AS=2.67, SD=0.596). The empirical minimum for this statement is only 2 and the maximum is 5. For all other statements of the BVB scale, a very high expression was obtained (Chart 5).

**Graph 5.** Expression of BVB at the level of claims



Source: Authors

In addition to examining the level of expressiveness of scores on the BVB scale at the level of the entire sample, the research also examined the existence of differences in the expressiveness of scores in relation to the sociodemographic characteristics of the respondents: gender, age, level of education, social status, amount of monthly income of the respondents and in relation to the respondent's place of residence. In relation to the gender of the respondents (Table 9), it was confirmed that there are statistically significant differences in the expression of scores on the BVB scale ( $t=2.035$ ,  $p=0.044$ ).

**Table 10.** Differences in the expression of BVB in relation to the gender of the respondents

Scale	Gender	AS	SD	t	p
BVB	Muški	4,59	0,216	<b>2,035</b>	<b>0,044*</b>
	Ženski	4,52	0,206		

$df=150$ ;  $p<0,05^*$ ; Source: Authors

The obtained difference is significant at the significance level of  $p<0.05$  and indicates that male respondents ( $AS=4.59$ ,  $SD=0.216$ ) have on average better knowledge of the Vrnjačke SPA brand compared to female respondents ( $AS=4.52$ ,  $SD=0.206$ ). When it comes to the age of the respondents (Table 10), it was confirmed that there is a statistically significant difference in the expressiveness of the scores on the BVB scale ( $F=2.920$ ,  $p=0.036$ ). The obtained difference is significant at the significance level of  $p<0.05$ .

**Table 11.** Differences in the expression of BVB in relation to the age of the subjects

Scale	Starost	AS	SD	F	p
BVB	From 25 to 35	4,33	0,482	<b>2,920</b>	<b>0,036*</b>
	From 35 to 45	4,58	0,204		
	From 45 to 55	4,55	0,187		
	Across 55	4,54	0,169		

$df=3$ ;  $p<0,05^*$ ; Source: Authors

Subsequent analysis showed that respondents aged 25 to 35 years ( $AS=4.33$ ,  $SD=0.482$ ) have a significantly lower score on this scale compared to respondents aged 35 to 45 years ( $AS=4.58$ ,  $SD=0.204$ ), respondents aged 45 to 55 ( $AS=4.55$ ,  $SD=0.187$ ) and respondents aged over 55 ( $AS=4.54$ ,  $SD=0.169$ ). In relation to the level of education of the respondents (Table 11), the existence of a statistically significant difference in the expression of BVB was also confirmed ( $F=8.062$ ,  $p=0.000$ ). The obtained difference is high and significant at the significance level of  $p<0.01$ .

**Table 12.** Differences in the expression of BVB in relation to the level of education of the respondents

Scale	Level of Education	AS	SD	F	p
BVB	SSS	4,36	0,405	<b>8,062</b>	<b>0,000**</b>
	College	4,55	0,175		
	Faculty (Mr., Dr.)	4,59	0,155		

*df=2; p<0,01\*\*,\*; Source: Authors*

Subsequent analysis (LSD) showed that the respondents with completed secondary school (AS=4.36, SD=0.405) have significantly lower scores both in relation to respondents with completed higher education (AS=4.55, SD=0.175), and in relation to respondents with a university degree (AS=4.59, SD=0.155) (Table 12).

**Table 13.** Comparative analysis of VBV in relation to the level of education of the respondents

vs	F	p
College	<b>0,001**</b>	
Faculty (Mr., Dr.)	<b>0,000**</b>	0,267

*df=2; p<0,01\*\*; Source: Authors*

When it comes to the social status of the respondents (Table 13), no statistically significant difference in the expression of BVB was confirmed ( $t=-0.106$ ,  $p=0.916$ ). A somewhat higher expression was obtained in respondents who are retired (AS=4.57, SD=0.186) compared to respondents who are employed, in whom a lower expression was obtained on the BVB scale (AS=4.53, SD=0.220). As already mentioned, these are minimal differences that did not show statistical significance.

**Table 14.** Differences in the expression of BVB in relation to the social status of the respondents

Scale	Social status	AS	SD	t	p
BVB	Employed	4,53	0,220	-0,106	0,916
	Pensioner	4,57	0,186		

*df=150; Source: Authors*

When we talk about the monthly income of the respondents (Table 14), the existence of a statistically significant difference in the expression of BVB was confirmed ( $F=4.249$ ,  $p=0.003$ ). The obtained difference is high and significant at the significance level of  $p<0.01$ .

**Table 15.** Differences in the expression of BVB in relation to the amount of monthly income of the respondents

Scale	Monthly income	AS	SD	F	p
BVB	up to 250 euros	4,79	0,173	<b>4,249</b>	<b>0,003**</b>
	from 251 to 450 euros	4,57	0,164		
	from 451 to 600 eura	4,49	0,289		
	over 600 euros	4,51	0,183		
	I don't want to say	4,50	0,183		

$df=4$ ;  $p<0,01^{**}$ ; Source: Authors

Subsequent analysis (Table 16) confirmed that respondents with incomes up to 250 euros ( $AS=4.79$ ,  $SD=0.173$ ) have significantly higher scores on the BVB scale in comparison to respondents with incomes from 251 to 450 euros ( $AS=4.57$ ,  $SD=0.164$ ), respondents with incomes from 451 to 600 euros ( $AS=4.49$ ,  $SD=0.289$ ), respondents with incomes over 600 euros ( $AS=4.51$ ,  $SD=0.183$ ) and respondents who do not want to reveal the amount of their monthly income ( $AS=4.50$ ,  $SD=0.183$ ). In addition, subsequent analysis showed that respondents with incomes from 251 to 450 euros have a significantly higher BVB compared to respondents with incomes from 451 to 600 euros.

**Table 16.** Comparative analysis of VBV in relation to the age of the respondents

vs	do 250	251 do 450	451 do 600	Više od 600
251 to 450	<b>0,005**</b>			
451 to 600	<b>0,000**</b>	<b>0,040*</b>		
More than 600	<b>0,006**</b>	0,395	0,740	
I don't want to say	<b>0,001**</b>	0,127	0,790	0,889

$df=3$ ;  $p<0,01^{**}$ ;  $p<0,05^{*}$ ; Source: Authors

In relation to the respondent's place of residence (Table 18), no statistically significant differences were confirmed in the expressiveness of scores on the BVB scale ( $F=0.130$ ,  $p=0.942$ ). The highest score on the scale was obtained by respondents living in the region of Šumadija and Western Serbia ( $AS=4.56$ ,  $SD=0.173$ ) and the lowest by respondents from the Belgrade region ( $AS=4.53$ ,  $SD=0.344$ ) and the region of Southern and Eastern Serbia. ( $AS=4.53$ ,  $SD=0.163$ ).

**Table 17.** Differences in the prevalence of BVB in relation to the respondents' place of residence

Scale	Place of living	AS	SD	F	p
BVB	Belgrade region	4,53	0,344	0,130	0,942
	Region of Vojvodina	4,55	0,170		
	The region of Šumadija and Western Serbia	4,56	0,173		
	Region of Southern and Eastern Serbia	4,53	0,163		

$df=3$ ; Source: Authors

## 5. Discussion of results

The aim of this research was to examine the knowledge of the Vrnjačka SPA brand. In addition, the research also examined the associations that respondents have when they think of Vrnjačka SPA and their reasons for visiting this SPA. Also, the research examined differences in the expression of BVB in relation to the sociodemographic characteristics of the sample of respondents: gender, age, level of education, social status, level of monthly income and place of residence of the respondent.

The obtained findings confirmed that the self-assessment of knowledge of Vrnjačka SPA is above average. More than a quarter of the respondents gave the answer Vrnjačka SPA is very famous, and slightly less than half of the respondents gave the answer both known and unknown. The most prominent associations in VB are the SPA resort and Hotel Merkur, and the main reasons for coming to Vrnjačka SPA are to the greatest extent the SPA complex and SPA centers.

When it comes to the Brand Vrnjačke SPA scale, it was confirmed that the scale has acceptable reliability. In addition, the obtained findings confirmed that the respondents have a very positive attitude towards the Vrnjačka SPA brand.

The average at the level of the entire research sample is close to the theoretical maximum of 5, and the empirical minimum of 3 is the maximum of 5. In relation to the expression on the claims of the BVB scale, the highest score was obtained for the claim that Vrnjačka SPA is safe for visits. The obtained finding is very significant because SPA tourism is primarily reserved for elderly people and families with children, i.e. a population for whom it is very important that they feel safe when visiting a tourist place. A very high level of expression was also obtained for the claims During my stay, I recognized the value of Vrnjačka SPA and Vrnjačka SPA has recognizable health tourism. The lowest expression was obtained for the claim The price of a visit in this destination is affordable compared to others. This finding is also very important because price is a factor that decisively influences the choice of a destination for vacation and/or recreation. When it comes to expression on the BVB scale in relation to the sociodemographic characteristics of the respondents, statistically significant differences in expression were obtained in relation to gender, age, level of education and amount of monthly income of the respondents. The differences in the expression of BVB in relation to the gender and age of the respondents are significant at the level of  $p < 0.05$ , and the differences obtained in relation to the level of education and the amount of monthly income are high and significant at the level of significance of  $p < 0.01$ . In relation to the social status of the respondents and the place of residence, no statistically significant differences were confirmed in the expressiveness of the scores on the BVB scale. In relation to the gender of the respondents, it was confirmed that male respondents have a significantly higher level of knowledge of the Vrnjačke Banje brand than female respondents. when it comes to the age of the respondents, the subsequent analysis showed that respondents aged 25 to 35 have a significantly lower level of knowledge of the Vrnjačka SPA brand compared to respondents aged 35 to 45, respondents aged 45 to 55 and respondents aged over 55 year. This finding indicates that SPA tourism is primarily reserved for the older population, which is also more familiar with the Vrnjačka SPA brand than the younger respondents.

When we talk about the level of education of the respondents, the obtained findings showed that respondents with completed secondary education have a significantly lower knowledge of the Vrnjačka SPA brand, i.e. a significantly lower score on this scale compared to respondents with a completed higher school and respondents with a completed university degree (master's or doctorate). Also, as already mentioned, statistically significant differences in expression on the BVB scale were also confirmed in relation to the monthly income of the respondents. Subsequent analysis showed that respondents with lower incomes (up to 250 euros) have a significantly higher score compared to all other respondents (with

incomes from 251 to 450 euros, with incomes from 451 to 600 euros, respondents with incomes over 600 euros and respondents who they don't want to reveal their monthly income). Also, the subsequent analysis showed that respondents with incomes from 251 to 450 euros have a significantly higher score on the BVB scale compared to respondents with monthly incomes from 451 to 600 euros.

## **Conclusion**

The branding of Vrnjačka SPA plays a key role in its development and recognition on the tourist market. Through the analyzes so far, we can conclude that the branding of Vrnjačka SPA has already achieved significant success, but that there are still potentials for improvement. Vrnjačka SPA has numerous natural resources and significant tourist attractions that need to be used in order to create a recognizable identity and brand. Focusing on specific elements, such as healing waters, rich history, beautiful parks and surrounding nature, can help create an authentic image of a destination.

Second, digital branding plays a key role in modern tourism. Activities on social networks, creation of inspiring content, online campaigns and presence on relevant platforms can attract new audiences and strengthen the existing image of Vrnjačka SPA. Cooperation with local communities, the private sector and tourism stakeholders is key to successful branding. Through joint efforts and support, Vrnjačka SPA can create a synergy that will contribute to a better positioning on the market and create a positive impression among tourists. Preserving the authenticity of the destination should be at the center of branding. Creating experiences based on local culture, tradition and gastronomy will help build long-lasting connections with visitors and create a recognizable image that is different from the competition.

Continuous monitoring of results and feedback from tourists will enable adequate adjustment of the brand strategy. Continuous analysis and evaluation will be essential to ensure that the branding of Vrnjačka SPA follows changes in the needs and wishes of tourists. In conclusion, the branding of Vrnjačka SPA is a key factor for the development of tourism in this region. Correct positioning, focus on authenticity, cooperation with the community and constant monitoring of results will enable the destination to achieve a sustainable competitive advantage in the tourist market.

Hypotheses in this research H0 Vrnjačka SPA is a recognizable brand based on users' opinions was confirmed. H1 The main association for Vrnjačka SPA is the



SPA, i.e. Banking tourism is also confirmed. H2 Price is a satisfactory factor in the opinion of users in this research was not confirmed because for users the prices are still high. H3 Vrnjačka SPA has recognizable health tourism, according to the user's opinion, in this survey it was confirmed.

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# CHAPTER 13





UDC: 004:930.85

doi: [https://doi.org/10.18485/akademac\\_nsk.2023.4.ch13](https://doi.org/10.18485/akademac_nsk.2023.4.ch13)

## APPLICATION OF NEW TECHNOLOGIES IN THE PROMOTION AND PRESERVATION OF CULTURAL HERITAGE

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**Summary:** This paper explores the potential of applying new technologies, including the Internet of Things (IoT), in the protection and promotion of cultural heritage. The introductory chapter sets the context and emphasises the importance of preserving cultural heritage in a modern, dynamic environment. The second chapter provides an overview of contemporary technologies used in heritage protection, with a special focus on IoT, digital documentation, 3D scanning, virtual and augmented reality and Big Data analytics. The third chapter considers the challenges and opportunities these technologies present, including technical, financial, ethical, and legal aspects. The concluding chapter summarises the key findings of the work, highlights the implications of the research for the future protection of cultural heritage, and suggests directions for further research. This paper aims to demonstrate that the application of new technologies can enable continuous and precise monitoring of the conditions in which artworks and historical artefacts are kept, optimise resources within cultural institutions, and enhance the global visibility and accessibility of cultural heritage.

**Key words:** cultural heritage, internet of things, digital documentation, management of cultural resources.

JEL classification: *Z10, L86*

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## 1. Introduction

Cultural Heritage is a globally invaluable asset, drawing millions of visitors annually to landmarks, museums, events, and exhibitions. Key elements of this resource that require amplification include its promotion, protection, preservation, and public enjoyment. To establish an intelligent Cultural Heritage that is both appealing and sustainable, it is essential to conceive and implement ubiquitous and pervasive solutions within cultural settings, such as museums, archaeological sites, historic centres, art exhibitions, and the like (Piccialli & Chianese, 2018).

According to UNESCO's description, Cultural Heritage includes items, landmarks, collections of structures, and places, as well as museums, which possess a range of important values such as symbolic, historical, artistic, visual, cultural, scientific, and societal relevance (Chen et al., 2022).

There's a growing recognition among leading heritage institutions about the intricate threats facing heritage at various levels. Globally, UNESCO's World Heritage Committee has highlighted the necessity to systematically identify these multifaceted dangers to heritage by establishing a comprehensive list of primary and secondary risk factors, both natural and human-induced (as seen in Table 1).

**Table 1.** UNESCO's list of elements impacting the sites

<b>Primary Risk Factors</b>	<b>Secondary Risk Factors</b>
Buildings and Development	Housing, Commercial development, Industrial areas, Major visitor accommodation and associated infrastructure, Interpretative and visitation facilities
Transportation Infrastructure	Ground transport infrastructure, Air transport infrastructure, Marine transport infrastructure, Effects arising from use of transportation infrastructure, Underground transport infrastructure
Utilities or Service Infrastructure	Water infrastructure, Renewable energy facilities, Non-renewable energy facilities, Localized utilities, Major linear utilities
Pollution	Pollution of marine waters, Ground water pollution, Surface water pollution, Air pollution, Solid waste, Input of excess energy
Biological resource use/modification	Fishing/collecting aquatic resources, Aquaculture, Land conversion, Livestock farming/grazing of domesticated animals Crop production Commercial wild plant collection Subsistence wild plant collection Commercial hunting. Subsistence hunting Forestry /wood production

Physical resource extraction	Physical resource extraction, Mining, Quarrying, Oil and gas, Water extraction
Local conditions affecting physical fabric	Wind, Relative humidity, Temperature, Radiation/light Dust, Water (Rain/Water table). Pests, Micro-organisms
Social/cultural uses of heritage	Ritual/spiritual/religious and associative uses Society's valuing of heritage Indigenous hunting, gathering and collecting Changes in traditional ways of life and knowledge system Identity, social cohesion, changes in local population and community Impacts of tourism/visitor/recreation
Other human activities	Illegal activities, Deliberate destruction of heritage Military training, War, Terrorism, Civil unrest
Climate change and severe weather events	Storms, Flooding, Drought Desertification, Changes to oceanic waters Temperature change, Other climate change impacts
Sudden ecological or geological events	Volcanic eruption, Earthquake Tsunami/tidal wave. Avalanche / landslide Erosion and siltation/deposition. Fire (wildfires)
Invasive/alien species or hyper-abundant species	Translocated species. Invasive/alien terrestrial species Invasive / alien freshwater species Invasive/alien marine species. Hyper-abundant species Modified genetic material
Management and institutional factors	Management System/Management Plan Legal framework Low impact research/monitoring activities Governance High impact research/monitoring activities Management activities Financial resources Human resources
Other factor(s)	

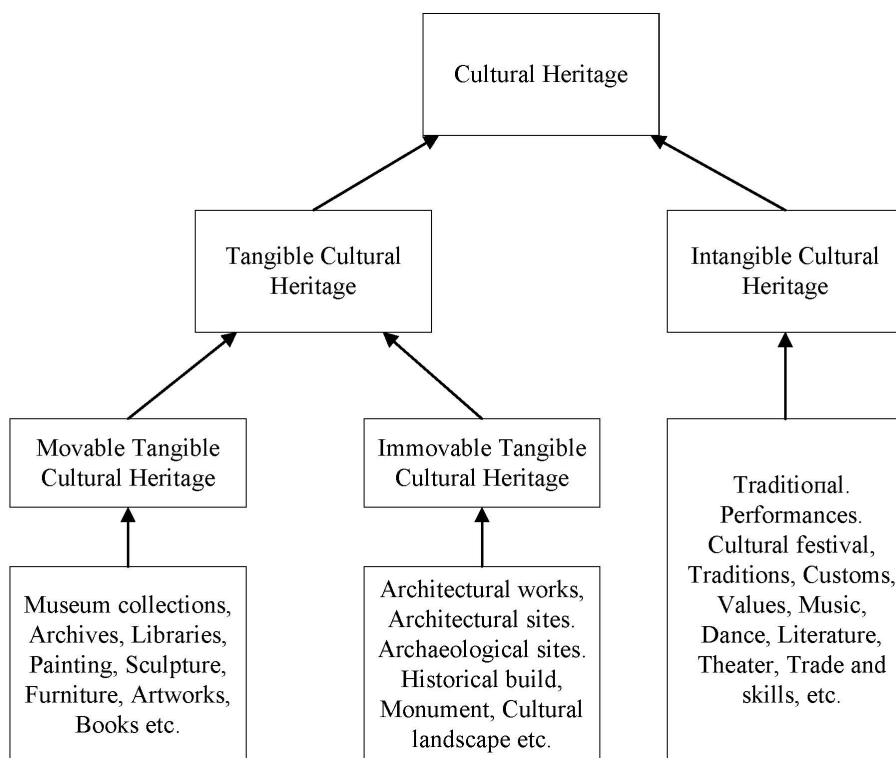
Source: Lerario, A., & Varasano, A. (2020). An IoT Smart Infrastructure for S. Domenico Church in Matera's "Sassi": A Multiscale Perspective to Built Heritage Conservation. *Sustainability*, 12(16), 6553.

The Internet of Things (IoT) systems that are being designed and developed are aimed to be widespread and seamlessly integrated into various environments. The ultimate purpose of these systems is to reshape Cultural Heritage in a way that prioritizes sustainability, enrichment, and adding value for the benefit of future generations. In addition, the Internet of Cultural Things (IoCT) framework is designed to enhance the efficiency of coordinating various processes. This framework also aims to make it easier to initiate new activities that have the potential to generate economic benefits. The overarching objective of this initiative is



to put forward a comprehensive strategy. This strategy involves the integration of a diverse range of technologies, such as Social Network Analysis, Business Intelligence, Internet of Things, Big Data, GeoSpatial Information Processing, as well as structured and unstructured content analysis using Semantic techniques, and the incorporation of multimedia resources (Chianese et al., 2017). A depiction of the diverse aspects of cultural heritage can be seen in Figure 1.

**Figure 1.** Types of cultural heritage



Source: Reshma, M. R., Kannan, B., Raj, V. J., & Shailesh, S. (2023). Cultural heritage preservation through dance digitization: A review. *Digital Applications in Archaeology and Cultural Heritage*, e00257.

The problem explored in this paper is how new technologies can be applied in a sustainable and ethical manner to enhance the protection, management, and promotion of cultural heritage, while simultaneously making efficient use of resources and adhering to relevant laws and regulations.

The aim of this paper is to demonstrate that the application of new technologies, including IoT, in the protection and promotion of cultural heritage primarily

serves to enable continuous and precise monitoring of the conditions in which artworks and historical artefacts are housed. This allows for the timely identification of potential hazards and the implementation of preventive measures to ensure their protection.

Additionally, these technologies facilitate more efficient resource management and the optimisation of operations within cultural institutions, which can lead to cost reductions and a more sustainable operational model. Moreover, the adoption of new technologies can enhance the promotion of cultural heritage, offering visitors a richer and more interactive experience through digital platforms and virtual tours, thereby increasing the accessibility and global visibility of cultural heritage.

The rest of this article is organized as follows. Section 2 offers a detailed insight into current technologies, including the Internet of Things (IoT), digital documentation and 3D scanning, virtual and augmented reality, Big Data and data analytics, and illustrates examples of successful applications of these technologies in the protection of cultural heritage. Section 3 focuses on the technical, infrastructural, financial, organisational, ethical, and legal aspects of the implementation of new technologies in the protection of cultural heritage, exploring how these challenges can be overcome and what opportunities are opened up. Section 4 summarises the key findings of the work, highlights the implications of the research for the future protection of cultural heritage, and suggests recommendations for further research in this area.

## **2. Review of Modern Technologies for Cultural Heritage Protection**

### **2.1. Internet of Things (IoT) in the context of cultural heritage**

IoT technologies have the potential to play a significant role in the preventive conservation of Cultural Heritage by enabling the systematic and efficient management of data collected from electronic sensors. The IoT represents a system of interconnected computing devices, mechanical and digital machines, objects, or people, each equipped with unique identifiers, capable of exchanging information over a network without the need for human-to-human or human-to-machine interaction (Deretić, Samardžić, & Milošević, 2023).

Advantages of using IoT technologies are (Perles et al., 2018):

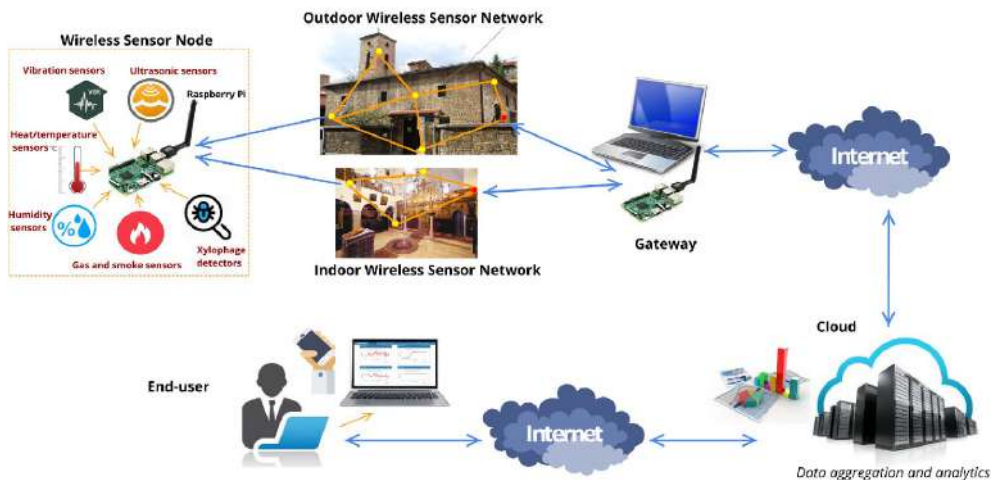
- **Continuous Monitoring:** IoT technologies allow for the constant monitoring of environmental conditions, such as temperature, humidity, light levels, and pollutants, which can affect the preservation state of artworks and artifacts. Sensors placed near or on the artworks continuously collect data on these factors.
- **Remote Supervision:** These sensors are connected to the internet, which means that the data they collect can be accessed remotely. This enables conservators and museum staff to monitor the condition of artworks from anywhere in the world, without needing to be physically present.
- **Preventive Action:** By continuously monitoring the conditions of the artworks, potential issues can be identified before they become significant problems. For example, if the humidity level in a gallery starts to rise, this could potentially damage the artworks. With IoT technology, this change would be detected in real-time, allowing staff to take action to adjust the humidity back to safe levels before any damage occurs.
- **Data Analysis and Insights:** The data collected by these sensors can be analyzed to gain insights into the long-term trends affecting artworks. This analysis can inform the development of more effective conservation strategies. For instance, if data shows that light levels in a particular part of a gallery are consistently too high, this area can be redesigned to better protect the artworks.
- **Enhanced Security:** In addition to environmental monitoring, IoT technologies can also improve the security of artworks. Sensors can detect unauthorized movement or tampering with an artwork, triggering alerts for security staff.
- **Promotion of Cultural Heritage:** By ensuring that artworks are maintained in the best possible condition, IoT technologies help to preserve the value and enjoyment of cultural heritage for future generations. Well-preserved artworks can continue to be displayed and enjoyed by visitors for many years to come.
- **Efficient Resource Use:** IoT technologies can help cultural institutions to use their resources more efficiently. For example, by monitoring the conditions in real-time, institutions can optimize the use of heating, cooling, and lighting systems, thereby saving energy and reducing costs.

Cultural artefacts are invaluable treasures that embody the knowledge and artistry of ancient societies. When museums collaborate to showcase these items, they must undertake a series of intricate procedures, including ensuring their safe packaging and transportation. IoT plays a pivotal role in the realm of cultural heritage, offering innovative interactive experiences, analysing visitor data, facilita-

ting interconnected museum tours, and overseeing the preservation of cultural assets. The combined use of blockchain and IoT primarily focuses on the oversight of fixed cultural heritage (Zhang et al., 2021).

IoT technologies can aid in the proactive preservation of Cultural Heritage by managing data from electronic sensors. The paper (Perles et al., 2018) introduced an IoT framework designed for that objective. In the context of cultural heritage, IoT (Internet of Things) can be used to deploy sensors and devices in historical sites, museums, and other places of cultural significance. These sensors can monitor environmental conditions, structural health, visitor traffic, and more, providing real-time data that can be used to ensure the preservation and protection of these valuable sites (Figure 2).

**Figure 2.** The integration of 3D scanning and 3D printing techniques results in the completed manufactured product



Source: Maksimović, M., & Ćosović, M. (2019, March). Preservation of cultural heritage sites using IoT. In 2019 18th International Symposium INFOTEH-JAHORINA (INFOTEH) (pp. 1-4). IEEE.

Religious and historical structures should be maintained for future generations. These age-old buildings, along with the invaluable collections they house, are an unmatched treasure for upcoming generations. They also offer a setting for traditions and customs to continue.

The paper (Maksimović & Ćosović, 2019) suggested a cost-effective method for monitoring the conservation conditions of a Church from the Eastern Orthodox cultural legacy. The IoT has profoundly impacted the realm of cultural herita-

ge in various ways. One of its primary contributions is the enhanced conservation of artefacts, where sensors continuously monitor environmental conditions like temperature and humidity to maintain optimal conditions. This real-time data is crucial for the preservation of delicate items. Additionally, IoT has paved the way for interactive exhibitions. With the integration of RFID tags and sensors, visitors receive additional information on their smartphones or interactive displays as they approach an artefact, making museum visits more immersive and informative. Security in museums and heritage sites has also seen significant improvements with IoT. Connected cameras and motion sensors offer real-time surveillance, ensuring the safety of invaluable artefacts against potential threats. Beyond security, these connected devices provide institutions with data-driven insights by tracking visitor movements and interactions. Such insights can be invaluable for understanding popular exhibits, peak visiting times, and overall visitor behaviour, which can subsequently guide better exhibit design and enhance the overall visitor experience.

IoT's influence also extends to remote engagement. Cultural heritage sites and museums can now offer virtual tours and augmented reality experiences, ensuring that even those who can't visit in person can still engage with the exhibits. This broadens access and ensures that cultural heritage reaches a global audience. For historical buildings or archaeological sites, IoT sensors play a pivotal role in maintenance by detecting structural issues or damages early on, allowing for timely interventions and repairs. Furthermore, the personalisation of museum experiences has become a reality with IoT. Based on a visitor's interactions and interests, systems can suggest specific artefacts or exhibits, tailoring the visit to individual preferences. Lastly, the educational sector benefits immensely from IoT in cultural heritage. Students can interact with connected replicas and tools, offering them interactive and in-depth learning experiences about ancient civilizations and historical periods. In essence, the marriage of IoT with cultural heritage has not only preserved history but has also revolutionised the way we interact with and appreciate our shared past.

## **2.2. Digital documentation and Cultural Heritage**

Digitalisation techniques are extensively used in the realm of cultural heritage to safeguard assets and to bolster, enrich, and complement conventional preservation approaches for cultural heritage items (Georgopoulos, 2018). The use of digitalisation technology in the domain of cultural heritage is widely recognised. Examining research publications on the implementation of digitalisation techno-

logy in cultural heritage through bibliometric analysis can provide in-depth insights (Salleh & Bushroa, 2022). The rise of digital cultural heritage presents significant opportunities for developing innovative digital applications that engage the community in exploring cultural heritage from fresh perspectives. For example, an interactive virtual museum can offer both educational and enjoyable experiences, encouraging users to immerse themselves in cultural heritage activities (Abu Bakar et al., 2020).

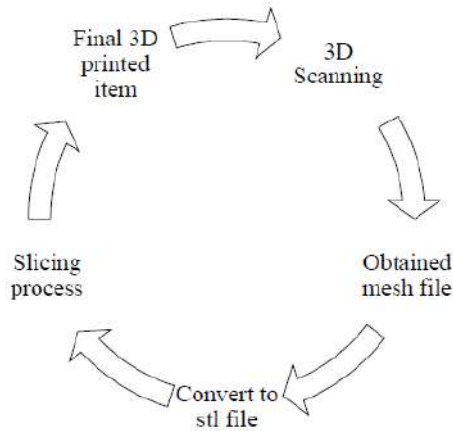
Digital documentation has profoundly transformed our engagement with cultural heritage. It provides an innovative method to record, archive, and share details about cultural entities in previously inconceivable ways. Digital methods facilitate the conservation of cultural heritage in its existing form. This is paramount for artifacts or sites that are vulnerable or deteriorating. Employing methods like 3D scanning, we can produce precise digital counterparts of historical locales, relics, and texts, ensuring their longevity for subsequent generations, even if the original deteriorates or vanishes (Wachowiak & Karas, 2009).

3D scanning involves capturing digital information about the form and look of a physical entity or setting. Its applications span diverse fields, including manufacturing, design, entertainment, healthcare, and the preservation of cultural heritage (Levoy et al., 2000; Remondino, 2011; Javaid et al., 2021). A plethora of equipment types exist for both 3D printing and 3D scanning processes. The assortment of 3D printing and scanning tools in the market has broadened the scope of their potential applications and advantages (Ramya & Vanapalli, 2016).

Various 3D printers differ in aspects like material use, precision, speed, and price, catering to an array of projects across diverse sectors. 3D scanning offers a non-intrusive and effective way to record and safeguard the intricacies and structure of cultural heritage locations and items. This technique produces highly accurate digital replicas, furnishing a rich source of data for scholars and history enthusiasts (Kantaros, Ganetsos, & Petrescu, 2023).

For instance, premium 3D printers can craft intricate items with sophisticated materials, whereas more budget-friendly models are apt for bulk production or straightforward tasks. Similarly, the range of 3D scanning devices offers varying degrees of detail, accuracy, and rapidity, making them adaptable for diverse scanning needs. Figure 3 illustrates a schematic representation of how the integration of 3D scanning and 3D printing processes results in the final manufactured product.

**Figure 3.** The integration of 3D scanning and 3D printing techniques results in the completed manufactured product



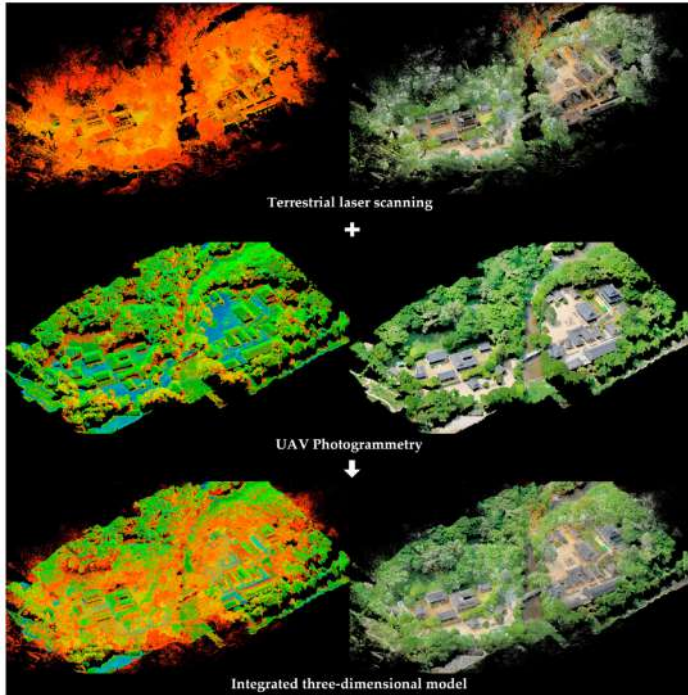
Source: Kantaros, A., Ganetsos, T., & Petrescu, F. I. T. (2023). Three-Dimensional Printing and 3D Scanning: Emerging Technologies Exhibiting High Potential in the Field of Cultural Heritage. *Applied Sciences*, 13(8), 4777.

File format “.stl” is a file format native to the stereolithography CAD software created by 3D Systems. STL is widely used for computer-aided design and manufacturing to represent 3D models for 3D printing and other operations. A “mesh file” refers to a type of digital data file that contains a geometric description of a three-dimensional object in the form of a mesh. The mesh is composed of vertices, edges, and faces that define the shape of the object in 3D space. Mesh files are commonly used in computer graphics, 3D modelling, and computer-aided design (CAD). The “slicing process” is a crucial step in the 3D printing workflow.

In recent times, the use of 3D LiDAR technology has expanded within the realm of built heritage. The introduction of 3D scanning, precise measurements, and reconstruction techniques has enhanced built heritage preservation methods. As a result, the standard of heritage conservation has seen notable improvements. 3D LiDAR has surpassed the constraints of singular technological applications. It's now more influential in heritage preservation across various scales. By integrating multiple technologies, 3D LiDAR demonstrates its prowess. These technologies include 3D printing, digital mapping, the internet of things, machine learning, smart sensors, close-range photogrammetry, infrared detection, stress wave tomography, material analysis, XR technology, reverse engineering, and more (Li et al., 2023).

The finished 3D form (Figure 4) showcased flawless flat and right-angle geometries, encompassing wooden structures and the adjacent surroundings. This precision in representation provides a comprehensive view of the entire area.

**Figure 4.** Process and result of integrated 3D modelling



Source: Jo, Y. H., & Hong, S. (2019). Three-dimensional digital documentation of cultural heritage site based on the convergence of terrestrial laser scanning and unmanned aerial vehicle photogrammetry. *ISPRS International Journal of Geo-Information*, 8(2), 53.

### **2.3. Virtual and augmented reality**

Augmented Reality (AR) tools are becoming more popular for offering immersive experiences to cultural site attendees, primarily by overlaying interactive digital components onto real-world settings. There's a growing interest in using Audio AR (AAR) at heritage locations, allowing visitors to hear location-specific sounds, akin to 'speaking' historical objects. Simultaneously, cultural institutions are adopting AI chatbots in their audience engagement strategies, facilitating meaningful conversations by answering various user queries (Tsepapadakis & Gavalas, 2023).



A chatbot can comprehend natural language, encompassing both written text and vocal messages, providing accurate responses and executing tasks as designed by the website and/or information system (Vukomanović et al., 2022; Matić et al., 2022).

The cultural tourism sector is shifting to fully cater to the desires of travellers. Tourists increasingly seek an immersive role in their experiences, blending the cultural aspects of their visits with their own personal content and sharing it with their peers. Lately, the transition has been from purely dialogue-based interactions to the use of chatbots, where text, visuals, and action buttons come together (Casillo et al., 2020).

The concept of using Artificial Intelligence (AI) and natural language to convey information about displays in museums and cultural locations has been explored for some time. Earlier efforts saw bots engaging with audiences through online platforms, but newer strategies have harnessed the versatility and sensory features of mobile gadgets to offer tailored user experiences during in-person visits. The surge in affordable chatbot solutions allows cultural entities to integrate chatbot tech without heavy investment in manpower, finances, or IT infrastructure. Implementing chatbots at cultural venues has enhanced user interaction, providing a more dynamic, enjoyable, and consistently available alternative to conventional museum tours or structured visits.

The rise of multimedia technologies is reshaping digital heritage, especially within Virtual Museum platforms. 3D interactive content, pivotal for future information dissemination, requires research for seamless integration and to cater to users' cognitive needs. By leveraging diverse media and ICT platforms (Figure 5), museums can offer immersive experiences, enhancing the understanding and appreciation of cultural heritage (Jung, Behr, & Graf, 2012).

**Figure 5.** Examples of on-site mobile Augmented Reality (AR) Cultural Heritage applications



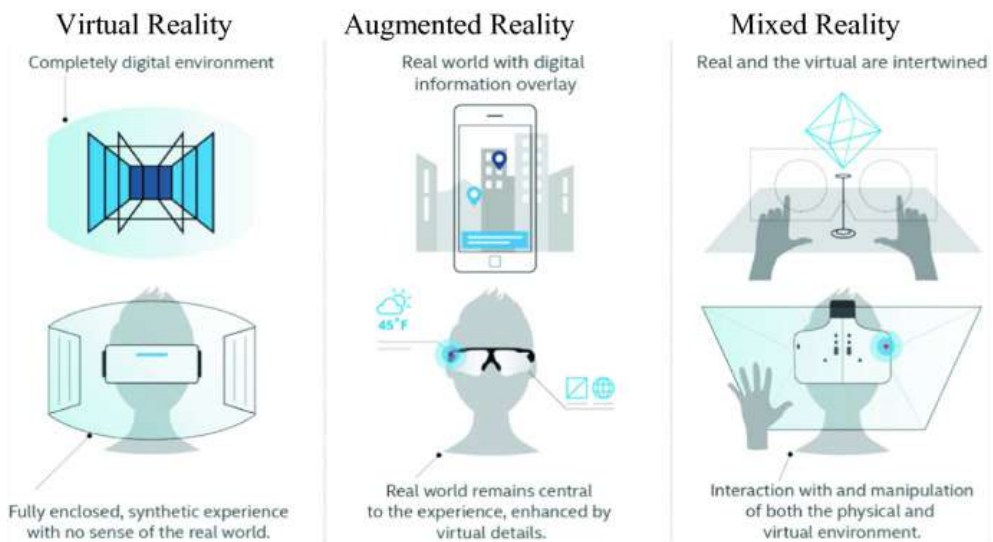
Source: Jung, Y., Behr, J., & Graf, H. (2012). X3DOM as carrier of the virtual heritage. *The International Archives of the Photogrammetry, Remote Sensing and Spatial Information Sciences*, 38, 475-482.

Virtual Reality (VR) immerses users in a fully digital environment, shutting out the physical world. Augmented Reality (AR) overlays digital elements onto the real world through devices, without replacing it. Mixed Reality (MR) merges real and virtual worlds, allowing physical and digital objects to coexist and interact in real-time.

Virtual Reality, Augmented Reality, and Mixed Reality all leverage digital technology to create or enhance immersive experiences within simulated or real-world environments. Virtual Reality often requires dedicated headsets and creates a completely simulated environment for the user. Augmented Reality can be experienced with simpler devices, such as smartphones or tablets, enhancing the real world with additional digital information. Mixed Reality blends the best of both VR and AR, offering dynamic interactions where virtual and real elements can influence each other (Figure 6).

Mixed Reality enhances the experience of cultural heritage by seamlessly blending the digital and physical worlds, offering immersive and interactive insights into the past.

**Figure 6.** Difference between Virtual Reality, Augmented Reality and Mixed Reality



Source: Jung, Y., Behr, J., & Graf, H. (2012). Buhalis, D., & Karatay, N. (2022). Mixed reality (MR) for generation Z in cultural heritage tourism towards metaverse. In *Information and Communication Technologies in Tourism 2022: Proceedings of the ENTER 2022 eTourism Conference*, January 11–14, 2022 (pp. 16-27). Springer International Publishing.

## 2.4. Big Data and data analytics

Big Data technologies offer the potential for in-depth analysis and interpretation of large datasets related to cultural heritage, enabling a better understanding and preservation of historical and cultural artefacts. Through digitisation and Big Data analysis, museums and archives can provide access to rare and sensitive collections to the wider public, whilst ensuring their long-term protection.

Big Data analytics can assist in identifying and tracking trends in cultural heritage, allowing experts to anticipate and respond to potential threats, such as climate change or urban development projects. The integration of Big Data with technologies like artificial intelligence and machine learning can enable the reconstruction of lost or damaged parts of cultural heritage, breathing new life into ancient masterpieces.

Whilst Big Data offers numerous opportunities for the enhancement and preservation of cultural heritage, it also raises ethical questions about privacy, data ownership, and the authenticity of digital reconstructions.

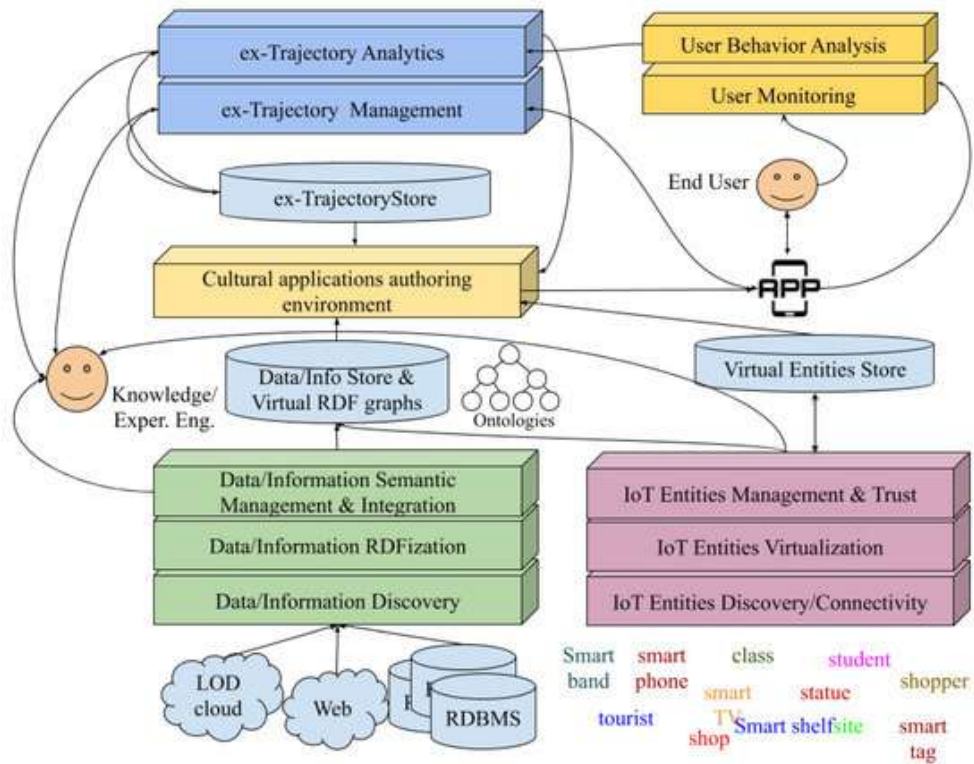
Recent studies (Amato et al., 2017; Zhao et al., 2020; Dimoulas, 2022; Pouloupoulos & Wallace, 2022) are increasingly examining cultural informatics and heritage through the lens of big data. One might wonder why this perspective is now being adopted for longstanding issues in cultural informatics. Just as the internet once revolutionised museum engagement, Big Data is now driving a similar transformation. With global internet connectivity, individuals not only consume but also produce vast amounts of data, leading to the rise of the Big Data phenomenon. Museums and cultural entities must adapt to this shift, embracing big data technologies and recognising the influential role of social media in this evolution.

This adaptation not only ensures that cultural institutions remain relevant but also maximises their reach and impact in the digital age. By integrating big data strategies, museums can offer more personalised and immersive experiences to visitors, both online and offline. Furthermore, the insights derived from big data can guide institutions in curating collections and exhibitions that resonate more deeply with contemporary audiences.

Information and Communication Technologies have profoundly transformed the contemporary Cultural Heritage landscape. What used to be basic Information Systems for managing cultural artefacts have evolved into intricate systems. These advanced systems now present detailed information drawn from a diverse range of sources, including Sensor Networks, Social Networks, Digital Libraries, Multimedia Collections, and Web Data Services, among others (Amato et al., 2017).

A schematic view of Big Data analytics for Cultural Heritage is given in Figure 7.

**Figure 7.** Big Data analytics for Cultural Heritage



Source: BDCC, Special Issues: Big Data Analytics for Cultural Heritage, Available at: [https://pub.mdpi-res.com/BDCC/BDCC-04-00006/article\\_deploy/html/images/BDCC-04-00006-g002-550.jpg?1587378290](https://pub.mdpi-res.com/BDCC/BDCC-04-00006/article_deploy/html/images/BDCC-04-00006-g002-550.jpg?1587378290)

Contemporary technologies have been pivotal in maintaining, curating, and repurposing our cultural heritage treasures. The newest strides in Artificial Intelligence (AI) and Big Data are believed to hold immense promise for the digital representation, conversion, and further utilisation of these assets (Zhao et al., 2020).

Today, the combination of Semantic Web and Big Data technologies offers the potential for simpler data analysis, categorisation of information, semantic understanding, and automated management of diverse content, which can be particularly beneficial for the delicate Cultural Heritage sectors. Specifically, these automated processes can serve as intermediaries, fostering communication and collaboration between businesses and individuals, thus hastening the initiation, upkeep, and longevity of appropriate Cultural Heritage archives for the benefit of all involved. For example, numerous invaluable personal collections, such as photographs, films, and other private artefacts, remain undiscovered, unarchived,

or not fully restored. The creation of advanced digital crowdsourcing methods, backed by the essential technological and interdisciplinary collaboration, would enable the extraction, refinement, and public sharing of these unparalleled Cultural Heritage treasures (Dimoulas, 2022).

### **3. Challenges and Opportunities**

The cultural heritage sector, traditionally seen as a bastion of historical preservation, is undergoing a seismic shift with the advent of new technologies. From augmented reality to advanced scanning techniques, the tools at our disposal are reshaping how we approach, experience, and preserve history.

#### **3.1. Challenges in Technological Integration**

For many institutions, the primary challenge lies in the adaptation to these technologies. Adapting to the rapid pace of technological advancement can be daunting, especially for establishments that have historically relied on conventional methods. The expertise required to integrate and manage advanced tools is often beyond the traditional skill set of heritage professionals. This necessitates not only an investment in the technology itself but also in training and capacity-building to ensure that staff can effectively harness its potential.

The financial implications of adopting new technologies can be significant, often requiring substantial investment upfront. Many institutions, especially those operating in resource-limited settings, grapple with these costs. The challenge is not just in acquiring the technology but also in maintaining and updating it over time. As a result, these establishments often find it daunting to secure adequate funding, potentially hindering their ability to leverage the benefits of technological advancements.

The digital realm, with its vast capabilities, inevitably raises concerns about the potential dilution of authenticity. As artefacts are reproduced or experienced virtually, there's a risk of losing the tactile and historical essence that physical interaction offers. While digital reproductions can make cultural heritage more accessible, they may not fully capture the nuances and intricacies of the original. This balance between accessibility and authenticity becomes a pivotal consideration for institutions venturing into the digital space.

The process of digitisation, while offering numerous benefits, also introdu-

ces vulnerabilities in the form of cyber threats. As institutions transition to digital platforms, they become potential targets for hackers and malicious entities. The data housed within these platforms, often invaluable and irreplaceable, requires the utmost protection. Consequently, it becomes imperative for institutions to implement robust security protocols, ensuring the safety and integrity of their digital assets. In the paper (Deretić & Samardžić, 2022), the fundamental concepts related to cybercrime are described. In addition to this, nine types of cyberattacks are detailed, even though there are many more varieties.

The integration of modern technologies into the realm of cultural heritage brings with it certain conservation challenges. Some technologies, when misapplied or used without proper understanding, have the potential to inadvertently damage artefacts. This potential risk highlights the paramount importance of thorough consideration before implementing any technological solution. Additionally, it underscores the necessity for comprehensive training for professionals to ensure the safe and effective use of these tools in preserving heritage items.

### **3.2. Opportunities Afforded by Technology**

Digital platforms are revolutionising the way cultural heritage is presented and consumed. With the power of the internet and digital tools, cultural heritage can now be showcased to audiences far beyond its physical location. This digital shift allows for a broader, global audience to engage with and appreciate artefacts and histories that were once limited by geographical constraints. As a result, the stories, lessons, and values of diverse cultures can be shared and understood on a truly global scale.

The advent of modern technologies, particularly augmented reality, has ushered in a new era for visitor engagement in cultural heritage spaces. These tools have the capability to breathe life into static exhibits, offering visitors an immersive journey through time and place. By overlaying digital information onto the physical world, interactions become not only more engaging but also deeply informative. As a result, visitors can gain a richer, more nuanced understanding of the artefacts and stories they encounter.

The fields of preservation and restoration are witnessing transformative changes with the introduction of advanced scanning and 3D printing techniques. These cutting-edge technologies enable professionals to capture intricate details of artefacts, creating precise digital replicas. Furthermore, 3D printing allows for the recreation of damaged or lost parts of artefacts, ensuring their restoration to near-original states. As a result, these innovations not only safeguard our cultural heritage but also ensure its longevity for future generations to appreciate.

In today's digital age, the capability to gather and dissect visitor data has become a cornerstone for cultural heritage institutions. By understanding patterns, preferences, and behaviours, institutions can gain a deeper insight into what resonates with their audience. This invaluable information can then directly influence exhibit design, ensuring displays are both engaging and relevant. Ultimately, these data-driven strategies lead to enriched visitor experiences, fostering a deeper connection between the audience and the cultural narrative being presented.

The digital landscape has ushered in unprecedented opportunities for collaboration among cultural heritage institutions. With the ease of online communication and data sharing, institutions can pool resources, merge research efforts, and even co-curate exhibits. This collaborative approach not only amplifies the reach and impact of individual collections but also fosters a sense of global community in preserving and celebrating cultural heritage. As a result, diverse audiences can benefit from a richer, more interconnected understanding of history and culture.

## 4. Conclusion

While the challenges of integrating technology in the cultural heritage sector are real, the opportunities are transformative. As we navigate this evolving landscape, a balanced approach, recognising both the potential and the pitfalls, will be crucial in ensuring that our shared history is both preserved and made accessible in novel, engaging ways.

The research underscores the transformative potential of new technologies in reshaping the cultural heritage landscape. As we move further into the digital age, the integration of these technologies will be paramount in ensuring the protection, accessibility, and relevance of cultural artefacts and narratives.

The importance of 3D printing and scanning in the realm of cultural heritage is profound. These advanced technologies offer vast opportunities for the conservation, examination, and display of global cultural treasures. 3D printing, in particular, has emerged as an indispensable instrument in cultural heritage conservation, enabling the creation of detailed and precise replicas of artifacts.

The application of the Internet of Things (IoT) framework to the realm of Cultural Heritage introduces a fresh approach that combines smart objects, sensors, services, and applications in fixed cultural settings. The aim is to evolve these areas into Intelligent Cultural Heritage spaces.

In the future, the synergy of 3D LiDAR and multi-technology collaboration will deepen, ensuring enhanced preservation outcomes, with the evolving technologies driving the advancement of built heritage protection.

While the application of new technologies in cultural heritage presents a myriad of opportunities, it also brings forth challenges that need careful consideration. Continued research in this domain will be pivotal in guiding institutions as they navigate this evolving landscape, ensuring that our cultural heritage is not only preserved but also made accessible and relevant for generations to come.

Future research should prioritize evaluating the long-term effects of technology on artefact preservation and how it influences visitor interactions. It's essential to address the ethical concerns arising from digitising cultural artefacts, particularly regarding authenticity and ownership. As technological tools become more integrated, the emphasis on effective training for staff becomes paramount. The confluence of technology and cultural heritage necessitates interdisciplinary collaborations, bringing together experts from various fields. Lastly, understanding the sustainability of these technological investments, both environmentally and financially, is of utmost importance.

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# CHAPTER 14





## APPLICATION OF ARTIFICIAL INTELLIGENCE IN CULTURAL HERITAGE

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**Summary:** In this research, we investigate the application of artificial intelligence (AI) in the preservation and research of cultural heritage. Cultural heritage is an invaluable asset of human history and creativity, but it faces challenges of preservation, interpretation and access. In the introduction, we explore the importance of cultural heritage and the need for innovative approaches. Through a review of the literature, we analyze previous works that have investigated various aspects of the application of VI in cultural heritage. The research methodology includes a detailed explanation of the artificial intelligence techniques used for the analysis and interpretation of cultural artifacts. Through concrete examples and case studies, we show the successful results of restoration, analysis of text and visual data with the help of AI. However, the research also considers challenges such as the accuracy of the analyses, ethical issues and the need for expert supervision. In conclusion, we highlight the importance of cooperation between experts in cultural heritage and experts in artificial intelligence in order to achieve optimal results in the preservation and research of cultural heritage.

**Key words:** artificial intelligence, cultural heritage, restoration, text analysis, computer, Vision  
JEL classification: L86, L88, L96, Z32

### 1. Introduction

Digital transformation, which is well under way, affects all sectors of the economy and changes the way we live, communicate, work, and have fun. The key

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areas on which the digital transformation of the economy and society is based at least in the next ten years are: advanced computing and data management, cyber security and artificial intelligence (Stojanović, 2022).

These areas are interconnected because artificial intelligence needs cybersecurity to be reliable, cybersecurity needs high-performance computing to process the vast amount of data to be protected, and digital services to comply with future norms will need all listed above (EU Commission 2018:2).

Artificial intelligence has largely become an integral part of our lives. It no longer represents science fiction, but a reality with applications in all spheres of modern life, from a virtual personal assistant that helps us organize our working day, through traffic control, to autonomous vehicles whose use is a reality today, through inevitable use in medicine, education, agriculture... up to the application of mobile "smart" phones, without which we can hardly imagine the life of a modern man (Stojanović & Ševo, 2023).

Many of the printed texts and manuscripts we possess today, already greatly eroded by the ravages of time, may be lost forever within the next few generations. The solution is their digitization, which will enable easier storage and protection for a much longer period of time. Digitized data is more easily accessible to researchers, and the data obtained by digitizing a huge number of documents can be used to improve artificial intelligence methods and create functional models. According to (Neudecker, 2022: 1), artificial intelligence and machine learning have enormous potential in (semi)automatic selection, organization and preservation of cultural heritage in libraries, archives and museums, as well as in computer analysis of cultural heritage data. Some of the capabilities provided by artificial intelligence used in digital libraries are text recognition from historical written documents, even writing techniques

The application of artificial intelligence (AI) in cultural heritage is an area that brings numerous innovations and opportunities. Here are some ways in which artificial intelligence can be used in the preservation and research of cultural heritage:

*Restoration and conservation:* Artificial intelligence can help restore damaged art, monuments and other cultural artifacts. Using techniques such as deep learning and computer vision, it is possible to analyze images and reconstruct the lost parts.

*Translation and interpretation:* AI can facilitate the translation and interpretation of texts in different languages, thereby allowing greater access to books, documents and other cultural materials around the world.

*Data analysis and organization:* Large amounts of data related to cultural heritage, such as archives, images, audio and video, can be processed with artificial

intelligence to identify patterns, themes and trends. This makes it easier for researchers to better understand and interpret historical and cultural contexts.

*Virtual Reality and Augmented Reality:* AI can help create realistic virtual environments that allow visitors to explore archaeological sites, ancient cities, and other cultural sites in their original states.

*Recognition of Authenticity:* Artificial intelligence can help identify original works of art from fakes, using techniques such as analysis of style, pigment and other characteristics.

*Personalized experiences:* By combining visitor data with AI, museums and cultural institutions can create personalized experiences and recommendations for visitors, tailoring content to their interests.

## **2. Artificial intelligence tools for the promotion of cultural heritage**

There are a number of artificial intelligence tools that can be used to promote cultural heritage. These tools enable better research, interpretation and access to cultural artifacts and information. Here are some examples (Stojanović & Ševo, 2023).

### *Digitization and Archiving:*

High-resolution scanners and 3D scanners are used to create digital copies of works of art, monuments and other cultural artifacts. Artificial intelligence can analyze these digital copies to detect corruption and enable detailed analysis.

### *Text Analysis:*

Natural Language Processing (NLP) tools are used to analyze text documents such as manuscripts, books, diaries and inscriptions.

These tools help in automatic translation and transcription of text, making it easier to access information in different languages.

### *Computer Vision:*

Computer vision techniques are used to analyze images and videos of cultural artifacts. Recognizing patterns, styles and details facilitates the analysis and interpretation of works of art.



### *Virtual Reality (VR) and Augmented Reality (AR):*

VR and AR technologies allow visitors to explore virtual reconstructions of historical sites, museums and monuments. Visitors can have interactive experiences and a better understanding of cultural artifacts.

### *Generative Models:*

Generative models, such as GANs (Generative Adversarial Networks), can create new works of art inspired by the styles of old masters or characteristics of certain periods. *Automated Guides and*

### *Recommendations:*

Artificial intelligence can develop personalized tours and recommendations for visitors to museums and cultural sites, taking into account their interests.

### *Analysis of Style and Authenticity:*

Style analysis tools are used to identify the characteristics of works of art and confirm authenticity or detect forgeries.

### *Restoring ancient languages using deep learning*

Ancient History relies on disciplines such as Epigraphy, the study of ancient inscribed texts, for evidence of recorded past. However, these texts, „inscriptions“ are often damaged over the centuries, and illegible parts of the text must be restored (Asael et al., 2019).

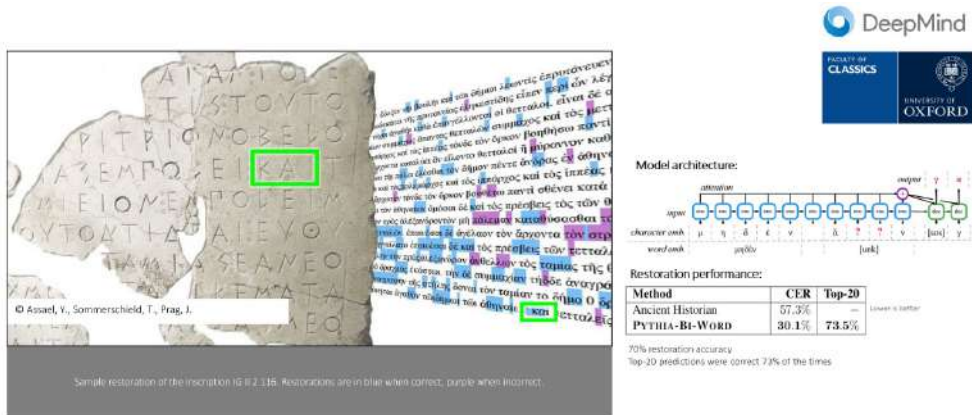
### *Interactive Educational Applications:*

Development of interactive applications that provide educational content about cultural heritage with the help of artificial intelligence.

### *Deciphering ancient languages*

Researchers are using artificial intelligence to quickly translate ancient texts and languages into English—including ancient Cuneiform and Egyptian hieroglyphs. In a new Oxford Academic report a group of AI developers details how they were able to use natural language processing (NLP) to translate cuneiform tablets from Akkadian into English (Travilgia, 2020).

**Image 1.** Restoring ancient languages with deep learning

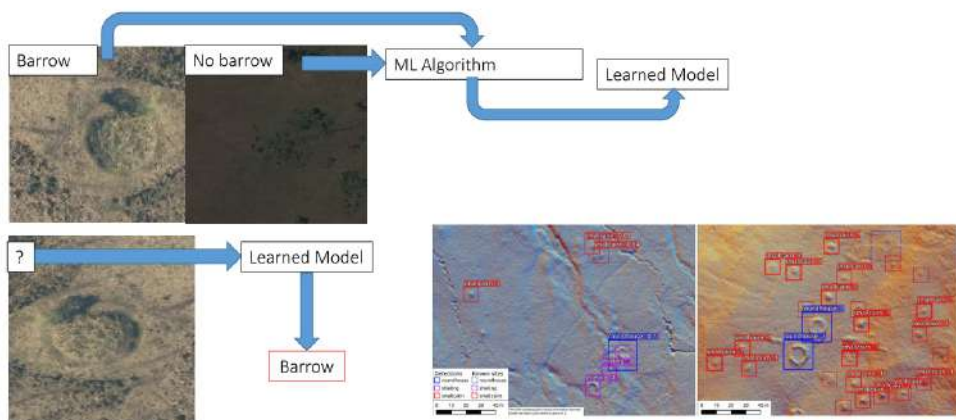


Source: Ariana Traviglia

### *Detecting unknown Cultural Heritage through AI*

The AI will be able to recognize even minimal or imperceptible variations in vegetation, or other particular signs of the surface that may indicate the presence of remains not yet discovered, (Traviglia, 2020).

**Image 2.** Detecting Cultural Heritage through AI



Source: Ariana Traviglia

### *Art crime detection*

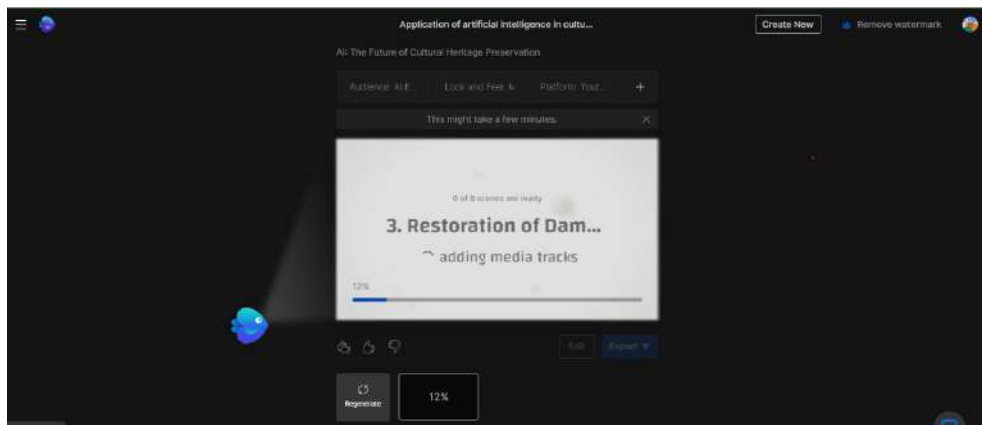
Today, AI is also used to authenticate works of art and detect attempted forgeries (Art recognition, 2023).

### Image 3. Art crime detection with AI



Currently, there are several tools on the market that use artificial intelligence to create video presentations with the help of images and text.

### Image 4. Video AI



Source: Adaptation by autor

These tools enable the automatic generation of video content based on pre-defined elements. Here are some examples of such tools:

*Lumen5*: Lumen5 is a tool that uses artificial intelligence to turn text content into a video presentation. It allows you to enter text and then generates a video with animated text, thumbnails and videos.

*Vidnami*: This tool uses AI to automatically create video content based on text. You can add images, select music and the tool will generate a video in sync with voice narration.

*Rocketium*: Rocketium is a video creation platform that uses artificial intelligence to transform text and images into dynamic video presentations. It allows personalization with effects, animations and music.

*Animoto*: Animoto uses AI to make the video content creation process easier.

It allows you to choose a template, add text, images and music, and then generate professional video presentations.

*InVideo*: InVideo is a video editing tool that uses AI to quickly create video content. You can enter text, images and video clips and the tool will generate dynamic video presentations.

*Wave.video*: This tool uses AI to facilitate the video content creation process. It allows you to combine text, images and video clips to generate video presentations.

*Wibbitz*: Wibbitz uses AI to transform text into video content with fast and efficient results. It provides the flexibility to add different visual and audio elements.

All of these tools offer varying levels of personalization and creative control, but use artificial intelligence to automate the process of creating video presentations. When choosing a tool, it is important to consider your specific needs and preferences regarding the content and style of your presentation.

In 2015, Google introduced a tool called Google Cloud Vision API that allows adding tags to images and classifying them into different categories. It also offers the possibility of recognizing the text within the image and possible inappropriate content.

A tourist tour of historical places in remote parts of the world is unattainable for most people. In order to bring the cultural goods of material heritage closer to the widest possible circle of people, several digital platforms have been developed that make extensive use of artificial intelligence, and this reflects the application of artificial intelligence in the promotion of the country's material cultural heritage. Now places like the pyramids in Egypt, numerous artifacts in museums and galleries around the world from different historical eras are no longer accessible only to a small circle of people.

One of the platforms that is already widely present in our area and that we will present here is Google Arts and Culture.

## **2.1. Google Arts & Culture platform**

Google Arts and Culture (Google Arts & Culture, 2023) is a Google application that allows viewing works of art, artifacts and other cultural heritage located in over 2,000 museums, galleries, archives and organizations that have signed a contract with the Google Institute. Through this digital platform, more than 80 countries can get to know a large online community about their cultural assets and their own culture. The user accesses digitized content regardless of physical distance, and artworks are displayed in very high resolutions so that details can be seen.

On this digital platform (which is completely free) you can find information about the most famous works of art, but this platform offers much more. It is searchable by a given time period, allows virtual visits, has a built-in tool that helps to find out what the work of art is (when we point a smartphone camera at it), etc.

Google Arts and Culture is an online platform through which the public has the opportunity to access high-resolution content, images and video material of works of art and cultural heritage, collected by cultural institutions and collaborators around the world. The project allows anyone with Internet access to view collections and exhibitions in museums that they are unable to visit in person.

Collaboration between the British Museum and the Google Arts and Culture platform which resulted in the ability to display over two million years of human history and culture on the British Museum's website. More than six million visitors have an unforgettable experience visiting the world-famous collections every year.

Professors and students are able to organize virtual trips, as well as online discussions with museum experts from other organizations in the field of culture.

We have the possibility to start a sound recording and to hear a voice explanation, to see the exact location of the mentioned object on the map below, as well as a display of those objects that are connected to it.

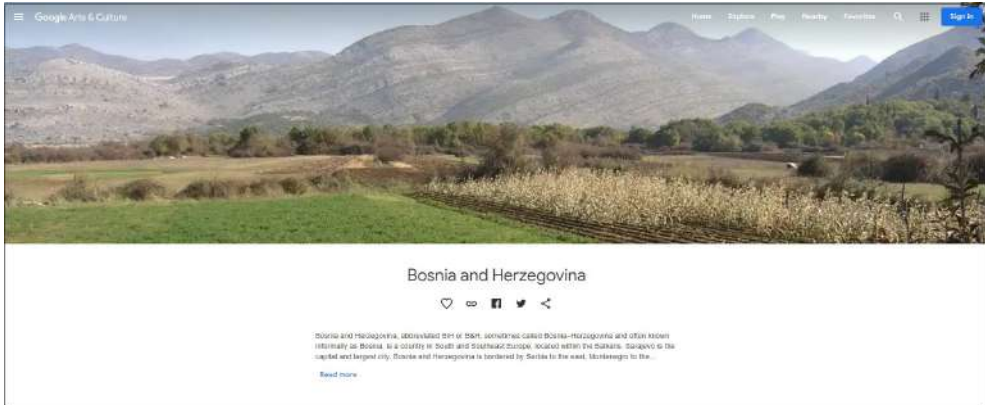
The Google Arts and Culture (Google Arts & Culture, 2023) platform seeks to attract the younger population and educate them through play. They launched their own video game "The Descent of the Serpent" through which we can get to know ancient civilizations and cultures.

Platorma adapted the previously created Google Street View technology, which enabled virtual movement through the streets of cities around the world, for movement inside the exhibition space of museums and galleries.

### ***2.1.1. Bosnia and Herzegovina on the Google Arts & Culture platform***

In BiH, the National Gallery in Sarajevo established the first collaboration with Google Arts & Culture platform in 2017. At the beginning, 99 works of art were presented on the platform, while today that number is 264.

Image 5. BiH in the Google Arts & Culture



Source: Adaptation by autor

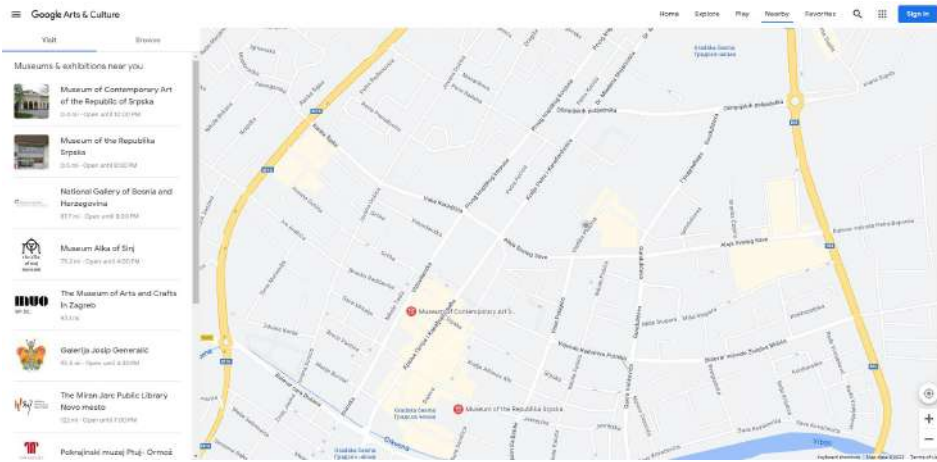
As soon as we accessed the platform, our exact location was already determined and we were offered the option to click on “Nearby” to get an overview of the museums and galleries that are geographically closest to us.

Image 6. BiH in the Google Arts & Culture



Source: Adaptation by autor

**Image 7.** BiH in the Google Arts & Culture



Source: Adaptation by autor

In the menu on the left, you will find a list of the nearest cultural destinations, and on the right, a map on how to get to the chosen destination.

In Bosnia and Herzegovina, the first institution that signed a contract with the platform was the National Gallery of Bosnia and Herzegovina.

**Image 8.** National Gallery of Bosnia and Herzegovina



Source: Adaptation by autor

### **3. Using Lumen5 to present the Cultural Heritage of Bosnia and Herzegovina**

Lumen5 will use artificial intelligence to automatically generate a video presentation using the entered text and images (Lumen 5, 2023).

Steps to uses Lumen 5:

1. Preparation: Visit the given URL page ([https://www.mvp.gov.ba/dobro\\_dosli\\_u\\_bih/kultura/kulturno\\_nasljedje/?id=245](https://www.mvp.gov.ba/dobro_dosli_u_bih/kultura/kulturno_nasljedje/?id=245)) to see information about cultural heritage.
2. Manual Text and Image Extraction:
3. Copy and extract the relevant textual content about the cultural heritage of Bosnia and Herzegovina from the website.
4. Download the images you want to use as visuals for the video.
5. Entering Text and Images in Lumen5:
6. Log in to your Lumen5 account.
7. Select the option to create a new video.
8. Enter the previously extracted text into Lumen5 and add the images you downloaded.
9. Automatic Video Generation: The tool will automatically add text animations, image transitions and other visual effects.
10. Personalization and Finalization:
11. Preview the generated video and personalize it by adding effects, music or additional images.
12. Make sure the video is consistent and the information conveyed accurately.
13. Download and Share:
14. When you're done editing, download the video from Lumen5 and share it on the appropriate platforms.

Result, example: <https://www.youtube.com/watch?v=NYCkESuCSpg>.

#### **3.1. Advantages and disadvantages of using Lumen 5 in the promotion of the cultural heritage of BiH**

Lumen 5 is a video content creation tool that enables the conversion of text into animated video clips. When it comes to promoting the cultural heritage of Bosnia and Herzegovina (BiH), Lumen5 can have certain advantages and disadvantages (Lumen 5, 2023).



*Advantages* of using Lumen 5 in the promotion of the cultural heritage of Bosnia and Herzegovina:

- Visual appeal: Lumen5 enables the creation of engaging video content that can quickly capture the attention of viewers on social media and other platforms.
- Ease of use: The tool is quite intuitive and user-friendly, which means that it can be easily used even by those who have no experience in creating video content.
- Speed of creation: Lumen5 enables fast creation of video content. This is especially useful if you want to react quickly to current events or dates related to cultural heritage.
- Social sharing: Ready-made video creations can be easily shared on different social networks and platforms, thus achieving a greater audience reach.

*Disadvantages* of using Lumen5 in the promotion of the cultural heritage of Bosnia and Herzegovina:

- Limitation of personalization: Lumen5 uses templates and automatically generates animations, which may limit the possibility of personalizing video content to better fit the specific cultural heritage of BiH.
- Reduced depth of content: Video content created through this tool often relies on quick visuals, which can lead to a superficial treatment of complex cultural concepts or historical events.
- Quality of audiovisual elements: The quality of audio and visual elements in videos will depend on the available resources and materials you have at your disposal.
- Free Version Limitations: The free version of Lumen5 may have restrictions on video duration, available templates, and resolution.

In the context of promoting the cultural heritage of BiH, it is important to balance carefully between a quick and attractive presentation through Lumen5 and providing a deeper understanding of complex cultural aspects. The tool can be useful for creating attractive visual content, but it is also important that a deeper research and analysis of the cultural heritage is carried out to ensure an accurate and rich presentation. Basic terms related to the promotion of cultural heritage:

- Cultural heritage includes past elements passed down from generation to generation.
- Promotion is a targeted strategy for raising awareness of cultural values.
- Visual content includes images, photos, illustrations and videos.
- Multimedia tools combine different media for dynamic content.

How tools like Lumen5 work:

- Automation transforms text into visuals and animations.
- Templates offer predefined designs and animations.
- Visual elements such as images and graphics complement the content.
- Text becomes spoken content along with visual elements.
- Customizability allows customization of colors, fonts and speed of animations.
- Export allows video sharing on different platforms.
- Creation speed is useful for quick reactions.

It is important to balance the speed of creation with the accuracy and depth of research for the integrity of cultural heritage.

## **4. Using artificial intelligence to promote the cultural heritage of the Republic of Srpska**

Promoting the cultural heritage of the Republic of Srpska using artificial intelligence and tools like Clipchamp can be a creative and engaging way to showcase the rich history and heritage, (Clipchamp, 2023). Here are the steps you can follow to create a promotional video using Clipchamp:

1. **Gather Content:** Collect images, videos, and text that represent the cultural heritage of the Republic of Srpska. This can include historical landmarks, cultural events, traditional crafts, and more.
2. **Create a Script:** Develop a script or storyboard that outlines the flow of your video. Decide on the order of the content, the text overlays, and the narrative you want to convey.
3. **Sign Up for Clipchamp:** If you haven't already, sign up for an account on the Clipchamp platform. You can use their free version or explore their subscription plans for more advanced features.
4. **Open Clipchamp Editor:** Once logged in, open the Clipchamp video editor.
5. **Create a New Project:** Start a new project and choose the aspect ratio and resolution for your video. For social media promotion, you might want to select a common aspect ratio like 16:9.
6. **Import Media:** Upload the images and videos you gathered earlier to the Clipchamp editor. Arrange them in the order you planned in your script.
7. **Add Text Overlays:** Use Clipchamp's text overlay tools to add captions, titles, and descriptions to your images and videos. This text will provide context and information about the cultural heritage being showcased.

8. Add Transitions and Effects: Clipchamp offers various transitions, filters, and effects that you can apply to your content to make the video visually engaging. Experiment with these options to enhance the storytelling.
9. Include Background Music: Choose a background music track that complements the theme of your video. Clipchamp has a library of royalty-free music you can use.
10. Voiceover (Optional): If you want to add a voiceover, you can record and add it using Clipchamp's voice recording feature.
11. Preview and Adjust: Preview your video and make any necessary adjustments to the timing, visuals, and effects.
12. Export the Video: Once you're satisfied with the video, export it using Clipchamp's export options. You can choose the resolution and format that suits your needs.
13. Share and Promote: Once the video is exported, share it on social media platforms, your website, or any other channels you're using to promote the cultural heritage of the Republic of Srpska.

Clipchamp is a video editing platform that enables creative expression through dynamic video clips. Promotion of cultural heritage through this tool requires a creative approach and careful selection of content from the [naslijedje.org](http://naslijedje.org) page in order to properly convey the message and attract the target audience. Promotion of cultural heritage means bringing historical, artistic and cultural value closer to a wider audience. Through video content, you can bring the past to life and bring it closer to viewers in an interactive way. For example, taking old photos and videos from [naslijedje.org](http://naslijedje.org) can make it possible to create video clips depicting historical moments. Virtual tours are another powerful tool. By combining photos and 360-degree video, you can allow visitors to "walk" through cultural sites and explore them from the comfort of their own home. A short documentary can delve deeper into the stories of significant figures, events or traditions. Using footage and interviews, you can bring those stories closer to viewers.

Alternatively, podcast-style videos allow audio content to be combined with images or illustrations. This is a great way to convey stories and information in a unique way. Through quick video clips with text and graphic elements, you can provide interesting facts and information. These clips quickly attract attention and can be shared on social media for greater reach. It is important that your videos communicate the essential values and messages of the cultural heritage in a way that will interest and engage the audience. The Clipchamp tool provides options for adding effects, text and music to achieve the desired effect.

### *Advantages:*

Using a tool like Clipchamp to promote cultural heritage has several advantages:

- **Creativity and Appeal:** Video editing tools allow you to creatively combine different media such as images, sound and text to create visually appealing and dynamic content.
- **Interactivity:** Video content is more interactive and engaging than static text or images. Through video, you can bring cultural heritage closer to the audience in a dynamic way.
- **Availability and Sharing:** Video content is easily shared through various platforms such as social networks, websites and YouTube, allowing you to reach a wider audience.
- **Emotional Connection:** Video can convey emotions and stories in a deeper way than text can. This is particularly important for the promotion of cultural heritage, where stories have a rich emotional component.

### *Disadvantages:*

However, there are also some disadvantages:

- **Time and Resources:** Creating quality video content takes time and resources, including materials, editing time and quality equipment.
- **Technical Complexity:** Using video editing tools can be technically challenging for those new to editing.
- **Responsive Audience:** Not everyone is equally open to video content, so there is a possibility that some potential visitors will not engage in video promotion.

Result, example: <https://www.youtube.com/watch?v=hR9xwjzkDys&t=174s>.

The sample you provided (<https://www.youtube.com/watch?v=hR9xwjzkDys&t=174s>) can illustrate exactly these pros and cons. The video uses a variety of visual elements such as images, illustrations and text to present the cultural heritage of Bosnia and Herzegovina. The dynamism of the video and the music contribute to the emotional experience. This is a great way to inform and inspire the audience, but at the same time it requires effort and time to create and edit this kind of content.

## 5. Comparison of the situation in BiH with nearby countries regarding of the key indicators of the development of artificial intelligence

According to (Oxford Insights: 56) on readiness for artificial intelligence from the year 2022, Bosnia and Herzegovina is in 112th place (out of 181 analyzed countries), which is the worst position in relation to neighboring countries. According to the authors of this report, the lack of a strategy, the lack of an innovation ecosystem that is needed for the development of artificial intelligence, the stagnation of economic growth and brain drain are responsible for such a bad position. No strategy has been adopted at the level of Bosnia and Herzegovina for the development of artificial intelligence. In the Federation of Bosnia and Herzegovina, in the FBiH Development Strategy for the period from 2012-2027, artificial intelligence development plans were presented (Stojanović & Ševo, 2023).

**Table 1.** Comparison of countries in the region according to readiness for artificial intelligence

Country	Total Score	Government Pillar	Technology Sector Pillar	Data and Infrastructure Pillar
Croatia	41	61.45	71.15	41.62
Slovenia	59	52.96	68.7	35.44
Monte Negro	66	48.59	40.7	36.12
Serbia	71	46.11	50.66	32.05
North Macedonia	76	45.12	39.26	33.13
Bosnia and Herzegovina	112	35.17	26.7	27.98

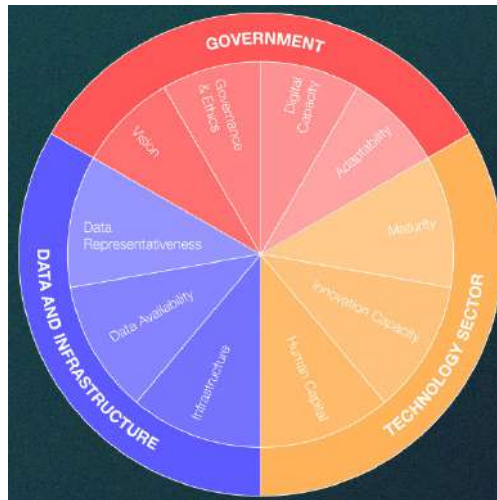
Source: Adaptation by autor

The total score is based on three pillars.

Those are:

1. Government: vision, digital capacity, governance and ethics are evaluated here,
2. Data and infrastructure: availability of data, representativeness of data and infrastructure,
3. Technological sector: innovative capacity, human potential and maturity.

**Image 9.** The Government AI Readiness Index



Source: Oxford Insights

Why is the position of Bosnia and Herzegovina so bad according to these indicators, especially considering that it has a solid ICT (Information and Communication Technology) infrastructure (Stojanović, 2022)?

Perhaps the reason for this is the absence of a state strategy in the development of artificial intelligence. This could probably be helped by the establishment of an artificial intelligence institute that will deal with research related to the application of artificial intelligence in various fields with a multidisciplinary approach in cooperation with scientific research institutions, the economy and the public sector.

## **Conclusion**

Advances in artificial intelligence are significantly transforming the ways in which we promote cultural heritage. Through automatic generation of video content, personalization according to the target audience and interactive elements, artificial intelligence enables effective promotion. This technology provides a wide reach and quick sharing of content on different platforms, thus achieving greater visibility of cultural values. However, challenges related to authenticity, copyright and ethical issues remain. The further development of artificial intelli-

gence opens new perspectives for the future of cultural promotion, bringing the promise of creating exceptional and innovative experiences for a wider audience.

Some of the key points in using of artificial intelligence for the promotion of cultural heritage contain are:

- **Innovation in Cultural Promotion:** Artificial intelligence brings innovative opportunities for the promotion of cultural heritage. Through the automatic generation of video content, personalization and interactive elements, artificial intelligence improves the way we present a rich cultural heritage.
- **Efficiency and Scalability:** Using artificial intelligence, the video content creation process becomes more efficient and scalable. Automated techniques enable faster generation of high-quality video clips with less time and resources.
- **Personalization and Interaction:** Artificial intelligence enables the personalization of content according to the target audience. Audience preference analysis tools allow content to be tailored to better connect with viewers. Interactive elements add depth to the experience, engaging viewers on a deeper level.
- **Wide Reach:** Digital content generated with the help of artificial intelligence can be easily shared on different platforms and social networks. This enables a wide reach and greater visibility of cultural heritage, attracting the attention of a wider audience.
- **Challenges and Obstacles:** Despite the benefits, there are challenges related to authenticity, copyright and ethical aspects of using artificial intelligence to create content. Also, it is necessary to continuously improve the algorithms in order to achieve the greatest possible precision and aesthetic value of the created contents.
- **The Future of Cultural Promotion:** Artificial intelligence is likely to continue to transform the way we promote cultural heritage. The further development of technologies such as deep learning, generative models and augmented reality opens up new possibilities for creating extraordinary and interactive experiences for viewers.

In the conclusion of the research on the integration of artificial intelligence in the promotion of cultural and historical heritage, it is emphasized that technological tools such as automated content generation, personalization and analytics played a key role in expanding the reach and reaching a wider audience. These tools enable the creation of visually appealing and relevant content that is tailored to the interests of individual users. However, the need for careful selection of

technological solutions is also emphasized in order to preserve the authenticity and integrity of the cultural heritage.

The insights gained from this research indicate that artificial intelligence enables innovative ways to captivate audiences and actively participate in the discovery of cultural riches. The integration of artificial intelligence in the promotion of cultural heritage is a step forward towards creating a holistic and interactive experience for the audience. However, it is important to point out that this technological evolution requires a thoughtful balance between technological innovation and the preservation of the deep authenticity and value of the cultural past.

Through various digital platforms, one of which is described in the paper, Google Arts and Culture, virtual visits to museums, galleries, and archaeological sites can be enabled for the general population, which certainly contributes to the popularization of such content. With the current enormous popularity of social networks, experiences of virtual visits are shared via the Internet, which further increases the popularity of the displayed content, and brings the cultural heritage of a country closer to millions of Internet users around the world. Since it is a relatively new concept, it is necessary to investigate how the trend of presenting cultural heritage in a digital format will be reflected in live visits to the cultural institutions of a country.

Through the proper management and implementation of artificial intelligence, long-term enrichment and increased awareness of cultural heritage can be achieved. Given the rapid evolution of technology, continuous research and careful direction are key to achieving the optimal blend between artificial intelligence and cultural promotion.

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# CHAPTER 15





UDC: 004.738.5:338.48-44(497.16-22)  
doi: [https://doi.org/10.18485/akademac\\_nsk.2023.4.ch15](https://doi.org/10.18485/akademac_nsk.2023.4.ch15)

## THE ROLE OF THE INTERNET MEDIA IN THE PROMOTION OF RURAL TOURISM OF MONTENEGRO - DIGITAL MARKETING

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**Abstract:** The cultural heritage of a nation is reflected in material and immaterial assets that together build its national identity. Folk creativity is often presented as a part of intangible cultural heritage that takes shape and is presented through music, song, dance, customs, and language, as well as traditional values and crafts. Intangible cultural heritage is found in its original, unchanged form in rural areas. Taking into account the picture of the state of the villages in Montenegro as well as the trends of movement that arose as a result of the development of society, it can be said that certain parts of the cultural heritage, primarily intangible, are in danger of being forgotten. Therefore, we should work on preserving the cultural heritage, where through tourism, as a very powerful activity, we can preserve the cultural heritage from oblivion, because in this way we preserve our national identity. In the Montenegrin rural market, continuous improvement of the quality of tourist offers can be observed, through the creation of new tourist products, the digitization of business, the application of modern technologies - the Internet in the promotion and sale of tourist services, etc. The Internet is certainly the most interesting and efficient system of direct and indirect, individual and mass communication.

**Keywords:** rural tourism, internet, intangible cultural heritage, promotion

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## 1. Introduction

Managing tourism at the level of a town, region or a wider geographical entity implies a focus on a greater number of factors, and a certain systematicity, all to determine a specific marketing strategy that will contribute to the achievement of the set goals of each specific tourist destination. Advertising policy plays a very important role in activities on the tourist market. Promotion is a process of communication between companies and consumers to create a positive attitude about products and services. In the past, the price, along with the product, was the basic tool for achieving a competitive advantage in the market. With the development and maturity of the market and the need for market segmentation and product differentiation, product positioning and image building become increasingly important. To improve the positioning of a tourist destination, quality promotional activity is needed, first of all through a more intensive presentation of the integrated tourist product through general tourist propaganda (Vuletić, 2015).

The application of digital marketing in tourism has become a necessity in the global tourism market and is therefore extremely important in modern business. Thanks to modern ICT technologies, tourists are well informed about the offer of the destination. Their expectations are much higher and their needs are more demanding than before.

Effective digital marketing must meet certain conditions: it must be tailored to consumers, it must create a competitive advantage, and its elements must be well connected and coordinated with the company's available resources.

The Internet plays a very important role in today's business; it is impossible to imagine modern tourism without it. Presentation on the Internet is the best advertisement, and the essence of advertising on the global network is that the owner of the website can always change some aspects to stay current.

The topicality and interestingness of websites about the tourist offer are a good way to help the faster recovery of that economic branch and better tourist traffic in all countries.

The results achieved by Montenegrin rural tourism in previous years when we talk about the application of ICT and digital marketing in general are quite weak. One of the reasons for this is the undefined nature of the tourist product and the underdevelopment of Montenegro's tourist offer. Considering the possibilities, the results achieved by Montenegro are realistically low. In the paper, the most important tourism potentials that Montenegro has been highlighted, the current situation is analyzed, and a proposal of measures for better promotion of Montenegro is given.

## **2. Rural tourism in Montenegro**

The full 70 years since the creation of the first rural tourist household was marked in 2021. Back in 1951, in the small typical village of Chandal à la Java in Provence, France, Senator Emile Aubert launched a pilot project of organizing tourist services in rural agro-tourism households, the aim of which was to preserve the rural environment and stop the migration of the population to people from rural areas. creation of new earning opportunities through service tourism, preservation of old crafts, and revitalization of local agriculture. An old, abandoned barn of traditional construction that belonged to local shepherds and farmers was turned into a home, i.e. a country house, for vacation, i.e. a cottage in the countryside, remodeled and named Gîtes (cottage). From this small house, where a successful pilot project was implemented, the development of rural tourism, as we know it today, began.

In these times of stress, lack of time, and lack of quality activities, agritourism is an excellent opportunity to escape from stressful everyday life and offers the possibility of a pleasant vacation that evokes nostalgia for past times. The value and necessity of the rural way of life and activities in the countryside - especially through agriculture - are also proven by the research of the British magazine *Country Living* with very interesting results. Of the 1,000 respondents, 41% said that moving to the countryside had made their lives more exciting: and 39% said that their lives had improved or expected it to. Of those who moved to the countryside, 43% say they spend more time with their partner, 37% have more mutual friends, 26% fight less, and overall satisfaction among those who moved from the city to the countryside is higher than those who did not move.

For the stated reasons, the reasons for coming to the village such as; peace, untouched nature, interaction with new people, healthy diet, pleasure in eating, slow pace, and physical activities, are responsible for the emergence and survival of rural tourism as tourism that is directed towards the guest, the individual and his needs

Of course, this complete upheaval in the way of doing business was largely contributed to by the development of ICT. The development of central reservation systems (CRS) and global distribution systems (GBS), as well as ICT in general, has completely transformed the tourism business.

Rural Montenegro represents a key part of the Montenegrin population and resources. Today, 38% of the territory of Montenegro is rural, between 36.4% and 38.02% of the population lives in rural areas, and it is estimated that around 11% of GDP comes from rural areas. The rural economy in Montenegro relies heavily

on agriculture, with about 70% of the rural population engaged in subsistence agriculture.

However, despite the richness of natural and cultural resources, rural areas are still burdened by high unemployment rates, depopulation, low economic activity, and declining natural resources. Also, many members of the household are not registered as agricultural producers even if they help in daily agricultural work."

In Montenegro, some of its territorial areas lead the way in terms of rural tourism development compared to others. Here we are talking about the Northern and Central regions of the country. Their geomorphological characteristics are one of the main reasons for the progress and shift in rural tourism, and the north and center are adorned with beautiful hilly and mountainous areas. Culture has a very close relationship with rural tourism, and the fact that more than 14 people and nationalities live in the territory of Montenegro contributed to this. That is why different parts of Montenegro have different, distinctive cultures, which intertwine with each other and build our national identity.

Most rural areas and villages also have their festivals, exhibitions, competitions, and similar events. These festivals were created as a result of the local population's desire to celebrate and enjoy certain events, such as foundation days or, say, harvest periods, grape harvest. However, taking into account the economic component of these festivals, there was a desire to attract as many tourists as possible during the festival. Among the most represented types of festivals are music concerts, festivals of folk creativity, food festivals, etc. (Mujević, 2021).

Therefore, we can say that there are exceptional opportunities for the development of rural tourism in Montenegro for the following reasons:

1. Montenegro already has the foundation of rural tourism that has been developed over many years, especially in the northern and central parts of the country.
2. The largest part of the territory of Montenegro is rural with a large and diverse number of natural and cultural assets that are spread throughout the country.
3. In Montenegro, there is a possibility of defining a truly Montenegrin experience of rural tourism, which is of a holistic nature and which integrates these different components, thus creating a competitive positioning of Montenegro.
4. Rural tourism is largely related to many different typologies of tourism, many of which represent products that have already been developed by the National and tourist organizations of Montenegro.
5. Rural tourism should play a key role in the protection and improvement of the natural environment in Montenegro. The natural environment is one

of the strongest resources of Montenegro and should be protected and improved through the responsible development of rural tourism.

6. Rural tourism can play a key role in Montenegro in terms of diversifying the rural economy, which will create opportunities for the creation of new jobs that will generate additional income for rural households, reduce unemployment (especially among the female population and young people) and help to maintain and repopulating villages.
7. Qualitative analysis of the rural tourism sector shows that there are many gaps and deficiencies in most units, such as tourist goods, activities related to leisure and entertainment, restaurants, crafts, and agricultural products that are directly or indirectly used by the tourism sector. From a positive point of view, these shortcomings represent opportunities that can be used for the development of various activities, especially small and medium-sized enterprises.

However, on the other hand, there are also a large number of problems and obstacles that stand in the way of the development of rural tourism, and they should be addressed and work on their elimination. Here we are talking, among other things, about the way of organizing and communicating with national, regional, and local stakeholders that would result in the management of the development of rural tourism in a sustainable way, then about human resources, understanding their immeasurable value and using them in the best possible way. However, one of the biggest problems, which is most often the focus, is the state of the road infrastructure and the lack of education of the local population and participants in rural tourism.

In the continuation of the work, I will show several photos of the Montenegrin village.

**Figure 1.** Appearance of rural households (example)





### **3. Basic factors that can help the better presentation of rural tourism in Montenegro**

#### **3.1. Local communities**

In modern conditions, effective and successful development of local communities is difficult to imagine without strategic planning, which includes analysis, planning, definition of goals, implementation, and evaluation of achieved effects. Rural development is a complex socio-economic segment that connects numerous issues related to employment, service activities, etc. Some local rural areas are increasingly developing into places suitable for the quality of life of different categories of the population, taking over the function of places of rest, recreation, tourism, etc. Thus, over time, rural areas turn into places of consumption, not just places of production. The development of rural areas and the development of rural tourism as an important element of local economic development is a systematic process that enables local actors to work together to create better conditions for economic growth and improve the quality of life of all residents of the local community. Together, they define future directions of development, set goals, and define ways to achieve them. It also serves as a basis for determining the municipality's investment plan. Rural development indicates the importance and ability of the local community to live and act together, based on mutual trust, connection, engagement, and norms, which enables social actors to more successfully influence the achievement of common goals through individual and collective action. Local unity, not disorganization, is the key success factor in the development of local tourism ([www.ruralholiday.me](http://www.ruralholiday.me)).

#### **3.2. Resource map - your environment**

Creating a resource map is an unavoidable activity that needs to be carried out to record all the tourist potential of a destination. When registering resources, it is necessary to geographically identify all potential resources in an area. The resource map is the overall basis of the development of tourism in general, and especially of certain forms of tourism. It is necessary to fully utilize the resources in the region to see the possibilities of developing any form of tourism and upgrading certain properties. This type of record gives us information about whether we have the conditions and in which direction it is necessary to develop specific forms of tourism, including rural ones, or whether we do not have any opportu-

nities for them. It is evident that a large number of villages do not have a single resource that would enable them to develop some form of tourism and that does not make them attractive or recognizable.

The recording of resources can be done by the local community, household, or association that is responsible for the development of tourism in a certain destination. This certainly does not mean that at the beginning of the development of any form of tourism, you must have a printed map of the village/region, but that you know what you have at your disposal as a local community, that is, whether and what you can use when creating a tourist product. For example: On the territory of your local community, you have a viewpoint from which you can enjoy a unique and beautiful view of your village. Include it in the resource map. Only a picturesque, safe, and accessible point can find its place on such a map. The resource map was created based on the natural values of the area. The list of natural values must include the most important elements, starting with the altitude, location of the village, climatic factors, description of flora and fauna, watercourses, and any peculiarities, if any, in the area.

The following is a record (list) of all anthropogenic values. This includes the record of its cultural and historical heritage, but also libraries, museums, religious buildings, historical archives, galleries, and ambient units. In the creation of the resource base, we must take into account the entire infrastructural base as well as the material base for the development of rural tourism, as all the elements of the superstructure contribute to higher quality and more substantial tourist offers of the village or region.

### **3.3. Promotion and thus sale of rural tourism product**

The sale of rural tourism products depends on good advertising and sales strategy. The complexity of this product consists in the fact that it is made up of numerous elements, that is, products, services, goods, and activities that satisfy the needs of tourists, such as accommodation, food, recreation, and the need for a pleasant and healthy stay in a tourist destination.

To sell such a product, it is necessary to devise an adequate sales strategy, in which the rural household must possess various creative, innovative abilities, knowledge, and skills. A successful sales strategy for a tourism product aims to find tourists, discover the needs that make them interested in the tourism product, and finally how to promote the tourism product, sell it, and maintain a relationship with their customers. A business strategy that is based on human resources can promote the sale of a complex and sensitive product that is consumed by

well-informed tourists. By improving the sale of tourist products, it is possible to increase tourist traffic and consumption and the economic justification of rural tourism.

Marketing (promotion) is a systematic and coordinated adaptation of the domestic economic policy to market conditions to identify the potential customer as quickly as possible and adapt the offer to the wishes and needs of customers, to achieve the expected profit.

Effective marketing is a key element of any business venture.

Even the best-designed tourism business can fail if potential clients are not informed about it.

When promoting your household, you emphasize two or three things that will be the main asset of your service:

1. Accommodation (quality, number of accommodation units, traditionally decorated ethnic house...),
2. Location (near the national park, near the nature park, tourist destinations, lakes, rivers, mountains...),
3. Proximity to historical landmarks,
4. Manifestations, etc.

The basic marketing elements that need to be applied in household promotion are as follows:

1. A message about your services,
2. Target group (who you want to attract),
3. Media – means of propaganda (website, printed material, radio, TV...).

#### **4. The development of the Internet offers new and efficient ways of communicating, but also new forms of marketing**

Selling via the Internet is an increasingly present area of digital marketing (Vračar, 2007). The use and impact of the Internet on society and the economy can be considered one of the key factors in the global transformation of the late 20th and early 21st centuries. In this regard, the use of the Internet and technologies derived from it for marketing purposes is one of the important directions of the development of all marketing activities, especially advertising. Internet systems in the tourism industry have the same function as in other activities, but what

is characteristic of tourism is that some institutions and organizations develop special information systems for various types of services, and they are therefore available to the tourism industry, governmental and non-governmental tourism organizations, as well as tourists themselves and other interested subjects (Stankić, R., Stankić, M., 2008).

The basic benefits that the Internet provides to potential users can be summarized as constant availability under affordable conditions, global character, providing special value by enabling the comparison of prices and products, facilitating the purchase decision process based on the evaluation of alternative products, and the offer of service organizations.

The Internet has an impact on the use of all marketing instruments by providing product improvement, reducing the cost of searching for information on new products and services, and as a new channel for market access - distribution, which has led to a significant elimination of mediation, which is particularly characteristic of tourism business. There is a special influence of the Internet on promotional activities through the use of electronic mail and presentations on the Internet and other modern forms of Internet use (Popesku, 2013).

The Internet is the "network of all networks". This made it possible to establish connections at all levels quickly and in a very simple way. The Internet stands for the global computer network that enables instant global communication. The deep and precise fragmentation of the market made possible by Internet marketing, the result of which is "One man - one segment", enables the transition from mass marketing to micromarketing. Information is immediately available to anyone interested, whether it is a price list, information about a new product, or other important news. Tourists have more choices, and more information and have become very demanding. Precisely because of this, to respond to the changes in the modern environment, experts in the field of marketing have become more available, smarter, and more innovative in creating and delivering products and services on the market (Živković, 2011).

Advantages of the Internet compared to other advertising media:

- Interactivity – two-way communication,
- Quick effect - Internet advertising increases the number of visits to websites, and thus the sale of products and services in a very short time.
- Effectiveness – Internet advertising campaigns are much more effective in terms of readership than traditional media campaigns.
- Distribution – ads published on the global network are visible all over the world.

The Internet as a new medium of multimedia communication has so far had the shortest acceptance time compared to other media (Vračar, 2007).

Internet marketing is the form of direct marketing that develops the fastest and adapts to current trends. In the information age, the exchange process is increasingly initiated and controlled by users. Consumers define what information they need, what offers they are interested in, and what price they are willing to pay (Kotler & Kevin, 2006). The rapid growth in the number of Internet users has also led to dramatic changes in its purpose and user structure.

This led to several very serious problems such as a large number of unnecessary messages, insufficient network access speed, insufficient privacy, security, etc.

Various forms of communication are available to Internet users, so far the greatest value has been demonstrated by: e-mail, mailing lists, discussion groups (blogs and forums), and the web.

E-mail and the web are the most important for marketing communication.

Email marketing involves directly addressing customers, suppliers, and partners via email, which brings numerous benefits, such as timely information, sales increase, brand awareness, loyalty, interactivity, and the like.

The web is a multimedia and interactive form of communication. Quality content ensures website traffic and up-to-date content provides a reason to return. Today, the Internet is used much more than television, radio, and other means of propaganda. The Internet offers new and efficient ways of communication, but also new forms of marketing. Selling via the Internet is an increasingly present area (Vračar, 2007). In the previous efforts of human society to realize the idea of globalization and individualization of the communication process, the project called the Internet provided the most effective solution.

Advertising on the Internet is possible through the website, but also in the form of skyscrapers, pop-ups, banners, or sponsorships.

- The website is used by companies to present information and their offers. It can be used as an online store catalog, as a form of advertising, or as a place to transmit commercial information.
- Skyscrapers are derived from a 120x600 or 160x600 pixel banner placed on the left or right edge of the web page.
- Pop-up windows appear on the Internet as additional windows when loading a web page, i.e. as advertising frames.
- Banners are the most common and simplest form of advertising using moving or static images. Clicking on the banner will take you to the advertiser's website. They usually have a format of 468x60 pixels. Today we can find them in different sizes because they started to take different shapes.
- Sponsorship combines editorial content and advertising. They provide an opportunity to sponsor website content, giving the sponsor a prominent place on the website.
- Blogs are online diaries that are kept and updated on web pages.

In 2023, more than half of the country's population uses the Internet, more precisely about 4.95 billion people. Compared to 2022, it is about 192 million more. So, the increase is four times higher than the increase in the number of inhabitants.

More reputable marketing media with their statisticians widely publish a cross-section of previous years and analyses of Internet users such as;

- Extra,
- Internet World Stats,
- DataReportal,
- Internet Live Stats).

The goal is to get to know them better, their affinities, needs, and habits to run successful campaigns and satisfied clients.

Practically, two out of three people use the Internet today. It is available to 65% of the population, and let's remember that it started only 30 years ago. The favorite browser is Chrome, and to date, the total number of sites has reached 1.8 billion.

## **4.1. What is done on the Internet?**

What do people do connected to the Internet?

In almost all surveys, internet users stated that they are on the internet to get information.

In addition, the Internet is used by:

- to maintain contact with relatives and friends (54%)
- to keep up with the latest events and news (50%)
- to watch recordings, television shows, and movies (48%)
- research how to make or repair something, look for advice, inspiration, and ideas.

More interesting and expected is that 4.28 billion people use a smartphone to access the Internet. In 2023, a registered 5.2 billion people who own a mobile phone, almost all of them use their devices to be on the Internet.

On average, every person in the world today spends about 7 hours on the Internet.

## **4.2. Of all the Internet benefits, what does a person use most often?**

- Spends 2 and a half hours on social networks,
- Watch online television for 3 and a half hours,
- He reads the news for 2 hours and two minutes,
- Listens to online music for an hour and 31 minutes,
- He listens to the radio for about an hour,
- Podcasts about 54 minutes a day,
- Today, the average inhabitant of the planet plays online games for an hour and 12 minutes.

### **4.2.1. Internet 2023**

Novelties that are current and attract special attention and that will certainly influence the next "internet year", Above all, the growth of TikTok network users has accelerated. It is now clear that as many as 40% of global companies will include this Chinese network of short videos in their marketing campaigns in 2023. And then there are the gamers.

Gamers are a new "population" that is being researched in particular.

### **4.2.2. What else is expected from the Internet in 2023?**

- Even in 2024, video formats will be the most popular, convincingly ahead of text and photos.
- More money will be spent on ads and campaigns on internet platforms.
- Audio formats will experience accelerated growth in the number of users. The increased popularity of podcasts is also expected.
- 2024 will demand more authenticity on the Internet.
- Virtual and "multi-layered" reality and similar content will be extremely popular.
- Influencers will continue their influence.
- E-commerce traffic increased by nearly 10% this year compared to 2021, so this trend will continue next year. By 2026, a turnover of about 8 billion dollars is expected and the Chinese will remain the biggest spenders over the Internet.

The digital revolution brought about by the Internet and e-commerce is radically changing the existing concepts of classical commerce. Space-time systems

are changing dramatically, thanks to which travel participants can now relatively quickly, easily, and for free gain a significant position in the market. According to most authors, the basic specificity of the tourist market is the spatial distance between the tourist offer and tourist demand, as well as the mobility of the offer itself, which also leads to increased cooperation and the formation of different distribution channels in tourism. This creates the basis for the development of direct sales, i.e. sales without intermediaries. Previously, it was catalogs, mailing lists, and various types of "classic" media, while today the Internet is taking the lead with the increasing use of various ICT and modern ways of doing business. Increases speed and ability reactions and thus achieves a better position on the market and realizes a higher degree of competitiveness.

A significant place in the mix of interactive communications on the Internet is occupied by social networks. The expansion of social networks has influenced the way of using the Internet in terms of greater use and user interaction. Users of social networks visit the Internet to share, evaluate, and exchange experiences about current events. They create content that they share with other users. Internet social networks are created on web pages known as social sites. They aim to connect as many users as possible in one virtual place. Promotion through social networks contributes to the company's business, first of all, by improving product recognition, increasing site visits, strengthening e-communication and sales, strengthening the presence on search engines, and strengthening the loyalty of users of products and services. It facilitates numerous marketing activities starting from market research, creation and verification of ideas, development of new products, improvement of relations with clients, and all forms of communication. The advent of social networks has changed the way companies present themselves on the market. You can find information about the tourist offers of Montenegro on all social networks (Facebook, Twitter, TripAdvisor, LinkedIn, Pinterest, Foursquare, YouTube, Flickr, and Google Plus profiles of the NTO of Montenegro), ([www.montenegro.travel](http://www.montenegro.travel)).

The world's most famous social networks are Facebook, Twitter and LinkedIn, and Myspace. The Ministry of Sustainable Development and Tourism provided funds for e-marketing and for this purpose, in a public tender, chose an agency to implement an online campaign in the next four years.

Let's remember that Facebook<sup>3</sup> - a social network, attracts the most attention when it comes to business promotion. In the period from July 10 to August 7, 2023, the reach of the post on the Facebook page was 34,309 fans out of a total of 121,000 fans. Of the total number of page fans, 58.40% are women, while 41.60 are men.

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<sup>3</sup> [www.facebook.com](http://www.facebook.com)



The page has the most fans from the following countries: Serbia - 18,742; Macedonia – 17,938; Montenegro – 17,319; Bosnia and Herzegovina – 12,052; Poland – 9,194; Germany – 7,878; United Kingdom – 7,030; France – 4,348 Croatia – 3,225; Slovenia – 2,280.

Twitter, the fastest-growing social network in the world, allows you to read others and send your micro-text messages. The Twitter<sup>4</sup> page NTO"@SeeMontenegro<sup>5</sup> generated a total of 7,754 fans in the period from June 1 to July 1, 2023. Of the total number of page fans, 44.4% are women, while 55.5% are men.

LinkedIn<sup>6</sup> is a social network mainly intended for professionals. It is intended for business people, first of all, for professional networking.

The Myspace<sup>7</sup> social network began to offer users a variety of services, such as profiles, friends, blogs, and comments.

Through Google, NTO Montenegro<sup>8</sup> news was seen by residents of Germany, the USA, Poland, Serbia, France, the United Kingdom, Austria, Croatia, and Spain...

In the period from July 1 to August 7, 2023, the YouTube<sup>9</sup> page was visited by 2,639 fans.

In this period, there are a total of 2,639 new views, and the average video material viewed is 1 minute and 47 seconds. Fans spent a total of 78.6 hours watching the video material.

A doubled number of click visits to the website of the National Tourist Organization of Montenegro was registered, as well as a review of a promotional video from the territories of Albania, Azerbaijan, and Russia. Communication was established with all local tourist organizations to obtain promotional materials, information, and photos necessary for the implementation of the campaign. Documentation was collected on cycling and pedestrian paths throughout Montenegro, National Parks of Montenegro, etc.

The time spent on social networks is very interesting to analyze, as well as the reasons why people today entrust their hours to applications called "networks".

I will list some basic statistics regarding the use of Facebook, Instagram, YouTube, WhatsApp, and TikTok<sup>10</sup>:

- Everyone spends an average of 2 and a half hours a day online, with the Japanese being the least loyal to them (51 minutes per day), while the

<sup>4</sup> [www.twitter.com](http://www.twitter.com)

<sup>5</sup> <https://www.montenegro.travel/me>

<sup>6</sup> [www.linkedin.com](http://www.linkedin.com)

<sup>7</sup> <https://myspace.com/>

<sup>8</sup> <https://www.montenegro.travel/me>

<sup>9</sup> [www.youtube.com](http://www.youtube.com)

<sup>10</sup> <https://www.tiktok.com/>

Filipinos lead by far in terms of time spent on social networks (4 hours and 15 minutes). Europeans are online for an average of 1 hour and 49 minutes, and Americans for 2 hours and 7 minutes.

- YouTube leads by far in terms of time spent on the platform monthly. Everyone spends about 23 hours on the YouTube channel per month, while they spend about 19 hours on Facebook and about 10 hours on IG.
- Women, more precisely girls (16-24 years old), are the most present on the networks. Women use them for 3 hours and 14 minutes a day. By the way, at every age, women are more loyal to networks, comment more, and are generally more active.
- The TikTok application records an incredible growth of users. This Chinese invention is followed by Facebook, Whatsapp, Zoom Cloud Meetings, Instagram, and Facebook Messenger in terms of the number of new users.
- 40.4% and Internet users stated that they use social networks for work and travel. More precisely, for the sake of career advancement, they are active on social networks, and they follow colleagues, entrepreneurs, businessmen, and companies. Such activities are convincingly led by men regardless of age, and secondly, in the era of the need for healthy lifestyles on social networks, there is a strong activity around finding "healthy" destinations.

### **4.3. Online information for tourists in Montenegro**

- The National Tourism Organization of Montenegro is constantly working on improving the existing official website dedicated to Montenegrin tourism (website search, new website design, daily content updates, etc.);
- In cooperation with M-tel, the free application "Montenegro Talking" was improved, which in a simple, fast, educational, and fun way, takes users to a large number of tourist locations and brings a completely new perception of what Montenegro has to offer;
- As a member of the EC for travel, the National Tourist Organization of Montenegro is enabled to present Montenegro on the iPad application, in Spanish, Portuguese, and French;
- Cooperation was established with Meanderbug - a group of travel writers and photographers who visit not only attractions but also small hidden places, and publish and promote their stories, written from the point of view of tourists, in the USA and Russia;
- A prize game "Win a trip to Montenegro" was organized on Facebook, and the best-received prizes of air transport, accommodation, various activities,

local transport, and tasting of national cuisine in famous restaurants;

- Geo portal is one of the activities implemented within the DIOD project - Development of innovative technologies in adventure tourism;
- During 2022/23. Montenegro's tourist offer was regularly updated at [www.facebook.com](http://www.facebook.com), [www.youtube.com](http://www.youtube.com), [www.twitter.com](http://www.twitter.com), [www.flicker.com](http://www.flicker.com), and [www.plus.google.com](http://www.plus.google.com), [www.Linkedin.com](http://www.Linkedin.com), [www.belocal.de](http://www.belocal.de), [www.pinterest.com](http://www.pinterest.com), etc.
- The Ministry of Information Society and Telecommunications created a presentation on the website [www.me](http://www.me) with all the relevant information about Montenegro, all to strengthen the promotion, which connects this website with other official websites of institutions in Montenegro (state, local, public companies, museums, galleries, etc.) and in this way, the role of mediator between citizens and institutions of administration, economy, culture, etc. is enabled in a way.

In the period January-August 2023, the official tourism website of Montenegro [www.Montenegro.travel](http://www.Montenegro.travel) was viewed by 253,438 visitors. A total of 754,078 pages were viewed.

25% more visits were recorded compared to the same period of the previous year.

In the first place are visits from Serbia, followed by visits from Montenegro, Italy, Germany, Bosnia and Herzegovina, Croatia, the USA, Great Britain, France, Russia, etc.. Visitors to the site were most interested in general information about Montenegro, transport, travel agencies, what to do and visit, accommodation, natural beauty, events, etc.

The Call Center of the National Tourist Organization of Montenegro (+382 08000 1300), in the period from July to September 2022, received a total of 36 calls, 2 e-mails, and 3 messages via chat. Of these, 27 related to information, 16 calls for complaints, and 1 for praise.

Every received call, e-mail, and chat message is automatically identified and complaints are forwarded by call or e-mail to the competent institutions. If the complainant wants feedback, he is informed upon receiving the feedback from the competent authority.

Montenegro must resort to a faster introduction of ICT in all activities, especially in the tourism economy, from the aspect of increasing market share. In the current conditions, IT education of personnel is a priority. Classic sales channels that use the Internet are still represented in Montenegro, but still for informational purposes, partly for reservations and sales in one part. The introduction of online sales in Montenegro, in addition to reducing costs, would also mean the possibility of improving marketing and promotion activities, achieving a compe-

titive advantage, and increasing market share. The Government of Montenegro with the relevant Ministry, with the help of international organizations present in Montenegro, are making an effort to, along with education and stimulating measures, all tourism companies in Montenegro create their Web presentation, which is gradually being realized. In this context, the idea of the National Tourism Organization of Montenegro is to create a unique website of tourist content of Montenegro, with the possibility of providing interactive information that will include a destination management system with links to the websites of service providers from all sectors, and the possibility of booking “online”, seems multi-useful. The government has already invested multi-million funds for the development of this and similar systems, which could become an irreplaceable way of maximizing profits and making it easier for clients to find their way around.

#### **4.4. Improvement and further development of the Montenegro “Wild beauty” brand**

Includes:

- Creating a new spot,
- campaigns on global networks,
- promotion of the offer on the market of the Region,
- providing support for the realization of the Dynamic packaging project,
- better promotions through the most famous tourist promotion portals Trip Advisor, Your Tour, Google, and similar,
- Define and implement specific communication, promotional, and other strategies for key markets – Germany, the UK, Scandinavian countries, and others.

## **5. Trends in digital marketing**

### **5.1. Trends in Digital Marketing in 2023**

In this paper, I will describe several undisputed trends in digital marketing in 2023/24. the year that can not only help the Montenegrin tourism event but also the economy of the country in different areas of activity.

Digital marketing is constantly changing. Almost every day something new becomes relevant, important, and necessary for survival in the global online race. Serious work requires following trends in digital marketing.

Trends in digital marketing in 2023 are based on the previous year 2022, however, with many changes and adjustments - primarily to users. When it comes to digital marketing, it's always important to keep up with trends and not blindly follow them. Only in this way is it possible (with experience) to predict certain phenomena and use such "power" to one's advantage.

### **5.2. What has changed, and what challenges await us in the coming period?**

The previous year 2023 was a global miracle. Negative and specific in many respects, which is all a result of the COVID-19 pandemic and global restrictions on movement. Such a situation, which continued in 2023, caught most businesses and brands unprepared. At the same time, it contributed to the transfer to the digital market of many niches and businesses that were looking for salvation from bankruptcy and complete shutdown of business.

It was then that the power of regular monitoring of trends in digital marketing was demonstrated, and those who recognized in time, for example, the potential of web shops and created it before the pandemic, were able to continue business without major problems with minimal losses.

Thanks to the COVID-19 virus, it became clear that the world can never leave us indifferent and that we haven't seen everything yet. Mass fear and panic took their toll, so consumers became more cautious and wiser. They don't just buy and don't trust everyone.

One of the primary trends in digital marketing in 2023 will be predicting consumer and customer behavior, i.e. building trust and open communication.

In this paper, I will try to help in terms of predicting the direction in which we could develop our digital industry and present several of the most significant

digital trends that will be current during the year 2023/24, but also in the further future, and which, unfortunately, we in Montenegro are just beginning to use. , I mentioned the reasons earlier.

The first and perhaps the most important trend is artificial intelligence Why is artificial intelligence important? Artificial intelligence can efficiently and quickly collect information, perform any type of analytical research, recognize search patterns on the Internet, collect and analyze data from social networks, and thus save time and money. Many believe that artificial intelligence is a primary area to invest in and predict that in developed countries, as well as in those aware of the power of this technology, it could increase GDP by as much as 14% by 2030.

This is very important for individuals and large corporations that are still suspicious of artificial intelligence, because if they do not act on time and understand the importance of artificial intelligence - they could find themselves in a big technological lag.

A good example of the current use of artificial intelligence is chatbots, which were initially too generic, but over time have become a necessary ally of every website that keeps up with the times. Artificial intelligence will probably be the main driver of all services in the future, and for now, it has been successfully implemented:

- during basic online communication between buyer and seller (automated responses)
- when recommending products and services (e.g. when you look at one product or service, a destination is automatically recommended to you similar or something that would be useful to you, and is from a similar niche)
- for personalizing the email service
- during e-commerce transactions

Another important trend is live streaming and the stronger influence of influencers Due to everything we experienced privately and professionally in the previous year 2023, and due to the global need to save jobs and companies, it was necessary to find a quick and simple way to compensate for the lack of face-to-face communication streets. Thus, live streams, i.e. live broadcasts and any form of video content in general, experienced an expansion.

The live stream was used for personal communication with family and friends, for entertainment and various forms of education, for sightseeing, fitness training, and cultural events. Together led to the fact that live views on the Facebook platform increased by 50%, on Instagram by 70%, while the youngest social platform TikTok was further popularized.

This fusion has proven to be very powerful and profitable, and by all accounts, this growth will continue through 2023. In particular, Amazon Live has seen incredible success.

The third trend is Video marketing, almost every text in the field of digital marketing from the year 2019, predicts the near future and trends in this no. an-shi, in each you will find - video marketing. That all this is not without reason is evidenced by the incredible statistics from 2023, which say the following:

- 70% of consumers have shared a video of a brand, brand, or destination they like on social networks,
- 72% of businesses say video has improved conversion rates,
- 52% of consumers say that watching videos makes them feel more confident and helps them make decisions about where to visit or buy online,
- 65% of users visit the merchant's website after watching the video content, and 39% call the supplier immediately after watching the video.

There are many reasons why video content is so popular. First of all, it engages all the senses, and provided that all the elements of the video are skilfully edited and that the script and performance are integrated and up to the task - the viewer will be delighted. It's fun and practical at the same time. You can watch videos anywhere and anytime, with or without sound.

The fourth trend, is voice and visual search, this "contactless" type of search query is fun and necessary for people who for health reasons cannot access it conventionally. Pages that support voice and visual search will surely have a bright future, and Google will not be immune to that either. As of 2017, 50% of all searches are voice-enabled, just like visual search. Instead of endless browsing, users have switched to a simpler more accessible way. They search by phrase or by uploading a photo of the product they want to buy. According to the MTA, the main reason for the change is that such a search provides users with a more engaging and personalized experience.

It makes it easier to navigate and find more information about a product or service before making a final purchase.

At the same time, it will contribute to higher conversion and profitability of the website. Some believe that sites that support voice and visual search could increase digital sales revenue by as much as 30%.

The fifth trend is, a transparent and open approach, as I have already said several times, consumers and customers are not at all naive and will not trust you just like that. People generally want more for their money. They want added value. Quality relationships built on mutual respect will be one of the main trends in di-

digital marketing in 2023. Many were burned in various ways; paying for damaged products, for non-functioning products, etc. With online competition growing every day, no detail, no matter how small, is less important.

The essence of transparency is open communication and responsibility towards the customer. Because of all the changes the world is going through, transparency is more important than ever. Caring for people, that is, the customer, is more important than ever. Marketing campaigns that advocate for the common good, the preservation of human values and health, as well as concrete action and public support of social activities.

When it comes to smaller companies, the same rule applies - constant flexibility and adaptation to the target group, and finding ways for quality communication that will build customer trust.

The sixth trend is content that is easy to consume, this means carefully designing content that does not strain the eyes or the mind but intrigues and attracts. If it is a question of written content, it is clearly and concisely divided into sub-headings, and it is readable and understandable. No one has the will or desire to waste time with boring texts, especially if they are written in a laborious style and with an interface that looks unprofessional.

Trend seven is personalization, perhaps because it is often impossible to satisfy all the needs of an individual within a certain target group, and for the past few years, the global social trend has been to support and express individuality in every sense, personalized marketing campaigns will also "target" individuals. Mass is no longer popular, and will probably be so in the future. Marketing campaigns designed according to the principle of individuality, and to some extent the feeling of uniqueness and appreciation are one of the more significant trends in digital marketing in 2023.

Trend eight, is user experience, consumers, customers, visitors...everyone wants quality user experience, that is, quality service. If, for example, they visit the site just to get information about something, or read an article on a topic they are interested in, the site must load quickly, be mobile-friendly, clear, easy to navigate, and pleasing to the eye. Anything worse, today with so much competition and the Google algorithm, will not bring more visits.

Globally, consumers want a pleasant vacation - recreation experience, to convince them that they are spending money in the right place and not spending it in vain. Most customers today want to know what and who offers coffee service and are likely to research you before paying. If they've had a particularly negative experience, they can't wait to "cheer up" you on a forum, group, etc. Negative publicity is better than no publicity at all, so you certainly don't need it. This is why your lead takes care of its current and future clients. Answer their questions, and talk to them openly.



Trend, E-mail marketing, one of the oldest forms of digital marketing is email marketing. It is also the most expensive, the most personal, but the most complete. Although it seems to many that the time of email marketing has passed, this is not true. According to American studies, for every money invested in e-mail marketing, 42 dollars is returned to each address, which when it comes to ROI is 4200%. Well-thought-out email marketing will help more than any other channel.

Here I underline that it is necessary to carefully analyze the market and create an adequate strategy. Today, this means that you segment your e-mail list based on certain specifications, and then personalize the contents of the e-mail.

Trend ten, innovative partnerships, the joining of two or more corporations is not a discovery of this time, nor digital marketing. It is an established business practice that is done for mutual benefit. More often, for the reason that a stronger corporation would push a weaker one, to exchange experiences and clients, or to join forces to enter a highly competitive market. All this is applicable in the digital world as well. Depending on what you do and how "strong" you are in your industry, you can conclude a partnership with a corporation that will show your business activity in a new and more accessible light. Finally, the promotion of the environmental protection trend, awareness of environmental preservation, an ecological and more humane approach to every segment of product creation, and a generally responsible approach to the entire process have grown so much in recent years that even 81% of consumers believe that companies should make their contribution to preserving the environment. Montenegro does this segment very poorly and poorly.

From what has been said, it follows that Montenegro must recognize investments in marketing activities, and investments in ICT as investments that will materialize in the long term through an increase in income, and not as an expense because it can also realize the mission, vision, and strategic goals of tourism development.

Having digital skills has become a necessity in the era of modern technologies and the digitalization of society and the economy. They are defined as skills to use digital devices, communication applications, and networks to access information (Unesco, 2018). Constant business changes caused by ICT require that employees must keep up with them. Basic digital skills imply having the necessary knowledge and skills for the use of digital devices and applications, while advanced include a range of abilities that allow individuals to use more complex digital technologies, more complex software, and tools. Contemporary society dictates new trends, and these skills become one of the accepted qualifications for quality education, employment, and the functioning of the economy.

According to the "Survey on European Skills and Jobs", about 85% of all jobs in the EU require the possession of at least basic digital skills (Cedefop, 2018). In all sectors of the economy, survival in the labor market requires an appropriate combination of these digital skills with other, cognitive skills, such as problem-solving, creativity, communication, and collaboration capabilities. New digital technologies have massively impacted jobs and skills in the tourism industry, including digital platforms, virtual reality, augmented reality, artificial intelligence, and big data, and the need for people with the skills to operate in such an environment is evident.

As stated in the OECD report *Preparing the Tourism Workforce for the Digital Future* (2021), a survey was conducted in 2019 by the Next Tourism Generation Alliance (NTG) which aimed to show the current state and possible future levels of digital skills that will be required of the workforce in this area. Research has shown that the tourism sector will require the possession and mass use of digital skills in the future.

Furthermore, the analysis showed that tourism organizations believe that digital skills are of great importance for the functioning of this sector of the economy, and employees are willing to work in environments where technology plays a major role. However, the NTG states that there is a lot of room for improvement when it comes to the digital skills of employees, and one of the conclusions is that advanced digital skills will be necessary due to the high degree of automation and the use of specific computer software. The crisis caused by the Covid-19 pandemic has affected the tourism business system and worldwide this industry has faced one of the most devastating crises of modern times. In addition, the pandemic has put digital skills first when it comes to the survival of the economy and jobs, so it can be safely said that it has significantly deepened the differences in the lack of the truth that individuals possess, especially employees in the tourism sector and other service activities, who suffered the most in moments of complete suspension of work and jobs (Carlisle et al., 2020).

Due to all of the above, it is necessary to measure the digital skills of employees in tourism, through which one would gain a clear insight into the possession of skills that are necessary for higher quality business. If tourism and hospitality employees have sufficient digital skills that their workplace requires, they will be able to be more productive and efficient (Erdogan et al., 2011). On the other hand, if the employees in this sector have digital skills that are below the required level for their job position, there may be reduced economic efficiency and productivity, and they must undergo certain training.

## Conclusion

The rapid development of the Internet and digital marketing in general requires constant monitoring of market trends, adaptation to dynamic changes in the environment, and the use of new marketing tools and techniques. The spectrum of digital channels and tools is extremely wide, but regardless of which one is used, one must start from the starting point on which any type of promotional activity is based, which is a message that must be harmonized with the nature and characteristics of the destination itself, as well as with the wishes, needs, and expectations of defined target groups.

The internet and digital marketing in general have many advantages. It allows addressing target groups that can be reached according to different criteria, more efficient introduction of new products and services, the possibility of mutual interaction and communication with recipients, getting quick feedback, the possibility of creating a base of potential users, the costs are relatively low compared to traditional marketing.

It should be remembered that the information transmitted through digital media channels is very fast and reaches a large number of users in a short time and mistakes are expensive and hard to forgive. In other words, the use of digital tools is a complex process that requires a serious and careful approach and proper strategic planning, to which special attention should be paid - first, by developing an appropriate strategy for the digital marketing of tourism in Montenegro and determining the main goals to be achieved, identifying the main activities and measures that should be implemented to achieve the set goals, the development of an action plan with clearly defined vectors of all planned activities and deadlines for their implementation and, of course, appropriate monitoring and evaluation of all implemented activities, only in this way tested and implemented digital marketing can contribute to the achievement of the strategic goals of each destination.

Montenegro still has not seen the advantages that digital tools can offer destinations in terms of creating a recognizable image and positioning on the global tourist market, and this should be the main priority in future promotional activities.

Social networks are a trend that has been present on the world market for years, but unfortunately, in this area too, we lag behind the world's most developed tourist destinations. Considering the current market trends and developments, as well as the fact that we live in an era in which the digitization process progresses very quickly, it is clear that social networks play an important role in all areas not

only of business but also of everyday life. Therefore, it is quite logical that this trend is also present in tourism.

It is for this reason that many developed tourist destinations have been developing the concept of appearing on social networks and providing appropriate content for each of the social networks for years, in any case, it must not be forgotten that the concept of all these networks is different, and more broadly, they are aimed at different target groups.

As far as our country is concerned, the recommendations are based on the fact that we must replace the "3S" concept on which our tourist offer is based with the "3E" concept and work more intensively on the diversification of the tourist offer and the creation of new tourist products and services, as well as the development of forms of tourism that will enable us to develop more sustainable tourism - mainly winter, mountain, rural, sports, health, adventure tourism, etc. It is necessary to stop the destruction of national parks and in the coming period to develop tourism so that it is connected as much as possible with the development of production and agriculture. Montenegro has a unique potential to become a quality year-round destination with a recognizable image on the market. However, what we currently offer is mass tourism, the "3S" concept, which is based on the offer of sun, sea, and sand (Jakšić Stojanović 2015). This kind of tourist product is not able to solve any of the basic problems, and I mean above all the uneven spatial and temporal distribution of tourist traffic, the distinctly clear seasonal nature of the tourist offer, etc.

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# CHAPTER 16







UDC: 930.85(497.11 Valjevo)  
doi: [https://doi.org/10.18485/akademac\\_nsk.2023.4.ch16](https://doi.org/10.18485/akademac_nsk.2023.4.ch16)

## TEŠNJAR FROM TRADITIONAL TO CONTEMPORARY CULTURAL HERITAGE

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**Summary:** Development of cultural tourism (Tešnjar) in our country can contribute to the development of local communities, creation of new jobs and sustainable development tourism. It is necessary to invest efforts in promotion of cultural tourism, develop infrastructure for this type of tourism and provide quality service and experience for tourists who visit the municipality of Valjevo. The paper uses tourism valorization, PEST and SWOT analysis on the example of the cultural identity-Tešnjar. Tourist movements are often caused by the desire of tourists to get to know the cultural and historical heritage and anthropogenic factor determined destinations. These attractive features of a certain spaces are gaining importance because of that which bear the mark of uniqueness, singularity, rarity and unrepeatability. Given the cultural tourism includes a wide range of activities related to visits to cultural and historical monuments, museums, galleries, concerts, as well as getting to know local cultures and customs, he represents a significant source of financial support preservation, revitalization and promotion of cultural heritage. In addition, cultural tourism can be an important source of financial and organizational independence of cultural institutions and organization, while at the same time supporting the process of cultural decentralization. Despite the different goals of tourism and culture sector, successful cooperation between these two sector is key ensuring quality cultural and touristic offers, what ultimately brings benefits to the tourism industry and cultural heritage.

**Key words:** *cultural heritage, Tešnjar, tourism valorization, municipality of Valjevo*

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## 1. Introduction

Cultural tourism is one segment of the overall tourist phenomenon, and it is one that is based on key heritage as a key process. Thanks to its rich cultural and historical heritage, events, cultural facilities and tourist place, Valjevo has great prospects for the development of cultural tourism. All the peoples who immigrated or conquered this area made their contribution to the development of culture, as well as every new generation that grew up. Elements of the cultural recognition of Valjevo are the monasteries and spatial-cultural historical unit of Tešnja (Васовић, 2003; Stojanović, 2002). The aim of this paper is to indicate the potential, perspectives and limitations for this type of activity in Valjevo. Elements and factors of importance for the cultural development of tourism in this area also considered through tourism valorization, PEST and SWOT analysis.

The Valjevo region is located in the central part of Western Serbia. It represents the center of the Kolubara district, which includes five other smaller municipalities (Mionica, Osečina, Ub, Lajkovac and Ljig). In the southwestern part of the Valjevo region, there is the municipality of Valjevo, with the center of gravity and the only town in the area - Valjevo. It covers an area of 905 km<sup>2</sup>, while its altitude is 185 m (Ђукановић, 2000; Кривошејев, 1997). According to the 2022 census, there are about 83.000 inhabitants on the territory of the municipality (10.000 fewer inhabitants compared to the previous census), and 50.000 inhabitants live in the city itself.

The geographical position of Valjevo is complex, different and changing throughout history, and it has always been favorable from the point of view of human life, especially today, when economic resources are very important in the vicinity of every city. The great advantage of the touristic-geographical position is reflected in the fact that the city is partly located in the valley, and partly on the surrounding hills that surround this valley from the north, west and south. On the eastern side, the Valjevo basin is wide open with the valley of the Kolubara river (Stojanović, 2002). Valjevo is about 100 km from Belgrade and is located near one of the most important national roads, the Ibarska highway. Important highways pass through the city leading to the Adriatic Sea, Bosnia and Herzegovina, Mačva and further to Vojvodina. Such favorable predispositions, which are conditioned by the relief and the directions of the river flows, made it possible to establish a dense network of main, regional and road traffic routes. The Belgrade - Bar transit line, which passes through Valjevo, is also of great importance and plays a major role in connecting this region with Montenegro, i.e. the Adriatic Sea (Пантић, 1976, 1977; Пјевач, 2002).

**Figure 1:** Tourist-geographical position of the municipality of Valjevo



Source: Museum in Valjevo

Valjevo abounds with numerous, extremely attractive elements of the tourist offer. There are a large number of cultural facilities, monasteries and churches that contribute to the excellent tourist offer. Historical circumstances and the population of this area played a crucial role in the existence and diversity of cultural heritage. Due to the confluence of natural and historical circumstances, saints, princes, bishops and great poets were born and lived on this soil, who left behind great works of material and spiritual culture. Valjevo is also known as a city of monuments. There are busts in the very center of the city Dositej Obradović, Desanka Maksimović, Vuk Karadžić, Aleksa Nenadović and Ilija Birčanin. The greatest tourist potential of this area is represented by the old bazaar Tešnja and monasteries. When it comes to religious tourism, it is certain that Valjevo with its monasteries

Lelić, Ćelije, Jovanja and Pustinja is one of the centers of this type of tourism in our country (Кривошејев, 1997). Tešnjar has been declared a spatial cultural-historical entity of exceptional importance. Much has been done to adapt this part of the town and city to today's living conditions, without changing its architecture and purpose.

## **1.2. Historical development and sights of the municipality of Valjevo**

The history of Valjevo occupies a special place in the history of the Serbian people. Valjevo people often had a prominent and leading role in movements for national liberation. The oldest traces of human habitation in this area come from the Paleolithic and were discovered in the nearby Petnička and Visoka caves. The cultural content of Petnica cave consists of decorative items, stone tools and numerous bones of cave bear, cave hyena, roe deer and deer. Archeological research in 1974 revealed the remains of a Paleolithic hunter and Visoka cave. From the Younger Neolithic period, there is a site near the village of Degurić, which belongs to Vinča-type settlements, and was discovered in 1953. The most important ancient site was discovered near the village of Rebelja, and it is linked to the existence of a Roman mine, as evidenced by the remains of mining shafts. Roman settlements in the Valjevo area are numerous and have been known for a long time. Not far from Valjevo, near the settlements of Slovac, there are visible ruins on the hill that the people call Jerina's town. These are the remains of a Roman city that was probably built to control the route through the Slovak Gorge and to protect against rebellious tribes. The place was chosen in such a way that one can see the vast Kolubara valley from it (Станковић, 2001; Пјевач, 2002).

The name Valjevo was first mentioned in 1393 in documents of Dubrovnik origin. At that time, the city was already an important trade center where traders from the Mediterranean came. The rise of Valjevo was stopped in 1459 when the medieval Serbian state was conquered by the Turkish Empire. From the Turkish period, in the very center of the city there is the old bazaar Tešnjar. It originated in the 17<sup>th</sup> century, and got its present appearance at the end of the 19<sup>th</sup> century (Пантић, 1976, 1977).

Princes of Valjevo, Aleksa Nenadović and Ilija Birčanin, started organizing the fight for liberation. The Turks found out about their intentions and executed both princes at the beginning of 1804. This event in Serbian history is known as the "cutting down of princes". The oldest preserved building in Valjevo is Muselim's lodge from the 18<sup>th</sup> century, where princes were imprisoned before their execu-

tion. Today it represents the museum of the First and Second Serbian Uprising. Valjevo was one of the first town-type settlements to be liberated. Then, after almost three and a half centuries, it again became a Serbian city in an autonomous Serbian state. Most of Muslims left their estates and moved to other cities that had fortresses, as they felt safer there (Stojanović, 2002).

The Valjevo region offers a complex tourist offer starting with archaeological sites, monasteries, churches, monuments, festivals and events that favor the development of several types of tourism. The oldest building in Valjevo is Muselim's inn, which was built in the 18<sup>th</sup> century. In the basement of this building, in 1804, the princes of Valjevo, Aleksa Nenadović, and Ilija Birčanin, were imprisoned. They were taken from there to be executed, and then their heads were publicly displayed on the roof of this building. The basic historical importance of this inn is reflected in the fact that it is the only material evidence in Serbia directly related to the felling of princes. That event preceded the First Serbian Uprising (Stojanović, 2002).

In the very center of the city, two old trade and craft districts, Tešnjar and Kneza Miloša street, attract a lot of attention. Tešnjar is an old bazaar that was formed during the Turkish period. Walking down the street you can still feel the influences of the oriental market and notice the old craft districts. At the end of August, the famous event "Tešnjarske večeri" is held here. In recent years, thanks to the fact that several films and series have been shot in Tešnjar, this old Valjevo bazaar is becoming a kind of national film town (Бјељац, 2010; Stojanović, 2002).

On the initiative of the Serbian prince Miloš Obrenović in the thirties of the 19<sup>th</sup> century, today's Kneza Miloša street was created on the left bank of Kolubara. With the construction of craft shops, commercial and catering facilities, this street gained more and more importance and became the core of city life.

Valjevo is also home to a large number of interesting and significant buildings. One of them is the building of the old Valjevo school, which today houses the National Museum. When it was built in 1870, this building was the first planned building in the city. The museum is a two-time winner the Mihailo Valtrović plaque, which the museum society of Serbia awards to the best museum. He evokes in a very original way the rich past of the Valjevo region, which was marked by great wars and uprisings, famous military leaders, writers, poets, painters and philosophers (Пантић, 1976, 1977).

Valjevo is also known as a city of monuments. In 1954, busts of Aleksa Nenadović and Ilija Birčanin were placed in front of the old gymnasium building, which today houses the National Museum. On the right bank of the Gradac river, right behind the bridge, there is a monument to Milovan Glišić. It was built in 1968 and is the work of sculptor Miodrag Živković. On Vidrak hill rises the monument to Ste-

van Filipović, which is among the largest sculptural representations of the entire human figure in the world. In the very center of the city there are busts of Dositej Obradović, Desanka Maksimović, Vuk Karadžić, and Ljuba Nenadović. The ordered value of the Valjevo region is the monasteries (Lelić, Ćelije, Jovanja and Pustinja), due to their importance, deserve the status of an independent tourist potential (Кривошејев, 1997).

All events are organized mainly during the summer months. They aim to nurture original folk art, preserve indigenous environmental values and raise the level of tourism culture of the population. On the territory of the Valjevo region, various types of manifestations are organized primarily of a cultural, entertainment, sports and economic nature. The most significant manifestation of this area: "Tešnjarske večeri", "Beli narcis", "Desankini majski razgovori", "Dani gljiva", and "Dani maline u Brankovini" (Бјељац, 2010; Пјевац, 2002).

- "Tešnjarske večeri" - are an international cultural, touristic and economic manifestation that has been held in Valjevo since 1987. It usually starts at the end of August and lasts about ten days. The content of this manifestation is reflected in fact that it includes various theater performances, performances of cultural and artistic societies, concerts of classical, spiritual and folk music, literary evenings, fashion shows and forums. The main goal of this festival is the promotion of the city of Valjevo both at the national and international level (Dimitrić & Bjeljac, 2015).

### **1.2.2. Concept and classification of cultural assets**

Many objects, objects of appearance and events created during the long history of the development of humanity have some common properties - they were created by people as a result of spiritual experience of things and phenomena, i.e. artistic creation. A work of art, as a materialized human experience, is the result of a subjective experience, but at the same time it gives satisfaction to the one who observes, listens to or meets it. Apart from works of art, during his personal and social cultural development, man also creates other creations that may not have the characteristics of a work of art, but which have historical, social or other cultural significance. These works were created or are created as an expression of the material and spiritual culture of a person, group or nation and have properties that satisfy some of the cultural needs (aesthetic experience, entertainment, information). Such creations are called cultural assets. In the professional and scientific literature, there are a large number of different terms, definitions and criteria for classifying various creations created by man. These are: cultural or cultural-historical monuments, cultural assets, cultural values, etc (Rabotić, 2013; Štetić, 2007).

*Cultural-historical monument* - Cultural monuments are immovable and movable things, as well as groups of things that, due to their historical, scientific, technical or cultural value, are considered cultural assets of special importance for the social community. Cultural monuments are used and used according to their purpose and nature in order to satisfy the cultural and other needs of people. The term is narrower than the term cultural property and represents a group of artistic tourist attractions created by the work of artists and other creators. Cultural and historical monuments are a significant segment of the offer of an area.

*Cultural property* - This term refers to things and creations of material and spiritual culture of general interest that enjoy special protection established by law. Cultural heritage is a broader term than a cultural-historical monument (Станковић и Павловић, 2006; Тошић, 1994).

Cultural goods are an integral part of human life. With their basic properties, they influence the enrichment and refinement of a person's personality and contribute to his spiritual elevation. Cultural assets are an inevitable part of tourism and tourist movements are almost unimaginable without them. For this reason, in addition to their basic properties, they must also possess certain additional characteristics (Секулић, 2001). Those are:

- To have monumental properties - artistic, aesthetic;
- To have cultural and historical significance;
- To have properties of attractiveness, recognition, spectacularity or other cultural characteristics;
- To be arranged and prepared for tourist presentation (Секулић, 2001).

Cultural assets, depending on their physical, artistic, cultural and historical properties, are divided into movable and immovable. According to the some criteria, immovable cultural assets in Serbia are divided into:

- Archaeological findings;
- Works with monumental and artistic properties;
- Spatial cultural-historical entities;
- Landmarks and memorials (Секулић, 2001).

All cultural goods within the above categories can also be classified as:

- Cultural assets registered in the List of World Cultural Heritage;
- Cultural assets of exceptional importance;
- Cultural assets of great importance;
- Other cultural assets (Секулић, 2001).

In addition to the diverse and specific motive base for the development of tourism, Serbia is also characterized by a rich cultural heritage, which in certain localities and places has not only local and regional, but also world tourism value.



Serbia has an extremely favorable geographical position on the Balkan Peninsula, and good traffic connections. Roads of interregional and intercontinental importance have passed through its territory and are still passing and intersecting today. In the earliest periods, different peoples moved along those roads and different cultures crossed and permeated. Given that the territory of our country was inhabited since prehistoric times, all cultural achievements, both material and spiritual, from that time until today, represent an exceptional and invaluable basis for the development of cultural tourism (Rabotić, 2013).

Regional Institutes for the protection of cultural monuments in Serbia have registered about 2.800 cultural monuments of different importance and date of origin. They are classified into several categories according to their importance. Monuments from the group of cultural assets of exceptional and great importance are particularly important for the development of tourism, as independent or complementary motives.

The tourist need can be recreational and cultural, but it can also represent a synthesis of two basic needs. When it comes to cultural tourism, there is a need for cultural tourism first of all. It represents a differentiated form of cultural need. It is created in a person, as a result of a certain way of life, the conditions of the environment in which a person lives, the acquired education, the level of culture of the individual, etc. The cultural need directs and encourages a person to get involved in tourist activities during which he will satisfy his need. As well as recreational and cultural tourism needs arise in the place of permanent residence of tourists, and are resolved in tourist area. The basic elements of cultural tourism needs are the effects that culturally enrich a person's personality (Hrabovski-Tomić, 2008). Those are:

- *Information* - The simplest and most represented cultural element of tourist movements. It is very massive and effective in terms of duration of impressions and preservation of representations in people's minds. This element is most represented in excursion and transit movements.
- *Acquaintance* - a very stable cultural element that requires greater involvement of tourists in perception and reasoning and leaves a deeper mark in memory. It implies a significantly more active attitude of tourists towards motives and includes an element of information.
- *Contacting* - is a cultural element of tourists movements that expresses direct relationship, approach, touch and mixing of people of different cultural, educational, moral and other beliefs. It leaves deeper, lasting traces and memories and gives tourist movements a huge sociological significance.
- *Experiencing* - the most complete and complex cultural element that expresses the most active attitude of tourists towards, tourist motives

and objects. It includes all other cultural elements of the movement and mostly reflects the meaning and spirit of the movement (Hrabovski-Tomić, 2008; Rabotić, 2013; Štetić, 2007).

Cultural elements give tourism movements a broader social significance. Tourist movements, by themselves, contain features of general mobility, but cultural elements give these movements a special dimension.

## **2. Tešnjar old bazaar**

There are few written traces that can with certainty give a picture of Tešnjar as we see it today and the one who strived there. Old Valjevo was created at an important road intersection as an important trade and craft center. The first written mention of Valjevo dates back to 1393 and is found in a document preserved in the Historical Archive in Dubrovnik. At the time, Valjevo was an important trading center where the people of Dubrovnik had their own colony. This procedure indicates that there was a "square" in Valjevo, that merchants came from the western regions, and that trade was already developed then. At the crossroads of historical events, Valjevo was conquered alternately by Serbs, Hungarians, and Turks, who finally occupied it in 1521. The presence of foreign invaders on this land influenced the way of living, developing crafts, building and furnishing houses. Turks have been present for the longest time and have left the most influence. From the available data, it is not possible to determine exactly where the "square" was, or rather where trade took place. Today's old bazaar, better known by the name (which is more recent) Tešnjar, can be considered a natural continuation of that very old tradition (Ђирић и др., 2008).

According to some stories, Tešnjar got its name in the 18<sup>th</sup> century, after Tešnjar-Bey, who fled from Valjevo after the Second Serbian Uprising. Tešnjar-Bey was a powerful and wealthy Turk who was born in the second half of the 18<sup>th</sup> century in Bosnia. Many believed that he was an islamized Serb. At that time, he had a large part of the old Valjevo at his disposal. Some, on the other hand, deny all the stories about agams and beys, insisting that the word Tešnjar come from a narrow and narrow street, which Tešnjar really is. Narrow and winding, squeezed under a hill, clinging to its slope in an unsuccessful attempt to move away from the navigable Kolubara, Tešnjar welcomes and sends off the centuieres that flow along its bed. It was the commercial, economic, cultural and entertainment center of Valjevska nahija, captaincy and municipality. Various crafts flourished here. There were a lot of artisans. From sunrise, when many shops opened, until late at

night, the town with its narrow streets and alleys was lively and noisy (Ђирић и др., 2008).

**Figure 2.** Tešnar old bazaar



Source: Tourist organization in Valjevo

At the end of the 18<sup>th</sup> and the beginning of the 19<sup>th</sup> century, new powerful merchants appeared in Tešnar who traded plums, corn, mushrooms with Vienna and Pešt, and wholesale. Very quickly they acquire a large property in Tešnar, erecting multi-story houses modeled on European ones: the houses of merchants Popović, Jovanović, Korać and others. They are a reflection of the new socio-economic situation of the 20<sup>th</sup> century. In the ground-floor buildings next to the street, there are craft shops and shops, while in the back part there was housing. In multi-story buildings, the shops and workshops were on ground floor, and the upper floor was the residence. In the courtyards there were only auxiliary buildings that were necessary for the work and life of the people in this artisan-trade district. Life took place there, hidden from the view of passers-by. The courtyards are cobbled, narrow and long, with plenty of flowers and trees. Tešnar has its hinterland next to Kolubara, towards which gardens, economic buildings and carriage gates face. The street buildings together with the courtyards and the hinterland together represent a unique, exceptional whole of Serbia (Stojanović, 2002).

The bazaar lived intensively until the middle of the 20<sup>th</sup> century, and then, with the gradual demise of the craft, its life slowly died down. The process of the extinction of the craft affected Tešnjar, because certain buildings, renovations and inaccessible adaptations destroyed their monumental properties, which somewhat damaged their authentic appearance. Today's modern city center and the old bazaar Tešnjar are separated only by the bridge over Kolubara. Immediately from the bridge you can see the entire Tešnjar hinterland. New and old buildings alternate on the left and right. At the place were Birčaninova street, Tešnjar is connected to the new part of the city by another bridge, once wooden, but today unfortunately marble. Tešnjar was declared an immovable cultural asset on March 5, 1969. The first protection plan for this core was made in same year. Today, Tešnjar is under state protection, as a unique example of a part of a Serbian town from the 19<sup>th</sup> and earlier centuries. In addition to taking care of technical protection, a lot of work is also done on the contents that the bazaar offers (Stojanović, 2002). With its daily offers, Tešnjar attracted a large number of visitors, especially in the evening hours. After 8 pm, several hundred young people gather in it, around the well-arranged cafes and bars. Their spontaneous gathering enlivened the bazaar and imposed tasks on cultural institutions to enrich the evening events with their programs. In the middle of August, as part of the celebration of the liberation of the city, the Tešnjar event is organized, which lasts for eight days. During the Tešnjar evenings, the "Tešnjarska glasonoša" magazine was published, which publishes interesting things from old and new Tešnjar, enriched with old photos and drawings. Life in Tešnjar continues to take place in its own special, new way, which essentially still preserves the basic character of an old bazaar, which was the goal of all those efforts to protect this modest urban unit, unique in its kind for Serbia (Ђирић, 2008).

### **3. Work methodology**

The observation method is one of the oldest methods of collecting data and information on the studied terrain. It is necessary to distinguish between ordinary (unplanned) and scientific-research observation, i.e. field (in nature) and laboratory (experimental) observation. Ordinary observation is accidental and unplanned, while scientific-research observation is planned/prepared in advance and is used to present the received contributions and adequate data based on research in a given area (data collection, processing, and sistematization). The main goal is for the collected data to be empirically accurate and verified, and therefore use-

ful and usable for the appropriate field of scientific research (Bognar et al., 2002; Пецель и др., 2015).

The method of induction is a generalization methodical procedure, because with it general knowledge is obtained from specific (simple) knowledge, and on the basis of analyzed data, information and facts obtained in the field, an unquestionable objective, realistic and rational truth is reached. The deduction method is a specialized methodological procedure, because with it special, unique and individual knowledge is obtained from general legal knowledge (Šešić, 1988).

The generalization method is a generalization procedure where general assumptions are derived from individual observations and considerations, which are objectively and rationally substantiated. Its credibility will be supported by the results obtained in the studied area. Contrary to the method of generalization, the method of specialization breaks down the general, that is, the usual concept into individual, simpler and understandable phenomena, which has found use in partial research through the processing of natural, anthropogenic, demographic, economic indicators and their application to the given subject and research problem (Šešić, 1988).

Conceptualization is a procedure that includes the entire process of working on the problem, where the subject, goal, task and hypotheses of the research are first determined, that is, formulated, and finally the obtained results are reached, where the discussion and conclusion are applied. The method of proof includes a set of all scientific methods (general, special and specific) into a single inseparable whole. The main goal is to determine the accuracy (credibility) of the investigated phenomenon, that is, that the obtained results are objective, rational, realistic and applicable in practice (Šešić, 1988).

### **3.1. Tourism valorization**

Valjevo is a city located in a spacious valley, at the crossroads of many roads, of exceptional natural and anthropogenic value, a city of history and culture, with exceptional potential for tourism development. The epithet "city of monuments" has a reason because the city's streets and squares abound with monuments dedicated to important names in Serbian history and objects of sacred architecture. The Tešnar area and the Lelić, Jovanja, Čelije and Pustinja monasteries near Valjevo stand out as the most significant.

**Figure 3.** Lelić of monastery



Source: Perić M., 2019.

In order to determine their importance for the development of tourism, it is necessary to carry out tourism valorization. Qualitative-quantitative is used as one of the methods of tourism valorization, which includes, in addition to quantitative (numerical) evaluation from 0 to 5, descriptive evaluation. The following parameters are used: tourist-geographic location, artistic value, tourist value of the environment, tourist attractiveness and recognizability, construction and equipment of the area and inclusion in the tourist wealth.

*Tourist-geographic position.* Tešnjar is located in the old part of Valjevo on the right bank of Kolubara. Favorable geographical position, good traffic connection with all parts of the city and accessibility make the tourist-geographic position of Tešnjar very favorable and easily accessible, and can be rated 5. The monasteries are located near Valjevo and modern, well-equipped roads lead to them. They are located at a short distance from each other and outside the city, so the rating is 4 for the tourist-geographic location.

*The artistic value* of Tešnjar as a whole can be assessed with the highest grade 5, not only because of the period from which it dates, but also because of the unchanged appearance since its creation. As such, it reflects the spirit of old times, leading tourists to take a trip through time by visiting, to feel the smell of 19<sup>th</sup> centu-

ry coffee, the spirit of the old market and the life of the people of old Valjevo. The appearance, the equipment, the aesthetic quality, the importance day had in the past and the age of almost 5 centuries make the Valjevo monasteries extremely valuable. Facades, wall paintings and frescoes give monasteries a special value, so the rating for artistic value is also 5.

*The touristic value of the environment* complements the basic artistic values. Tešnja is known for event tourism, because since 1987, Tešnja evenings have been held for 25 years in a row. This manifestation has an exceptional cultural value, as it represents a review of theater and film production, writers, publishers, booksellers, music and visual artists. The rating for the touristic value of the ambience is 5. On the other hand, the old frescoes of the Valjevo monasteries speak of the past of our people, provide spiritual peace and refuge from the high demands of the city lifestyle. The high touristic value of the monasteries is also given by the preserved nature in their surroundings. The rating 4.

*Tourist attractiveness and recognition.* The old bazaar, with preserved shops and warehouses, taverns and taverns from the 19<sup>th</sup> century, which is located just a step away from the modern city, is characterized by a high degree of attractiveness. Tiled roofs, houses with oak columns, wooden windows and cobblestones make Tešnja authentic and widely recognizable. The part of the city that takes us back to the time of Stevan Sremac deserves a rating of 5 for tourist attractiveness and recognition. Despite the great tourist attractiveness and recognizability, the cultural and artistic values of the Valjevo monasteries are not sufficiently known to tourists, so apart from the visits of the local population who perform wedding rites or baptisms in them, it is not possible to speak of the monasteries as a significant tourist destination. Due to insufficient tourism affirmation, the rating is 3.

*Construction and equipped space.* Tešnja has almost completely preserved its old appearance and authenticity, although newer buildings have been built, which are completely integrated into the form of the old bazaar. The space itself is not fully adapted to the needs of tourists, so the rating 4. During the rule of the Turks, the monasteries were burned and demolished. Every new renovation meant the addition of new parts of sacred buildings. However, within the monastery complex there are no facilities intended for tourists, which makes it impossible for tourists to stay for more than one day. The rating for the touristic value of the monastery is 3.

*Integration into a touristic treasure.* Valjevo is a city with rich potential for the development of tourism, which has not yet been fully exploited. The proximity of Divčibare, Brankovina, Petnica, numerous monuments, churches and monasteries, parks and picnic areas are just some of the tourist destinations. Tešnja is located in the very heart of Valjevo, the monasteries are in the immediate vicinity and as such represent only one part of the mosaic called "tourist treasure". The rating is 5. None of these parts of the mosaic represents a part by itself, but complement each other and only as such can contribute to the development of tourism.

## 4. Pest analysis - Tešnjari

Tešnjari is far ahead of other cultural sites in Serbia, but it also needs a development plan and strategy in order to maintain its leadership position in Serbia, while at the same time being highly positioned among tourist sites in Europe. In terms of the number of cultural heritage sites and their diversity, and in terms of the number of localities in proportion to the area, Serbia is the richest in Europe and one of the richest in the world.

**Table 1.** PEST analysis on example Tešnjari

<b>Political factors</b>	<b>Economic factors</b>
Economy in a low stage; Political instability; The necessity of greater involvement of state institutions in the development of strategies and plans of cultural heritage in the territory of the city of Valjevo; Implementation of strategic documents; Lack of greater cooperation with neighboring countries, that is, the region; Necessity of establishing bilateral cooperation; Removal of political barriers with individual countries.	Economic value is reflected in two ways: 1. Direct financial effects (payment for services in cultural and historical localities); and 2. Indirect way (faster and easier sale of capacities, increase in sales of equipment and props, as well as, extension of the duration of the season when the guest is not able to spend the whole day on open space).
The state is heavily involved in financing stays in places rich in cultural sites; Cultural tourism has the longest tradition in Serbia, starting with the Romans and a tour of "cultural routes"; Cultural heritage offer content programs of sports leisure, especially municipality of Valjevo, which are accessible and interesting to a wide range of consumers; Quality and educated staff.	Cultural tourism is undergoing a transformation from traditional to modern; Expansion of the offer and stay of visitors (guest lectures, i.e. presentations by local and foreign authors); Introduction of new forms of tourism: cultural routes, religious tourism; Modern technology in the presentation of cultural heritage.
<b>Social factors</b>	<b>Technological factors</b>

Source: Authors

Tourism as a social phenomenon is precisely based on the intensive use of these elements (Table 1), which represents a significant factor of cultural heritage and tourism, as well as historical landmarks. Primarily for the above-mentioned reasons, at its current level of development, it is increasingly growing into a global phenomenon in which the broadest masses of the population are involved.



This phenomenon in the cultural forms of tourism gradually moves into the framework of secondary "luxury" desires and becomes one of the existential biological needs of modern man, the use of which is also imposed by the reached level of his general culture.

## 5. SWOT analysis - Tešnar

**Table 2.** SWOT analysis on example Tešnar

<b>Strengths</b>	<b>Weaknesses</b>
Geographical position; Tourist position; Traffic position, Ibarska highway, Belgrade-Bar railway; Historical past; Numerous cultural and historical contents; Religious objects; City of monumets; Various accommodation facilities (hotels, boarding houses, apartments); Festivals and manifestations; Existence of a tourist organization; Development of several types of tourism.	Unfavorable volume and structure of tourist traffic; Relatively small foreign exchange income; Small budget for promotional activities; Monolithic guest structure; A large number of unemployed; Solid qualified workforce; Weak tourist signage; Weak presence in the media; Insufficient awareness of the image of the Valjevo region; Incomplete record of tourist movements in the private sector.
Natural and anthropogenic tourism values favor the development of various types of tourism; Increasing desire and interest of the municipality in the development of tourism; Strategy for the preserving the cultural heritage and indetity of a place; To attract tourist with various promotional activities; Increased staff education; Potential construction of infrastructure and accompanying tourist facilities; Integration of our country with EU countries.	Economic instability in the country and the world; Low purchasing power and standard of our population; Weak awareness of the citizens of the municipality about the protection, improvement and preservation of cultural heritage; Insufficient investment in the modernization of existing facilities; Competitiveness of surrounding countries and regions; Weak promotion of tourist values; Little focus on the foreign market.
<b>Opportunities</b>	<b>Threats</b>

Source: Authors

In the municipality of Valjevo, there are wishes for the development of cultural tourism, because tourism is recognized as an important factor in increasing the economic and cultural condition of the local community. The Valjevo region favors the development of specific types of tourism. As a key characteristic of the development of this place, in addition to the natural and anthropogenic tourist values, the outstanding touristic geographical position is also recognized (Table 2). Of the anthropogenic values, archaeological sites, the cultural-historical complex of Tešnjar, monasteries, churches, monuments, festivals and events that complete the image of the Valjevo region are important.

## **6. Discussion and conclusion**

The culture of a nation is the greatest wealth that a nation has. From ancient Rome, Greece, Egypt, through medieval states, until today, the rulers of developed countries invested significant financial resources for the development of culture. On the territory of our country there are numerous monasteries and churches, legacies of prominent Serbian rulers, silent witnesses of the habitation of the Serbian Orthodox population, representing an inestimable wealth. In addition to religious buildings, there are also numerous cultural monuments carved in honor of great and important people in Serbian history.

Getting to know the cultural heritage of a certain region contributes to the development of awareness of the need for preservation and protection of valuable monuments. In recent times, there has been an increase in tourist movements caused by the desire to get to know the historical and artistic offerings of a region. In Serbia, cultural tourism, as one type of specific forms of tourism, is still in its infancy and has not been included in tourism development plans. Despite the fact that there are 47 immovable cultural assets on the territory of Valjevo municipality, the level of the development of cultural tourism in Valjevo is the same as at the national level. As one of the most important factors for the development of tourism, the cultural and historical complex of Tešnjar and the Valjevo monasteries stand out.

Tourism in the territory of the city of Valjevo represents a potentially very significant economic and social activity, primarily due to favorable natural conditions, exceptional natural and cultural values and the proximity of the Belgrade and Vojvodina markets, which number about four million people.

The prerequisite for activating zones and regional units is their mutual traffic connection, with maximum use of the existing road network and railway traffic

for organizing circular movement in the function of unflitting and presenting the city's tourist offer. Numerous cultural and historical landmarks on the territory of the city, as well as the churches and monasteries of the Valjevo region, represent specific tourist attractions, as well as archaeological sites from different periods.

In the municipality of Valjevo, there are wishes for the development of cultural tourism, because tourism is recognized as an important factor in increasing the economic and cultural condition of the local community. As a key characteristic of the development of this place, in addition to the natural and anthropogenic tourist values, the outstanding tourist geographical position is also recognized.

The main limiting factors of the current development are related to the inadequate state of the material base, primarily the network of catering establishments and the existing organization. Tourism, as a heterogeneous, but also very complex social economic activity, requires efficient organization and quality personnel. The lack of this factor can also be the cause of lagging tourism development. It is necessary to involve professional personnel and train new ones who have not been involved in tourism activities before, then improve the marketing approach, install adequate tourist signage and produce tourist guides with maps.

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# CHAPTER 17





UDC: 069:316.774

doi: [https://doi.org/10.18485/akademac\\_nsk.2023.4.ch17](https://doi.org/10.18485/akademac_nsk.2023.4.ch17)

## MEDIA COMMUNICATION CHANNELS FOR THE PURPOSE OF INCREASING MUSEUM VISITATION

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**Summary:** From the first collections to virtual tours, museums have successfully adapted to societal changes. The development of tourism itself is closely tied to museums, and this inseparable connection remains today. Over time, the need to attract visitors has led to strengthening the relationship between museums and various media communication channels. The digitization of museum materials has necessitated adapting this content to modern communication conditions. During the COVID-19 pandemic, most museums concluded that digital content, in a certain form, would preserve and increase the number of visitors in the future. Virtual tours are the most common digital tool used to engage with potential visitors from younger generations. However, the very concept of defining cultural tourism has been questioned because visitors can explore museums from their homes. Additionally, the problem with virtual tours is whether visitors, after such an experience, want to physically visit a museum. With which group do these tours communicate best?

The theme of this paper is finding the optimal way to communicate with different groups of potential visitors to increase museum and gallery attendance.

**Keywords:** *museums, media communication, digital media, virtual tours.*

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## 1. Introduction

In the last two decades, the world has undergone significant changes in all spheres of life. The increasing use of the Internet has contributed to shifts in cultural needs.

Due to the increase in Internet and social media users, the number of visits to cultural events has declined, especially before the year 2012 (Radosavljević Z., Ljubisavljević T., 2020). According to research by the Institute for Cultural Development Studies, the number of Internet users increased by almost 100% from 2005 to 2012 (Mrđa S., Milankov M., 2020). The number of museums in 2012 was 104, but by 2018, it had increased to 149 (Statistical Office of the Republic of Serbia).

Although the number of museums experienced a decline before 2012 due to the economic crisis and the increase in online content, cultural institutions' employees saw the potential to use the Internet and social media for their promotion. This was also the period when Serbia entered the process of digitizing cultural heritage.

The Internet, social networks, and the digitization of cultural heritage have created new ways of communication between museums and the interested public, with the common goal of bringing cultural heritage closer to a larger number of consumers and thus raising educational levels and awareness among people (Radosavljević Z., 2022).

According to research conducted by Slobodan Mrđa and Marijana Milankov for the Institute for Cultural Development Studies, the level of education precisely determines the structure of visitors to museums and galleries (Mrđa S., Milankov M., 2020).

Methods of communication with the audience significantly differ based on age and education. The concept of generational marketing, which tailors communication methods to different generations, is increasingly mentioned. Apart from communication channels, the message being conveyed can also change. Marshall McLuhan (1969) concluded that the message is a medium itself and that every medium contains another medium.

The digital revolution has deeply impacted how society organizes information and accesses it. Since the 1960s, new technological methods of mediating information through electronic devices capable of data processing have led to profound cultural changes and changes in the way things work across various fields, including heritage (Diaz-Anderu M., 2017). From the early days of the digital revolution, which was initially used for archiving museum materials, to today, where a new group of consumers called "digital tourists" has emerged, museums

have kept pace with the evolution of media and adapted to market conditions. While traditional museum visitors value physical space as much as content, younger generations are increasingly using modern forms of visitation through digital tools such as virtual reality. Content has become more important than the physical space in which the exhibition is organized.

Therefore, different communication channels are needed for different groups. It must be noted here that the classical generational divide (...X, Y, Z, etc.) is not the same in all countries. In Serbia, crises and wars have had a different impact on the formation of generational groups compared to some other parts of Europe. Therefore, this paper will combine age groups in various ways.

The theme of this paper is to find the optimal way of communicating with various groups of potential visitors with the aim of increasing museum and gallery attendance.

The research conducted by the Institute for Cultural Development Studies and the Republic Statistical Office serves as the foundation for this study.

## **2. Media Communication Channels**

### **2.1. Traditional and Digital Media**

Traditional media falls under the category of mass communication. The term “mass media” entered usage in the 1920s with the emergence of radio and television. They differ from other forms of communication based on the following criteria:

- messages are directed towards a larger portion of the population,
- technical means are used in transmission,
- messages are simultaneously conveyed to a mass audience (Filipović, Kostić-Stanković, 2008).

Traditional media, which were the pioneers in the emergence of the concept of mass media communication, include print, photography, film, radio, and television. These media share the fundamental characteristic of one-way message transmission.

The integration of traditional and digital media has indeed reshaped the landscape of mass communication. Digital media, including the Internet and mobile platforms, offer the potential for two-way communication, enabling near-instant feedback from users, which is a significant departure from traditional media, often reliant on surveys, social events, or increased physical visits for feedback.

One of the evident examples of this integration is the increased online searches related to destinations and reservations for accommodation through the Internet. Here, the need for both traditional and digital media becomes apparent. The Internet is not a threat to television or radio but should be viewed through an integrative lens. Overcoming differences has been possible, even as video content began to challenge Internet capacities. The development of new video content platforms has resolved the issue of insufficient capacities, allowing the convergence of the Internet and television.

The integrative function of the Internet and television has opened numerous opportunities for enhancing integrated media communication, particularly by appreciating the interactivity it offers. This interactivity allows for personalization, not only in a proactive relationship with media but also on a personalized communication level. Traditional media are increasingly using digital media platforms for distribution and broadcasting of their content. It's no longer a collection of different media but rather their combination (Sančanin B., 2021).

Despite the renaissance of traditional media with the emergence of digital media, as they utilize digital platforms for content distribution, television utilizes the potential of new media the most. It disseminates its programs across various Internet portals. Television on the Internet no longer follows a standard programming schedule; instead, the user selects what to watch. Furthermore, users can leave comments below each watched program, transforming television from a standard one-way media to an interactive one through digital platforms.

Certain programs on digital media are consumed by specific groups. By using social media, the media itself becomes an equal member of the community, which can be defined according to geographic, demographic, and psychographic segments (Radosavljević Z., Ljubisavljević T., 2020).

The emergence and development of the Internet have significantly changed the ways of marketing communication between organizations, in this case, cultural institutions, and end-users. Traditional media are primarily used for advertising. Communication is one-way, and the results are not directly measurable. However, it's essential to note that this form of communication with potential audiences is still widely used (Radosavljević Z., Ljubisavljević T., 2019). The reason is that television still holds prominence over other media. The problem with advertising on traditional media, especially television, is its high cost and the challenge of targeting the desired audience accurately.

The development of the Internet has brought about a change in communication methods. It has evolved from one-way communication, organization-to-user, into a two-way interaction, occurring in three directions: one-to-one, one-to-many, and many-to-many (Jensen 2010).

This shift in communication has also led to a change in the concept of integrated marketing communication. The Internet, along with other digital tools (social media, mobile applications, video games, virtual tours, etc.), is not just a tool for advertising but is used for direct marketing, sales promotion, and even some forms of personal selling. The sale of goods, tickets for cultural events, and tourism packages online has shifted commerce from conventional methods to new platforms that are continuously evolving (Radosavljević Z., Ljubisavljević T., 2019).

Media can communicate with potential audiences, but “numerous and diverse media content can contribute to raising awareness of the importance of cultural goods among the local population” (Sančanin, Penjišević, Stojanović, 2023).

As new products and services develop, digital and physical are increasingly merging to provide new experiences that facilitate digital cultural consumption. One important thing to remember is that the consumption of digital content from museums can occur both online and on-site at the museum.

In 2021, the National Museum in Aranđelovac set up a multimedia exhibition titled “When Craftsmanship Was Golden.” Using the latest electronic technologies, scanning marked photographs triggers applications on a phone or tablet, showing the process of craftsmanship in videos lasting a few minutes. The applications present nine crafts, while the tenth application tells the story of apprenticeship and labor strikes in Aranđelovac. (<https://www.nmar.rs/>). This exhibition was declared the best in Serbia.

## **2.2. Digitization of Museums and the Emergence of “Virtual Tourists”**

Museums have been key to shaping the concept of cultural tourism from their inception. Since the 18th century, when both tourism and museums acquired their current definitions, there has been a mutual relationship between them. The periods preceding this, primarily referring to the colonization of lands under the British Crown, contributed to the emergence of antiquities and museum artifacts from these colonized lands. Their display and accessibility to the public led to the creation of venues with the primary purpose of exhibiting these objects, as well as the public’s interest, which contributed to the emergence and development of cultural tourism. The connection established at that time became an inseparable factor in the development of both tourism and museums (Radosavljević Z., 2022). Creative industries play a significant role in presenting heritage and increasing visitation. This visitation can involve visiting museums, sites, direct exposure to specific cultures, as well as virtual tours (virtual reality) and creating a sense of presence at events (augmented reality) through websites and portals.

The digitization of museum materials over the past decade has increased interest through physical visits and digital media.

The UNESCO Charter on the Preservation of Digital Heritage defines digital heritage as “culturally, educationally, scientifically, and administratively significant resources, as well as technical, legal, medical, and other types of information produced digitally or converted into digital form from existing analog sources” (Kalay Y., Kvan T., Affleck J, 2007). Digitization contributes to the conservation and preservation of heritage and scientific resources, creates new educational opportunities, can be used to promote tourism, and provides ways to enhance citizens’ access to their heritage (Ross et al., 2003).

Through digitization, museum collections become visible to the public. The primary and most obvious advantage of digitization is that it allows greater access to collections of all kinds (Hughes, 2004). Digitization of cultural material, both tangible and intangible, is of great importance in preserving ancient cultures. Most objects damaged during wars in historically rich countries, such as Iraq and Syria, can be restored with the help of digital tools (Radosavljević Z., 2022). Additionally, digitized materials are suitable for storytelling. Storytelling, due to its connection with the repository, aims to provide detailed information about objects and various artifacts in the museum. The repository can contain textual, audio, and visual records, as well as photographs and 3D models of objects and other artifacts (Tatić, D., et al., 2015).

Museums can take on digital forms, ranging from clearly defined spaces on the museum’s website to occasional mentions on third-party portals to serve digital visitors looking for online activities. Online activities have expanded to include messaging, browsing, and socializing within new defined online spaces (Henderson, 2008). With the development of the internet and social networks, virtual tours have also emerged. “Humans have a fundamental need for visual expression” (Stojanović, K., Đenadić, M., 2019).

Lately, you can often hear the term “digital tourist.” Instead of the standard physical visit to museums, with the development of digital tools, more and more museums are offering virtual tours, which leads to the emergence of a new subgroup called “virtual tourists.” Museums may not be fully prepared to embrace visits from digital heritage tourists, but recognizing the value of this new type of consumer can free museums from the confines of their physical walls to explore new horizons in the digital information market (Navarrete T., 2019). The pandemic has confirmed museums’ dependence on digital tools, which have become the only way to reach the public during quarantine. The number of visitors to digital tours increased during the COVID-19 pandemic.

“Big museums,” meaning those with the highest number of visitors who have invested significantly in the digitization of their collections and social media, have

experienced a significant increase in website visits during periods of closure. For example, the Louvre Museum recorded a tenfold increase in visits to its website in the first few days of closure in France, which later stabilized at a level three times higher than the average (UNESCO 2020).

Museums in Serbia that have digitized their collections also saw increased views in the early days of closure.

For example, the National Museum in Aranđelovac noticed a 96% increase in 2020. There was a change in access from certain language areas. Access from the Serbian-speaking area accounted for 32.48%, while access from the English/American-speaking area was 28.11% (Google Analytics NMA). Such an increase in views from the Serbian-speaking area suggests that interest in domestic cultural heritage has grown, indicating greater potential for cultural tourists in the post-COVID society.

However, the emergence of virtual tourists raises questions about the definition of tourism. Cultural tourism received a new operational definition from UNWTO at its 22nd General Assembly held in China (UNWTO, 2017): "Cultural tourism is a type of tourism activity in which the essential motivation of visitors is to learn, discover, experience, and consume tangible and intangible cultural attractions/products in a tourist destination. These attractions/products relate to a set of distinctive material, intellectual, spiritual, and emotional features of a society that encompass art and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries, and living cultures with their lifestyles, value systems, beliefs, and traditions" (UNWTO, 2017).

However, as Falk and Dierking (2012) note, classical museum visitors go through three phases when deciding to choose and visit a museum:

- ideation of museum visit,
- actual visit and
- future memory of the visit as the complete museum experience.

In this sense, the time of the museum visit expands and encompasses the period before and after the actual visit.

Anticipating the methodological challenges of quantifying new "virtual tourists," one can propose constraints related to time, place, and activities, in line with defining characteristics of leisure time (Henderson, 2008). For example, a "virtual tourist" may not intend to or actually visit a physical museum during the year because they visit the museum online. This, of course, does not prevent individuals from physically visiting other museums, so they can be both physical and online tourists. Digital visits will relate only to products and services originating from museums, which may include joint ventures but not all services that use museum

content. In this way, an individual can be considered a “digital tourist” when their consumption takes place within the museum’s website and social media profiles.

This raises questions about existing definitions of tourism. The definition adopted by UNWTO in 2008 in Beijing states, “Tourism is a social, cultural and economic phenomenon which entails the movement of people to countries or places outside their usual environment for personal or business/professional purposes. These people are called visitors (which may be either tourists or excursionists; residents or non-residents) and tourism has to do with their activities, some of which involve tourism expenditure.”

With the development of digital, particularly virtual tourism, tourists will not need to leave their place of residence to visit a museum. Apart from offerings from the digital museum (virtual tour tickets, souvenir sales, etc.), the tourist will not be spending money at the destination.

One proposal is that a virtual tourist can only see a portion of the exhibition and artifacts, and to view the complete picture, they would have to be physically present at the location. This would turn the virtual tour into a channel of communication with potential audiences.

### **3. Cultural Differences Among Generational Groups**

#### **3.1. Generational Divisions (X, Y, Z)**

While the Baby Boomer generation is the only one officially designated by the U.S. Census Bureau, other demographers have classified the remaining generations based on birth years. When qualifying these generational divisions, certain societal changes have had an influence. For example, the emergence of Generation Z (1997-2012) was influenced by the advent of the internet, the 9/11 attacks, and the 2008 economic crisis.

Michael Dimock, President of PEW (2019), wrote that generations are better viewed as a means to understand changing perspectives and views, rather than strict categories that define who people are (<https://www.pewresearch.org/>).

Technology, such as the founding of Facebook in 2004, Instagram in 2010, and TikTok in 2016, was a constant presence even before some members of Generation Z were born. This approach to social and other digital platforms allowed Generation Z to “see the physical and digital worlds as a seamless continuum of experiences that merge offline and online information for entertainment, commerce, and communication,” as stated by Insider Intelligence (Loria K, Lee S, York A. 2023).

Here's how PEW officially categorizes generations based on birth years:

Silent Generation: 1928-1945

Baby Boomers: 1946-1964

Generation X: 1965-1980

Millennials: 1981-1996

Generation Z: 1997-2012

(<https://www.pewresearch.org/>)

The Generation Alpha is not officially categorized as a generation yet, but it is known as "born after 2012."

Selecting the cutoff year is indeed complicated because groups change over time.

"Differences within generations can be as great as differences between generations, and the youngest and oldest within a commonly defined group may feel more in common with the adjacent generations than the one to which they are assigned," as written by Dimock.

(<https://www.pewresearch.org/>).

However, establishing a cutoff point helps researchers explore how a group is shaped by similar experiences.

Different upbringings have contributed to different values and social expectations within various groups. For example, the workplace is influenced by Generation Z's recent emphasis on work-life balance and mental health, which became prominent at the same time the oldest members of Generation Z entered the workforce amid a global pandemic. In addition, hobbies that have turned into careers, such as "influencing" or content creation, did not exist when millennials entered the workforce but are highly sought-after opportunities for the youngest generations today.

Varadajan and Jadav (Varadajan, Jadav, 2009) suggest that existing marketing resources should be combined with internet technologies. However, to find the best combination when communicating with specific groups, it is necessary to understand their characteristics and cultural needs.

### **3.2. Characteristics and cultural needs of Generations X, Y, Z:**

If you spend some time with someone from a different generation, you'll quickly realize how people can be different based on when they were born. For example, Baby Boomers are much more focused on their careers, while Millennials are highly tech-savvy. Technology, especially the rapid evolution of communica-



tion methods, is another consideration that shapes a generation. Baby Boomers grew up as television dramatically expanded, changing their lifestyles and connection to the world in fundamental ways. Generation X grew up as the computer revolution took hold, and Millennials came of age during the internet explosion. These differences, however, aren't necessarily a bad thing. In fact, they can be incredibly positive when people use their strengths to work together. However, these differences pose a challenge for cultural institutions responsible for cultural consumption. This is because of differences in cultural interests and habits among various groups. No marketing tactic is universally effective due to the use of different media to stay informed about cultural events. Therefore, each generation must be approached separately to improve communication and increase the visibility of cultural institutions. Attempting to target all generations at once results in inefficiency, and the communication strategy becomes too broad with its language and marketing tactics. For a marketing tactic to be effective, each generation must be targeted separately.

Of course, generalizing by generations is not entirely possible. In this paper, a combination of generational and age and gender divisions will be used.

### **3.2.1. Generation X**

Unlike other generations, they are independent, family-oriented, and individualistic. They value individuality because they grew up in small families where both parents were employed. They had to take care of themselves. Despite being the smallest group, they make up about 52% of the employed population in Serbia (Statistical Office of the Republic of Serbia).

They are technologically literate but prefer to use traditional media like radio and TV. They are often referred to as the MTV generation because they came of age during the development of specialized TV programs, with MTV being the most popular. They pay attention to literacy (grammar and diction) and have a strong sense of aesthetics when it comes to film and television. They have more patience and concentration, so they can follow longer content.

In terms of social media, they primarily use Facebook. When shopping online, they thoroughly research products, use social networks practically, and expect to find enough information about the product.

They are somewhat brand loyal.

Older members of this generation are focused on saving money because they fear having a small pension.

### **3.2.2. Generation Y**

Generation Y, also known as Millennials, is the first generation to grow up with new technologies. They easily transitioned from computers to mobile phones. They are the biggest consumers, often making online purchases and using electronic banking. They are not brand loyal and don't have secure jobs. They are more likely to develop online businesses. They are willing to work longer than 8 hours if it contributes to higher earnings.

They have profiles on multiple social media networks. They use traditional media for information but through the internet (NETFLIX, YouTube, digital radio stations, electronic newspapers).

They are the most educated generation and also the most numerous.

They have weak connections to traditional values. They don't spend money on acquiring immovable assets (apartments, houses, etc.) but on travel and gaining new experiences. They embrace multiculturalism. They decide on marriage less frequently than other groups.

They have no refuge in family or religion. Many researchers see this as a reason for increased anxiety, depression, and a higher number of suicides (<https://www.oblakoder.org.rs/>).

However, during their travels, they often visit cultural landmarks, urban centers, and archaeological sites.

### **3.2.3. Generation Z**

Generation Z refers to the generation born between 1997 and 2012, succeeding the Millennials. This generation was raised on the internet and social media, and some of the oldest members have completed their education and are entering the workforce.

They are the generation that trusts brands the least. They are aware that various companies collect their data for marketing purposes.

They tend to move around less and spend more time with new technologies.

While Millennials went through an era of very open and personal sharing on social media (deeply personal and public posts on Facebook, Twitter, or blogs), Generation Z has turned more towards anonymous forms of social media, such as Snapchat and Whisper, which allow users to limit their audience and make messages disappear as soon as they are read.

## 4. Methodology

In this study, a combination of comparing data obtained from external researchers engaged by the Institute for the Study of Cultural Development and a survey conducted for the purposes of this paper was used.

The survey was conducted by sending emails with questions related to the concepts of virtual tourists and virtual tours. This research aimed to demonstrate that virtual tours are a marketing tool for communicating with the younger generations. However, it revealed that these generations do not use email.

A total of 135 respondents participated in the research. The questionnaire was sent to 180 addresses. The research was conducted during the month of July 2023.

For the purposes of this research, generations were equated based on both groups and age. Thus, Generation Z was equated with the age group of 15-30 years, Generation Y with 31-45 years, and Generation X with 46-65 years.

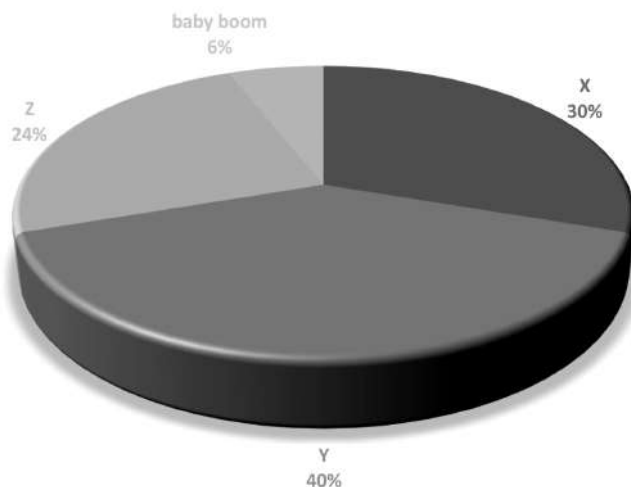
## 5. Results and Discussion

According to the research conducted by Mrđa S. and Milankov M. (2020) for the needs of the Institute for Cultural Development Studies, which involved 1,521 participants, women accounted for 54% of the participants. The majority had completed secondary education (52.5%), and the largest age group represented was between 31-45 years old (32.9%).

Museums and galleries are considered separately from archaeological excavations, although museums play a significant role in preserving artifacts from excavations.

In the group of museum active audiences and visitors to art galleries, there is a dominance of women at 61.5%, compared to men (38.5%). The age distribution shows that in this group, the highest percentage falls within the age group of 31 to 45 years (39.6%), followed by 30.2% from the youngest group, aged 15 to 30 years, and 24.2% from the group aged 46 to 65 years. The oldest age group, over 65 years old, comprises 6.0% of the participants.

## Museum active audience



Source: Institute for the Study of Cultural Development

Educational structure shows the dominance of higher education (58.9%), while 39.0% have secondary education.

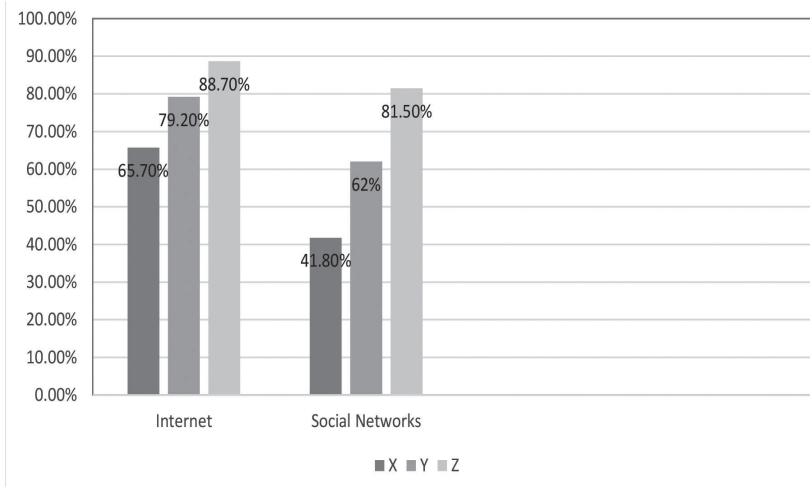
Although the authors of the research presented the overall percentage of TV viewership (89.4%), they did not break it down by age groups. However, according to the research, the most-watched TV programs are movies and informative shows.

Age is strongly related to watching informative shows compared to other sociodemographic characteristics, so the oldest age group over 65 watches this type of program the most - 86.0% of those older than 65 compared to 55.0% of those under 30. Men watch informative programs more frequently (77.5%) than women (64.2%) (Mrđa S., Milankov M., 2020). With the increase in the level of education, the share of those who follow news and other informative shows also increases, so 78.5% of those with a master's or doctoral degree follow such shows on TV compared to 62.0% of those with primary school education.

81.5% of the youngest surveyed population searches social networks, while this number decreases, with 46-65 year-olds using social networks 41.8%. The 31-45 age group searches social networks 62%.

The situation is similar with the internet, as 88.7% of the population between 15-30 years old uses the internet, while the generation between 46-65 uses it only 65.7%. The 31-45 age group uses the internet 79.6%.

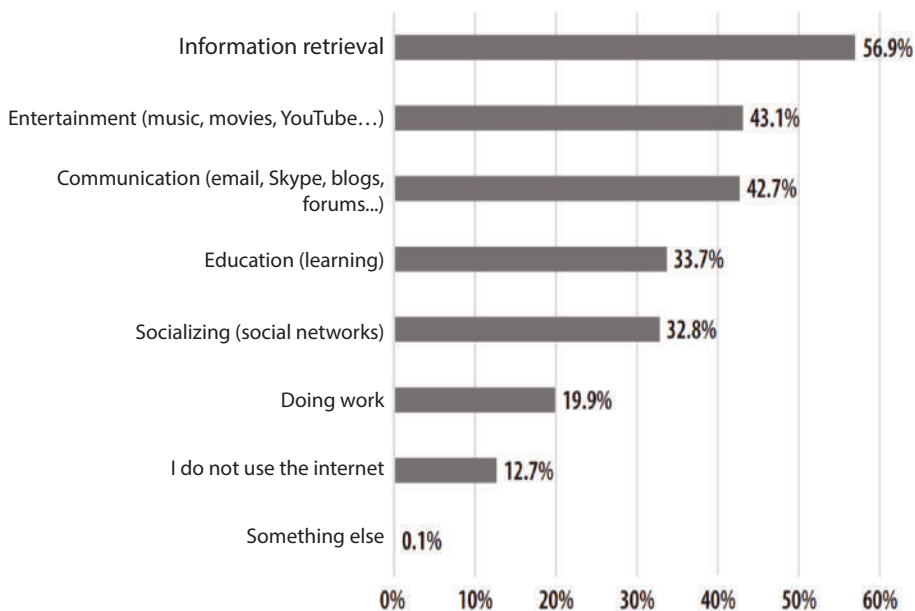
### The use of the internet and social networks



Source: Institute for the Study of Cultural Development

Most of the respondents from all age groups use the Internet for information and the least for work-related tasks.

### Internet usage

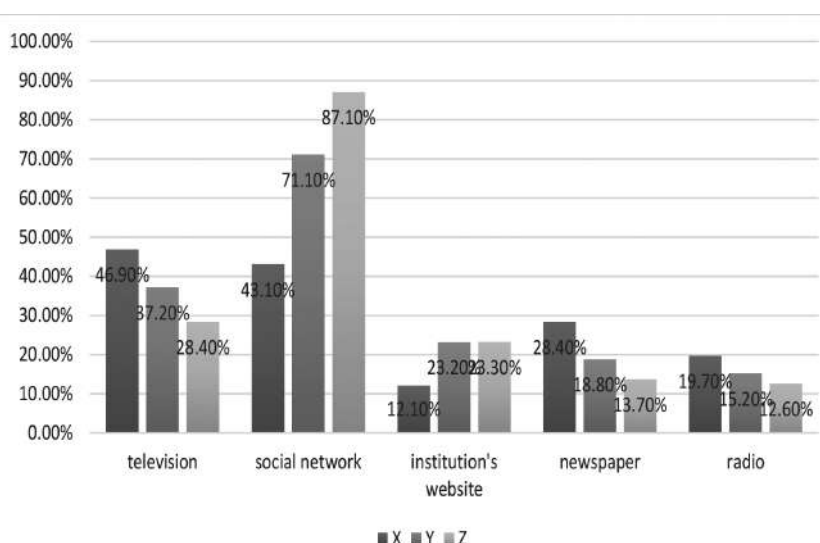


Source: Institute for the Study of Cultural Development

Radio is a media that has found its place in the present time. In Serbia, approximately 67% of respondents listen to the radio, while 58.6% of respondents enjoy reading magazines.

The media most commonly used for staying informed about cultural events are social networks. They are primarily used by the age group of 15-30 years (corresponding to Generation Z). The institution's website is used equally by generations X and Y, about 23%, while the youngest generation uses it only around 12%.

The media used for informing



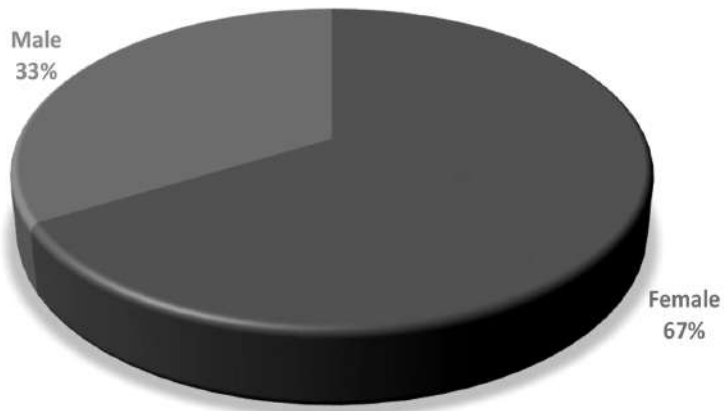
Source: Institute for the Study of Cultural Development

The institution's website is the least used medium by all generations and the media used for this research. These websites, in particular, have the most potential for using digital tools to improve communication with the audience. One of them has developed especially during COVID-19, and those are virtual tours.

In the research conducted in July, 135 respondents participated.

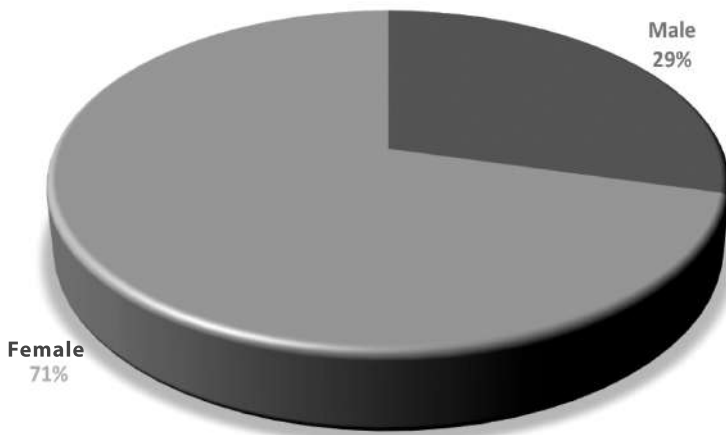
By gender, women participated more in the survey (67%).

### Participation in the Survey by Gender



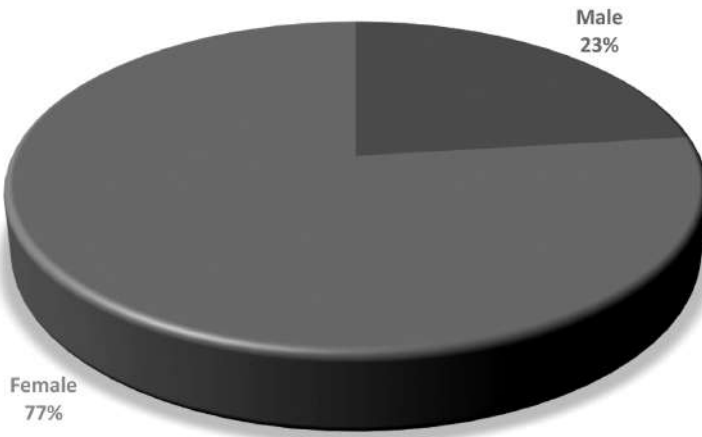
Source: Own Research

They are also more familiar with the concept of virtual tourists.



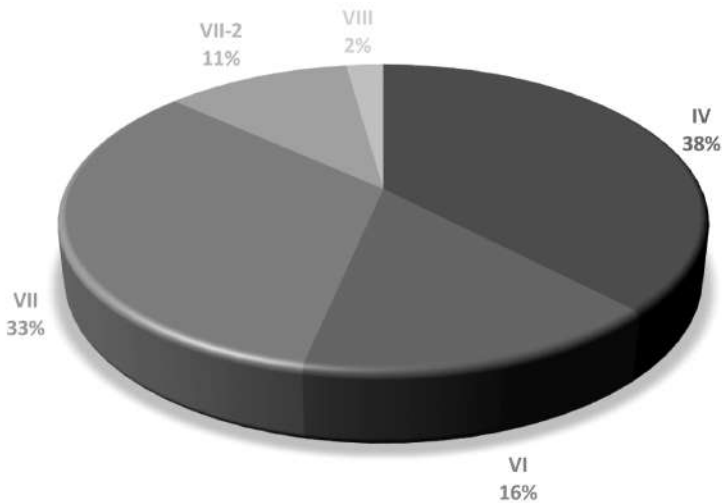
Source: Own Research

They also used virtual tours more frequently.



Source: Own Research

In the survey, which was sent via email, the majority of respondents were educated. The assumption behind such results is that they use this form of communication the most.

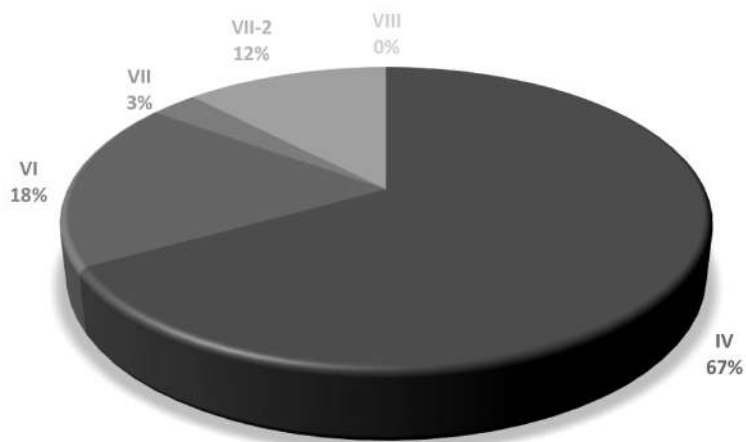


Source: Own Research

According to the responses, the majority of respondents are not familiar with the concept of 'virtual tourists.' Interestingly, in their comments, they wrote that they had not encountered the term, but they were familiar with what the term

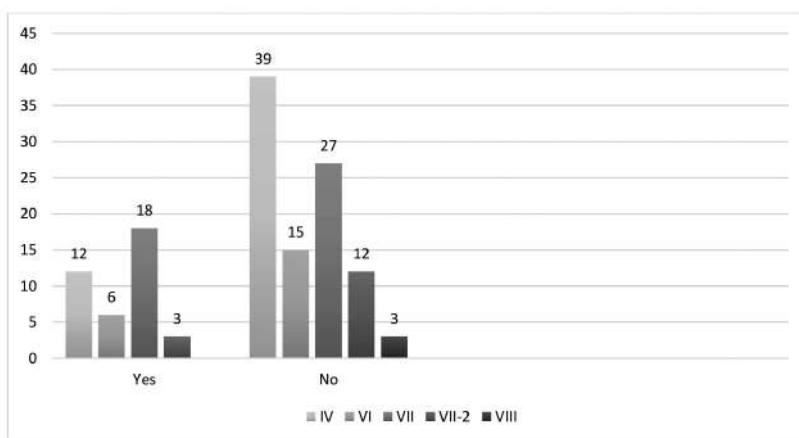


represents. None of the Ph.D. respondents answered that they know the meaning of 'virtual tourists'.



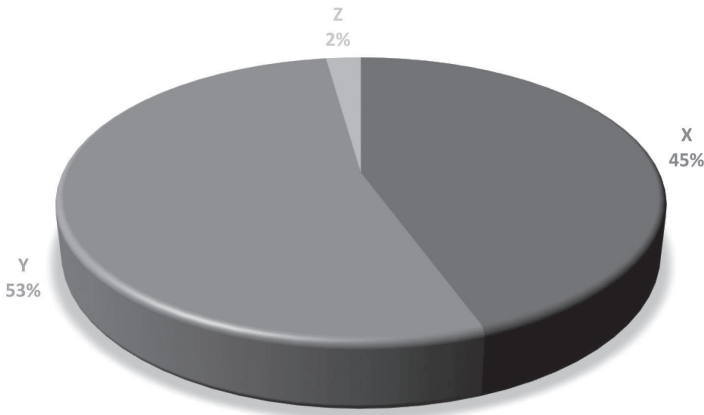
Source: Own Research

The use of virtual tours became relevant during Covid-19, when all major museums opened up virtual visits. The number of visits significantly increased in the first few months. However, according to the research, despite the increased website traffic to museums, the number of virtual tours, except for the initial surge, has declined. According to the results obtained in July 2023, the majority of virtual tours are taken by highly educated respondents.



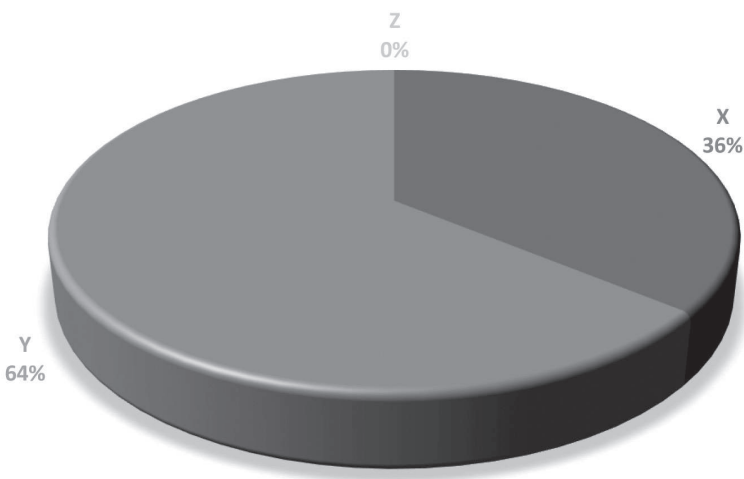
Source: Own Research

In the survey according to generations, there was an issue with the response rate among the youngest group of respondents. Only three out of 135 belong to Generation Z. This contradicts the findings of some authors who believe that email communication will be increasingly used by younger generations.



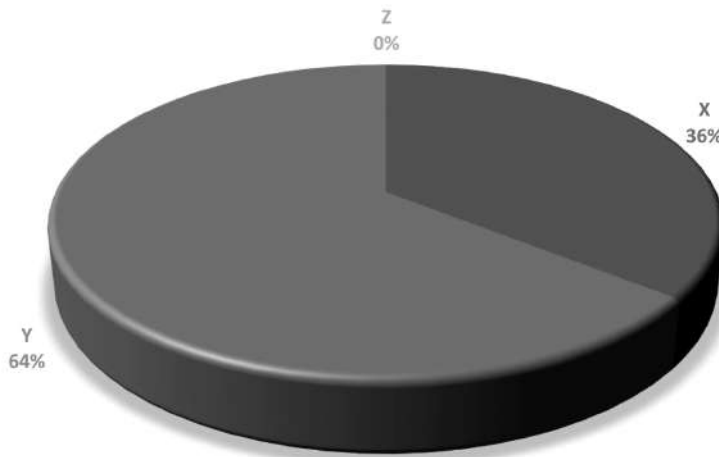
Source: Own Research

When asked if they were familiar with the concept of 'virtual tourists,' representatives of Generation Z had negative responses, while the concept was most familiar to Generation Y (64%), with 48 respondents. From Generation X, 27 respondents were familiar with it, while no one from Generation Z was acquainted with it.



Source: Own Research

Virtual tours were taken by 27 respondents from Generation Y, 15 from Generation X, and none from Generation Z.



Source: Own Research

The average rating for the quality of virtual tours is 4.25, and one-third of them would not physically visit a museum. Interestingly, the majority of those who did not use virtual tours wrote in the comments that they prefer to see physical museum exhibits because the space in which the exhibit is installed is important to them.

## Conclusion

The museum audience is diverse. It has evolved alongside the development of media and is interconnected. Older generations are tied to traditional media but are also familiar with modern modes of communication. All generations, almost equally, follow informational content on traditional media. Additionally, they use the Internet for staying informed.

Women are more active than men. They visit museums more often, are active on the Internet and social networks, use virtual tours more frequently, and are more willing to participate in surveys.

This also applies to Generation Y, which is the most educated and currently has the most money.

The biggest challenge in finding adequate communication channels is presented by Generation Z, which, despite growing up with modern media, uses email and virtual tours sparingly, watches the least television, and gets information from the radio the least.

Highly and more educated individuals are more often an active museum audience. They use both traditional and modern media as communication tools. They use email more than others and are active on social networks. They use virtual tours for museum visits more frequently than others.

Most respondents who have not used virtual tours indicated that the main reason was the lack of physical presence in the space where the installation is set up.

The research has shown that almost one-third of the respondents would not physically visit a museum they have already visited virtually. Therefore, museums need to restrict virtual tourists from certain parts and exhibits that can only be seen in the physical museum.

This study has observed that the biggest challenge in media communication will be with the youngest group. One of the reasons is the insufficient definition of the group. The accelerated development of communication methods necessitates the examination of shorter age ranges.

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719:316.774(082)

INTERNATIONAL Scientific Conference "The Importance of Media Interpretation for the Promotion of Cultural Heritage" (4; 2023; Sremski Karlovci)

Book of proceedings / The Fourth International Scientific Conference "The Importance of Media Interpretation for the Promotion of Cultural Heritage", Novi Sad-Sremski Karlovci, September 30, 2023 ; [editor Branislav Sančanin]. - Sremski Karlovci : Center for Culture, Education and Media „Akademac“, 2023 (Belgrade : 3D+). - 429 str. : ilustr. ; 24 cm  
Tiraž 200. - Bibliografija uz svaki rad.

ISBN 978-86-81866-04-7

a) Културна добра -- Медијска промоција -- Зборници  
COBISS.SR-ID 124936201

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