

## TRADITION AND CULTURE AS THE BASE FOR THE TOURISM PRODUCT: CASE OF UNESCO INTANGIBLE HERITAGE

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**Abstract.** *The traditional Serbian folk dance Kolo was included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2017. Kolo is a communal folk dance that is performed at both public and private celebrations of the most significant occasions in people's lives and the lives of communities. Kolo is an important socially integrating component of Serbian cultural heritage. The paper investigates the potential of learning Serbian dance as part of the cultural tourism offer of different regions in Serbia. Data were obtained through a survey using the Likert scale and analysis using SmartPLS software. The aim of this research is to examine the tradition of local tourism based on folklore culture with which tourists have cultural contact as well as the effect of culture and tradition on the intention and interest in folklore culture. The study reveals a high and statistically significant positive impact of motivation for travel, culture, tradition and interest in Serbian traditional dance - kolo.*

**Key words:** *intangible cultural heritage, cultural tourism, Serbian cultural heritage, UNESCO*

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## 1. INTRODUCTION

Although cultural heritage is increasingly recognized as a potential catalyst for tourism, many cultural heritage events are in the making, both in academia and the general public. The idea of researching cultural tourism based on folklore culture arose during research and conclusions that the UNESCO Representative List of the Intangible Cultural Heritage is used by many countries to transform existing tourist values and create a competitive advantage of a locality (Leimgruber, 2010). In addition, folklore is part of the cultural heritage that develops in a community and is characteristic of that community (Kusmana et al., 2020).

In the past, folk culture represented a system of folk customs that determined the daily life and ceremonies of members of already established social communities. As a result of social and economic changes, the whole system has changed and the events in our daily lives are not the same. However, customs are constantly and continuously passed between and within groups of people and civilizations. Folklore, which belongs to these particular traditions, is common in many nations, particularly in the Balkan Peninsula. By adding kolo to the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2017, the United Nations Educational, Scientific, and Cultural Organization (UNESCO) acknowledged the significance of folklore as a form of tradition in Serbian society (UNESCO, 2022).

UNESCO World Heritage List is also used as a means of attracting large numbers of tourists, given that the tangible or intangible heritage on this list is an important attraction for tourists (Ryan & Silvanto, 2009; Huang et al., 2012). The number of tourists visiting World Heritage Sites is steadily increasing (Shackley, 2006; Yang et al., 2010), which encourages communities to preserve it and present it in the best possible manner to tourists. Bearing in mind the importance of the UNESCO cultural heritage list, the subject of research in this study is the examination of folk culture and tradition in the context of cultural tourism based on Serbian folklore. The paper also gives recommendations for a new modern form of tourism - creative tourism that can represent a new strategy for attracting tourists to a destination (Richards, 2009; Richards, 2020). According to Portuguese creative tourism network, creative tourism combines different elements of tourism and creative content and incorporates them into the lifestyle. Consumers or travelers desire to participate actively in the experience and explore their creative potential or activities in the location (CREATOUR, 2017).

Using multidimensional and multinational social research, the paper explores the role of intangible cultural heritage on the tourism map of the Republic of Serbia. The results of the investigation are based on new empirical evidence developed in 2021 through a questionnaire and data processing in the SmartPLS software package. The goals of this research are reflected in specifying the significance of the intangible cultural heritage through a theoretical approach and examining the ways, factors and contexts of the spread of national customs and traditions through Kolo dance.

Taking the motivation of tourists for cultural tourism, McKercher et al., (2005) point out that *culture as a tourist attraction can be a powerful force in the claim that the historical, cultural, religious and industrial past of the region should be preserved*. Based on the relationship between motivation, cultural contact and tourism, the following hypotheses were derived:

H1: Motivation for travel has a positive effect on tradition and cultural contact in tourism

H2: Tradition and cultural contact in tourism have a positive effect on the interest in the dance Kolo.

The Kolo dances are almost always performed to commemorate the most significant occasions in people's and groups' lives, making them a very enduring and current national emblem. Cultural and artistic organisations maintain the continuation of the practice while institutions and local communities ensure its prominence through planning local, regional, and national festivals and competitions. The most frequent method of talent transfer is through active engagement, and skilled players inspire others to learn.

The paper presents and integrates intangible heritage, folklore and cultural tourism in the context of the tourism industry in an original way. This paper provides a new view of cultural tourism and opportunities to create an original tourism offer through the connection of cultural tourism. This is supported by the increasing tourism income and the growth of tourism in the post-Covid period. In the Republic of Serbia, folklore is a form of intangible folk art that is rich in spiritual values that are connected to traditions, festivals, songs, dances, and legends. Each of the regions in the Republic of Serbia has its own kolo story, custom or tradition presented at numerous festivals and tourist events. With this in mind, the idea for a new form of tourism emerged, especially in the post-Covid period.

## 2. THEORETICAL BACKGROUND

According to the World Tourism Organization (2018) survey on culture and tourism, the majority of respondents classified cultural tourism into two parts: tangible cultural heritage (e.g. national and world heritage sites, monuments, historical sites and buildings, cultural roads, etc.) and intangible heritage (e.g. crafts, gastronomy, traditional festivals, music, oral tradition, religious / spiritual tourism). According to this research, as much as 35.8% of the incoming tourist market belonged to cultural tourism.

The relationship between tourism and the intangible cultural heritage has been the subject of research by many authors (Du Cros, 2001; Lenzerini, 2011; Rodzi et al., 2013). In the contemporary setting, cultural heritage is a crucial component of travel and is increasingly becoming a draw for travelers (Leask, 2016), especially for the development of intangible tourism destinations (Filipović, 2018; Zdravković & Peković, 2021).

Cultural tourism, of which cultural heritage tourism is part (Du Cros, 2001) is one of the fastest growing components of tourism in many countries (Çela et al., 2009), as is the case of Serbia. Cultural heritage has been gaining importance lately, not only for its economic benefits but also for its serious approach to sustainability (Heo, 2012). Due to the growth of mass tourism, cultural heritage tourism is endangered and a serious approach to preserving the sustainability of this specific and rare type of tourism is needed (Loulanski & Loulanski, 2011).

Intangible cultural heritage depicts the natural and cultural landscape of the Republic of Serbia by pointing out the multiethnic characteristics of the people, and tourist promotion restores the identity of the Serbian people through the meeting place of cultures, religions and languages (Bjeljac et al., 2015).

Relatively little attention has been given in literature about relationships between travel motivation, cultural framework, and interest in folklore culture (McKercher et al., 2005; Terkenli & Georgoula, 2021). For example, Hall & Weiler (1992) concluded that the motivation of travelers is primarily determined by a special interest with a focus on activities in a specific destination. In addition, the authors Swarbrook & Horner (1999)

added that a tourist with a special interest is highly motivated to develop a new interest and learn something new about the location he is visiting. Recent research shows that very significant cultural attractions that are valorized for tourism purposes are actually promoted cultural heritages to which local traditions, folklores and artistic events have been added (Terkenli & Georgoula, 2022).

The cultural and folklore potential of a country is extensive and is made up of components that connect a rural way of life to material and spiritual culture (Iordache et al., 2008). The UNESCO Representative List of the Intangible Cultural Heritage of Humanity's inclusion of the Kolo (traditional folk dance), Slava (christened slava), and singing to the accompaniment of the gusle represents a significant advancement for Serbian culture (Sananin & Dramianin, 2019) and rebrands Serbia (Bjeljac et al., 2015a). Intangible cultural heritage is a particularly attractive element of tourism services. The idea of intangible cultural heritage, as outlined in the Convention for the Safeguarding of Intangible Cultural Heritage (Convention, 2003), should be taken into account when discussing ethnology. In this sense, the promotion of ethnological elements in the tourism industry, as part of intangible heritage, is one of the promising ways to preserve ethnic diversity. This is because the desire to comprehend various occurrences in ethnic and cultural domains led to the mixing of many types of tourism activities known as ethno and cultural tourism (Aleksandrova & Aigina, 2014). A combination of all these elements can form a tourism brand. Globally recognized intangible elements of Serbia's cultural heritage potentially lead to more tourists (Krasojević & Djordjević 2017).

Folklore is an integral part of the cultural tourism resource (Jie, 1998) and it has an important integrative social function, nurturing a collective identity. It carries the hallmark of local and regional identity and serves as a symbol of the national community (Applegate, 1999).

However, the assessment of the impact of folklore on tourism resources and its practical value in stimulating the tourism industry is still pending. For this reason, attention remains to be paid to present and future research. A study by the authors Chang et al. (2012) showed that most respondents were interested in the folklore dimension of traveling or traveling for pilgrimage. Also, in his research, the author Bochenek (2013) pointed out the strong link between cultural heritage tourism and folk dance learning.

Folklore, customs and tradition are specific tourism resources of national and regional identity in the age of globalization. They are becoming a tourist product to millions of people around the world and provide reasons for cultural and creative tourism. Folklore, or traditional dance, is a family-friendly hobby that has been handed down through the ages. The results of a study by Filippou et al. (2010) indicate that more and more highly educated individuals in Greece attend folklore-related festivals and prefer folklore as a folk play. The results obtained by these authors can be singled out as important for tourism development. First of all, the majority of the surveyed respondents are those who have been attending folklore lessons for a long time and can thus be characterized as drivers of the development of recreational tourism. These respondents, that is, the hosts, represent a stable basis for the tourist offer, and travel agencies can create offers based on traditional folklore learning courses in a particular country.

### 3. STUDY AREA

The Republic of Serbia is located in the central part of the Balkan Peninsula, at the intersection of roads and various influences coming from the north and south, east and west. Over the centuries, Serbia has had different political systems, but it has remained a multiethnic state with different ethnic communities living on its territory: Slovaks, Hungarians, Romanians, Albanians, Croats, members of the Roma community etc. (Korhecz, 2021). Different ethnic minorities live together with the majority population and have their own language, customs, name, religion and cultural tradition. People that have inhabited the Balkan Peninsula for centuries have left behind a rich cultural legacy, and the growth and durability of their cultures have been impacted by the region's recurrent political upheaval. So, there are different customs, rituals, skills and techniques in the Balkans that represent the intangible cultural heritage and are the identification point of the Balkan people. The ongoing process of cultural exchange involves the transfer of traditions, rituals, and knowledge from one generation to the next. Due to this exchange, cultural similarities that are becoming apparent can be identified, such as folk costumes and dance practices called Kolo, that is, folklore and the rituals and dances associated with it. The spread of customs and traditions creates the basis for the development of cultural tourism. Because of its impact on the social, cultural, historical, and environmental environments, tourism is an extremely complex societal phenomenon. A great heterogeneity of the area provides many opportunities for tourism. For example, studies on the cultural heritage and impact of tourism and the intangible cultural heritage highlight the significant role of tourism and the greatest potential for economic growth and development (Terzić et al., 2015).



**Fig. 1** Map of research area

Source: Authors by using <https://www.mapchart.net/europe.html>

Serbia is a significant component of the Balkan Peninsula's traditional ethno folklore culture. Serbia boasts the following list of intangible cultural heritage verified by UNESCO: 1) the Slava, the celebration of the family's patron saint's day, listed in 2014; 2) the Kolo, a traditional folk dance, listed in 2017, 3) the Gusle singing, listed in 2018 and 2020; 4) Zlakusa pottery production, hand-wheel pottery production in the Zlakusa village (RL) (UNESCO, 2020) and 5) Social practices and knowledge related to the preparation and use of the traditional plum spirit – šljivovica (2022).

#### 4. DATA AND METHODS

During the research, an anonymous questionnaire was used, which was distributed via the Google platform. The questionnaire contained 22 questions, where 80 valid answers were collected and processed for further data processing. When collecting answers, a five-point scale was used (possible answers on a scale from 1 to 5). The research was conducted in the period May-October 2021 in order to cover both the period of the intensive season and the part outside the tourist season. The questionnaire was distributed in English, taking into account the expectations of visiting foreign tourists.

Based on the outcomes of earlier study and a combination of those results, the questions were modified and changed (Htun & Chaisawat 2008; Henriques&Custódio, 2008; Stokes, 2017; Rina, 2021) with certain modifications in light of the Serbian context. There are four sections to the questionnaire. The first component collects background data on respondents. The next segment is related to factors influencing the tourists' decision to travel to Serbia and motivation for travel. The third section presents the respondents' opinion about sharing national customs and traditions. The last, fourth section, analyzes the tourists interest in folklore. The sections and abbreviations are the following:

- general information about respondents,
- factors influencing their decision to travel to Serbia and motivation for travel (MTT: indicators from mtt\_1 to mtt\_8)
- presentation of their opinion about sharing national customs and traditions (SNC: indicators from snc\_1 to snc\_11)
- analysis of their interest in folklore (TIF: indicators from tif\_1 to tif\_13)

Data analysis is based on SEM - PLS statistics using Smart-PLS 3.0. The analysis of the model of the structural equation with partial least square (SEM - PLS) is appropriate for using small samples to examine the association between variables in tourist research. The covariance-based method and the variance-based method are two methods that can be used to analyze SEM. Demographic statistics of the sample are presented below.

According to the data shown in Table 1, the largest number of respondents were female (76%), while the number of male respondents was significantly lower (24%). The majority of responders (45.3%) were between the ages of 30 and 39. Most of the respondents have advanced degrees (master's or doctoral), as far as education is concerned. Most respondents are engaged by an employer (73.3%) and have an income ranging from 500 EUR to 3,000 EUR. Only 32% of respondents associate their occupation with culture.

**Table 1** The survey sample

Question	Answer option	Number of respondents
Q1. Gender	1) Male	24%
	2) Female	76%
Q2. Age	1) under 20 yrs	0%
	2) 20-29 yrs	30.7%
	3) 30-39 yrs	45.3%
	4) 40-49 yrs	13.3%
	5) 50-59 yrs	6.7%
	6) over 60 yrs	4%
Q3. Education	1) primary school	0%
	2) high school	1.3%
	3) bachelor's degree	42.7%
	4) master's degree	37.3%
	5) PhD	18.7%
Q4. What is your occupation?	1) student	9.3%
	2) employed	73.3%
	3) self-employed	9.3%
	4) retired	1.3%
	5) unemployed	4%
	6) other	2.7%
Q5. Your monthly income?	1) up to 500 EUR	14.7%
	2) 500-1000 EUR	28%
	3) 1000-3000 EUR	45.3%
	4) More than 3000 EUR	5.3%
	5) I don't want to make statement	6.7%
Q6. Do you work in the field of culture?	1) yes	32%
	2) no	68%

Source: Author's calculation

**Table 2** Descriptive Statistics in analysis tourists interest in folklore

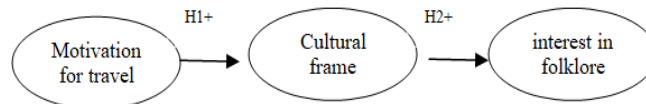
	Min.	Max.	Mean	Std. Deviation
TIF 1: Types of dance you preferred when you travel in some destination?	2.00	5.00	3.6296	1.00568
TIF 2: How important do you think the knowledge of [Residents]	1.00	5.00	3.4074	.93064
TIF 3: How important do you think the knowledge of [National Visitors]	1.00	5.00	3.1111	1.05003
TIF 4: How important do you think the knowledge of [Foreign Visitors]	1.00	5.00	3.3704	1.00568
TIF 5: To what extent do you consider that could contribute to: [Increasing community participation]	3.00	5.00	3.9259	.78082
TIF 6: To what extent do you consider that could contribute to: [Revitalizing the tradition]	2.00	5.00	3.9259	.82862
TIF 7: To what extent do you consider that could contribute to: [Appreciating the cultural identity]	2.00	5.00	3.7037	.91209
TIF 8: To what extent do you consider that 3 could contribute to: [Improving the destination image]	1.00	5.00	3.5926	1.21716

Source: Author's calculation

Due to differences in occupations as well as the level of earnings, it is important to mention the country of origin of the respondents who filled out the questionnaire. Except Serbia, the dominant numbers of respondents were from the following countries: North Macedonia (5%), Croatia (13%), Poland (2%), Germany (3%), Romania (8%), Ukraine (3%) and Austria (2%).

## 5. RESULTS AND DISCUSSION

Based on a number of factors that influence the motivation for travel, the authors opted for factors that are in the domain of national customs and traditions and interest in folklore. With this in mind, the authors basically use the theoretical model proposed by Rina (2021) with some modifications. The proposed Rina's model has been modified to some extent. The measurement model by the author Rina also consisted of three latent variables (Intention to Revisit, Visitor Engagement and Cultural Contact). The model used in this study also uses three latent variables, namely: motivation for travel which is related to the latent variable Visitor Engagement. The variable cultural frame in this study is identified with the latent variable cultural contact, while the variable interest in folklore is renamed and modified based on the previously set variable Intention to Revisit. Bearing in mind that the previous sample model contained questions related to the use of questions related to English for tourism, those parts were removed and aligned with the research on the traditional Kolo dance.



**Fig. 2** Theoretical model

*Source:* Author's calculation

The model parameters were evaluated using the Smart PLS 3 software suite. Determination of the value of Cronbach's Alphas was used in order to evaluate the model's validity and the results are displayed in Table 3.

**Table 3** Construct Reliability Statistics

	Cronbach's Alpha	rho_A	Composite Reliability	Average Variance Extracted (AVE)
Cultural frame	0.832	0.872	0.861	0.379
Interest in folk culture	0.915	0.93	0.929	0.512
Motivation for travel	0.767	0.819	0.818	0.381

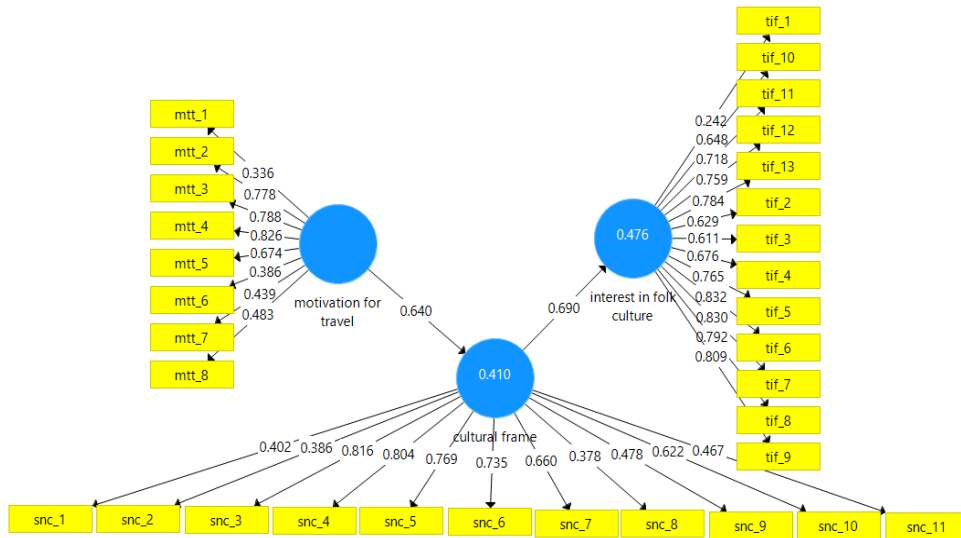
*Source:* Author's calculation

The Confirmatory Factor Analysis (CFA) was used to evaluate the sample's internal consistency and validity. Confirmatory Factor Analysis (CFA) was used to evaluate the sample's internal consistency and validity. The internal consistency was calculated using Cronbach's coefficient (Cronbach, 1951). According to Nunnally (1978), values below 0.7 are prioritized, meaning



the observed model's internal consistency criteria have been met. Table 3 shows the obtained values of Construct Reliability Statistics.

After the model's validity and fit were confirmed, the value of the regression coefficient was determined. The PLS-SEM model's outcome is depicted in Figure 3 as a result.



**Fig. 3** Structural model  
 Source: Author's calculation

All of the regression coefficients and the R square, which are represented by the blue circles of the latent variables, are positive, according to the data displayed in Figure 2. This demonstrates the validity of the initial study hypotheses. In order to assess the significance of the specified hypotheses, it is also important to determine the significance of the acquired coefficients.

**Table 4** Regression coefficients after the bootstrapping process

	Original Sample (O)	Sample Mean (M)	Standard Deviation (STDEV)	T Statistics (O/STDEV)	P Values
Cultural frame → interest in folk culture	0.6900	0.7080	0.0620	11.1410	0.0000
Motivation for travel → cultural frame	0.6400	0.6620	0.0750	8.4970	0.0000

Source: Author's calculation

The findings in Table 4 reveal that, at the level of p 0.05, every regression coefficient is statistically significant. Given that the regression coefficient (0.6900) demonstrating the link between cultural context and folklore interest is relatively high, it can be said that hypothesis H1 is supported. The association between travel motivation and cultural frame likewise yielded a positive regression coefficient (0.6400), supporting the conclusion that hypothesis H2 is true.

The results therefore indicate a high positive and statistically significant impact of influence of the cultural framework on the interest in folklore culture among tourists who visited the Republic of Serbia. The results can be connected with the claims of the authors Antón et al., (2017) who show that the internal drivers of individuals who are related to learning local customs in the destination are precisely the drivers for the attractiveness of the destination. Related to the second hypothesis, the results also showed a high and positive statistically significant relationship between travel motivation and cultural framework. In fact, the results reproduce the fact that the traditional culture of the people in destination is an important motivation for travel. Having that in mind, the author Pettersson (2006) points out that tourism demand can be stimulated by local culture, both traditional and non-traditional customs and handicrafts, which will increase the number of visitors.

## 6. CONCLUSION

Based on the presented theoretical and empirical part of the study, it can be pointed out that cultural tourism is certainly a significant element of tourism for many destinations. However, few studies have focused on travel experiences (Seyfi et al., 2020). This study sought to contribute and improve the understanding of folklore tourism as one of the elements of cultural tourism and thereby contribute to lessening the gap between the experiences in cultural tourism. It is particularly important that this study contributes to the ongoing efforts to enhance the cultural experiences of tourists as an element for the destination's competitive advantage.

The obtained research results confirmed all the factors that were included in the analysis. All factors that have been researched (interest in folk culture, motivation for travel, cultural frame) have a positive effect on the interest in folklore as a tourism resource in the Republic of Serbia. Although the factors under investigation have a significant impact on interest in folklore, the relationship between the *cultural framework* and the interest in folklore was found to have the strongest regression coefficient, suggesting that future events should pay special attention to being improved and utilized for tourist purposes.

Legends, beliefs, folk tales, songs and dances along with folk dances have always been an important cultural asset of the community. They represent specific cultural expressions of utmost importance for national identity. In addition to the social, they are an important element of tourism development and of the sense of the traditionality of a place. This is in agreement with the authors Xi and Wei (2010) who pointed out that a tourism product without cultural connotation will not have long-term vitality and appeal.

In general, the opinions of respondents toward folk culture and tradition can be deduced as follows:

- The importance of preserving tradition is very important for all respondents.
- The Republic of Serbia has a lot of potential to develop into a destination for tourists based on cultural tourism grounded in tradition, which could indicate the potential for the growth of creative tourism.
- Folklore is an important basis for creating a tourist package of services in Serbia, since 50.6% of respondents prefer folklore when visiting a destination.

Given that the questionnaire was distributed online and that women responded more frequently than men, the study's shortcomings might be seen in the small number of respondents.

The survey's findings provide a solid foundation for further study in the area of tradition- and folklore-based cultural tourism. Deeper multidisciplinary research that will contribute to academia and society can be established based on this exploratory research.

It can also be argued that tourism commercialization and mass tourism have a detrimental effect on the authenticity of traditional local cultures. Various events are adapted to the demands of tourists and thus mass tourism harms traditional customs by creating "false folklore" (Terzić, 2015). Culture should not be sacrificed to promote tourism and add economic value at the cost of losing valuable cultural value.

The results have important theoretical implications in terms of being able to support and expand existing models of cultural tourism and, above all, intangible heritage-based tourism. Also, it should be borne in mind that the role of intangible heritage in terms of increasing motivation for travel is not sufficiently addressed in the literature on cultural tourism, so this research is another part of this important area of research. Certainly, the study deepened the analysis of travel motivations by adding quality and value from the aspect of cultural tourism.

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## TRADICIJA I KULTURA KAO OSNOV TURISTIČKOG PROIZVODA: STUDIJA SLUČAJA UNESCO NEMATERIJALNE BAŠTINE

*Tradicionalno srpsko narodno kolo upisano je na UNESCO listu nematerijalnog kulturnog nasleđa čovečanstva 2017. Kolo je kolektivna narodna igra i, kao neizbežan deo javnih i privatnih proslava najvažnijih događaja u srpskom društvu, značajan društveno integrativni element srpskog kulturnog nasleđa. U radu se istražuje potencijal učenja srpskog plesa kao dela kreativne turističke ponude različitih regiona u Srbiji. Podaci su dobijeni putem ankete korišćenjem Likertove skale i analizom pomoću SmartPls softvera. Cilj ovog istraživanja je ispitivanje tradicije lokalnog turizma zasnovanog na folklornoj kulturi sa kojom turisti imaju kulturni kontakt, kao i uticaja kulture i tradicije na nameru i interesovanje za folklornu kulturu. Studija otkriva visok i statistički značajan pozitivan uticaj motivacije za putovanje, kulturu, tradiciju i interesovanje za srpsku tradicionalnu igru – kolo.*

Ključne reči: nematerijalno kulturno nasleđe, kulturni turizam, srpska kulturna baština, UNESCO

### APPENDIX

#### The Questionnaire

I DEMOGRAPHIC						
<b>Gender</b>	male			female		
<b>Age</b>	under 20 yrs	20-29 yrs	30-39 yrs	40-49 yrs	50-59 yrs	over 60 yrs
<b>Your country of residence?</b>						
<b>Marital status</b>	single	married	widowed	divorced	other	
<b>Your education?</b>	primary school	high school	academic studies (bachelor's degree)	master's degree	PhD	
<b>What is your occupation?</b>	student	employed	self-employed	retired	unemployed	Other
<b>Your living area?</b>	rural			urban		
<b>Your monthly income?</b>	up to 500 EUR	500- 1000 EUR	1000-3000 EUR	More than 3000 EUR	I dont want to make a statement	
<b>Do you work in the field of culture?</b>	yes			no		

II FACTORS INFLUENCING THE TOURISTS' DECISION TO TRAVEL TO SERBIA AND MOTIVATION FOR TRAVEL					
<b>1. To which extent are you familiar with Serbia as a tourist destination (cultural, entertainment, historical, natural and anthropogenic resources)?</b> (1- not at all, 5- very familiar)					
1	2	3	4	5	
<b>2. Which factor is the primary factor which would influence you to travel to Serbia?</b>					
personal interest	travel guide materials	websites	recommendations from family/relatives	recommendations from friends/co-workers	other
<ul style="list-style-type: none"> <li>• Please mark to which extent a specific factor motivates you to travel? 1- does not motivate me , 5- motivates me to a large extent</li> </ul>					
3. experiencing the atmosphere of the place	1	2	3	4	5
4. discovering other cultures	1	2	3	4	5
5. learning new things and expanding knowledge	1	2	3	4	5
6. rest and recreation	1	2	3	4	5
<ul style="list-style-type: none"> <li>• Fill in the number on a scale that refer to Serbia as a cultural tourist destination (1 - I completely disagree; 2 - I disagree; 3 - I am neutral; 4 - I agree; 5 - I completely agree)</li> </ul>					
4. Serbia has the potential to be a world well-known cultural tourist destination	1	2	3	4	5
5. Cultural tourist attractions in Serbia are very diverse and unique	1	2	3	4	5
6. Serbian culture and traditions are very impressive and worth learning	1	2	3	4	5
7. Serbia is a must (cultural) tourist destination	1	2	3	4	5
III SHARING NATIONAL CUSTOMS AND TRADITIONS					
<ul style="list-style-type: none"> <li>• On a scale of 1 to 5, please rate the importance of national tradition and customs? (1- not at all important, 5-very important)</li> </ul>					
8. Sharing national customs and traditions is important.	1	2	3	4	5
<ul style="list-style-type: none"> <li>• Which cultural tourist attractions and activities are important for you when you visit some cultural destination? 1- not important at all; 5 - very important</li> </ul>					
9. local people and lifestyle	1	2	3	4	5
10. villages	1	2	3	4	5
11. cities	1	2	3	4	5
12. historical sites	1	2	3	4	5
13. music and dance	1	2	3	4	5
14. meditation centers	1	2	3	4	5
15. local sports	1	2	3	4	5
16. religious objects	1	2	3	4	5
17. pilgrimage tourism	1	2	3	4	5
IV TOURISTS' INTEREST IN FOLKLORE DANCE					
<b>18. Types of dance you preferred when you travel in some destination?</b>					
a. classic dance					
b. modern dance					
c. folklore dance					
d. ballroom dance					
<ul style="list-style-type: none"> <li>• How important do you think the knowledge of folk dance is to...? 1- not important at all 5 - very important</li> </ul>					
19. residents	1	2	3	4	5
20. national visitors	1	2	3	4	5
21. foreign visitors	1	2	3	4	5
<ul style="list-style-type: none"> <li>• To what extent do you consider that folk dance could contribute to:</li> </ul>					
22. Increasing community participation	1	2	3	4	5
23. Revitalizing the tradition	1	2	3	4	5
24. Appreciating the cultural identity	1	2	3	4	5
25. Improving the destination image	1	2	3	4	5
26. Promoting cultural tourism	1	2	3	4	5
<ul style="list-style-type: none"> <li>• To what extent do you think that the following steps and actions would enhance tourists' interest in folklore? 1 - they would not improve at all, 5 - they would improve completely</li> </ul>					
27. advertising	1	2	3	4	5
28. organizing folk dance workshops	1	2	3	4	5
29. making folk dance lessons an optional part of package tours	1	2	3	4	5
30. making folk dance lessons part of local tourist offer	1	2	3	4	5