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THEMATIC PROCEEDINGS

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DIGITAL INTANGIBLE CULTURAL HERITAGE AS A TOOL FOR IMPROVEMENT OF SERBIAN CULTURAL TOURISM

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Abstract

Cultural tourism, including both tangible and intangible cultural heritage (ICH), is strongly affected by the current development of information and communication technologies (ICTs) and the concept of sustainability. This paper addresses the question of applying digital ICH as a tool for improvement of cultural tourism competitiveness in the Republic of Serbia (RS) as a candidate country in the EU joining process. Using desktop study objectives and social scientific research methodology, this paper considers the international legal framework for ICH safeguarding, the practice of digitization of European ICH and its application in cultural tourism. It identifies the main stakeholders in RS, their contribution to ICH digitization and the obstacles they face. Following the RS Government development priorities - Digitization and Education – the paper concludes by recommending further research of eTourism for Development, as a strategic use of ICTs by community-based tourism to foster visibility, connectivity, and competitiveness of Serbian cultural tourism.

Key words: *intangible cultural heritage, cultural tourism, Serbia, digitization*
JEL classification: *O33, Z32*

Introduction

In contemporary global community, population seeks meaningful leisure time, thus setting tourism industry as an important part of social development in the 21st century. Among numerous predictions, one states that "by 2030, the number is anticipated to reach 1.8 billion, meaning that

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in two decades' time, 5 million people will cross international borders for leisure, business or other purposes such as visiting friends and family every day, besides the four times as many tourists traveling domestically'' (WTO, 2011). Consequently, tourism is an agent of cultural, as well as environmental change, including the global level (Cooper & Hall, 2008).

In the 21st century, sustainability revolution is gaining strength. The popularization of responsible tourism helps to minimize tourism's negative impacts on the environment and maximize its positive contributions to local communities. Various organizations (e.g. Center for Responsible Travel – CREST) actively manage travel and destinations in an environmentally and culturally responsible way and design tourism programs and individual trips carefully, in order to provide desired experience, while leaving a positive environmental footprint (CREST, 2017). Due to the increasing awareness of the environment, as well as the social longing for historic and art heritage, cultural tourism has become mainstream. This has been called the democratization of culture (WTO, 2015).

The competitiveness of tourism industry is closely linked to sustainability. United Nations (2015) defined the promotion of inclusive and sustainable economic growth and implementation and devising policies to promote sustainable tourism that creates jobs and promotes local culture and products as some of the targets of Sustainable Development Goals by 2030. The Sustainable Development Strategy for Serbia (Government of the Republic of Serbia, 2008) identifies a need for an action plan for the adaptation of economic sectors to climate change. Therefore, the research that investigates local capability for sustainable development of the RS was extremely important as a tool for monitoring and guide lining for future decisions of policy makers (Radović et al., 2015). The European Commission Communication Agenda for a sustainable and competitive European tourism proposes solutions to the challenges of sustainable tourism. Ensuring that new tourism development is of a scale and type that follow the needs of the local community and environment, a sustainable management can reinforce the long-term economic performance and competitiveness (European Commission, 2007). Consequently, EU tourism policy identified cultural tourism, including both tangible and intangible heritage, as a driver for sustainable social and economic development (Mergos & Patsavos, 2017).

Although recently conceptualized and brought into general attention for safeguarding, intangible cultural heritage (ICH) is also recognized as a resource for cultural tourism. Offering a variety of opportunities for research, safeguarding, and presenting of ICH, the Digital Revolution affects both tourism and ICH. The development of information and communications technology (ICTs) notably contributes to the public understanding of the past and to the evolving social significance of heritage itself.

This paper addresses the question of using digital ICH as a tool for improvement of cultural tourism competitiveness in Republic of Serbia on the regional and European market. Using desktop study objectives and social scientific research methodology, this paper considers the international legal framework for ICH safeguarding, the practice of digitization of European ICH and its usage in cultural tourism. Furthermore, the paper identifies the main stakeholders in ICH digitization on national level in Republic of Serbia and the obstacles they face in this demanding cross-sectoral task. Besides scientific literature, the official publications of the relevant authorities in Serbia and broader international community were examined (EU, NATO, UN, etc.). Finally, the paper emphasizes the good practice examples, following both development priorities of Republic of Serbia – Digitization and Education.

Legal framework for safeguarding ICH

It was a long way for intangible cultural heritage to be legally regulated. While UNESCO (1972) *Convention Concerning the Protection of the World Cultural and Natural Heritage* has been implemented, it was noted that cultural heritage does not only refer to tangible elements, but also to oral traditions and other forms of creation. The first international instrument developed around the intangible aspects of cultural heritage was the UNESCO (1989) *Recommendation on the Safeguarding of Traditional Culture and Folklore*. It was not very productive in practice, since the recommendation only suggests the actions that member states could take, but does not oblige them (Ležaja, 2016). Nevertheless, UNESCO further efforts towards raising awareness and formal acknowledging the ICH resulted in *Proclamation of the Masterpieces of the Oral and Intangible Heritage of Humanity* (2001-2005). Finally, in 2003 The General Conference of the UNESCO adopted the *Convention for the Safeguarding of the Intangible Cultural Heritage*. As one of the

main reasons for safeguarding ICH, it states that ICH is "a factor in bringing human beings closer together and ensuring exchange and understanding among them" (UNESCO, 2003a). In article 2.1 of the Convention is stated:

"The "intangible cultural heritage" means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development."

Here we see that ICH is not strictly limited to spiritual creation, but also includes objects and environment related to the intangible heritage. As an integral part of the cultural human rights, ICH is a reflection of cultural differences and it is essential for both community and individuals. On the national level, it is up to each State Party to identify and protect the ICH (article 11), establish a national inventory of ICH elements in their territory (article 12), and include local community in the ICH management (article 15). UNESCO has a leading role in international promotion of ICH (Ležaja, 2016). In order "to ensure better visibility of the intangible cultural heritage and awareness of its significance, and to encourage dialogue which respects cultural diversity" (UNESCO 2003, article 16) *Representative List of the Intangible Cultural Heritage of Humanity* is established. It is intended to include ICH elements that are significant for a local community or a group of people. So far it includes 470 elements corresponding to 117 countries.

Digitization of European ICH

Digitization of cultural heritage is a focal point for the past several years. ***Charter on the Preservation of Digital Heritage*** (UNESCO, 2003b) points out that "the digital heritage of all regions, countries and

communities should be preserved and made accessible, so as to assure over time representation of all peoples, nations, cultures and languages" (article 9). As a cultural expression of human work, digital heritage creates new legacy and helps the interpretation, communication, and conservation of cultural heritage. Pescarin (2016) writes: "Although the accepted UNESCO definition of Digital Heritage concerns any digital material referred to our heritage that has a value and needs to be preserved (UNESCO, 2003a), Digital Heritage is used today by the scientific community in a wider sense, referring to ICT applications and technological approaches to our cultural and natural heritage, or, better, to the use of digital media in the service of heritage (Cameron & Kenderdine, 2007). Digital Heritage is a domain that comprehends several different research fields and disciplines, from museography to computer graphics, from archaeology to design, from art history to engineering, from archives to statistics, etc. It is therefore a general term, which includes many ICT topics and heritage themes, and in most cases most of nowadays research lays in the overlapping and interconnection among them" (p. 1).

The European Commission (2011) *Recommendation on the digitization and online accessibility of cultural material and digital preservation*, following the Europe 2020 strategy, states that the Digital Agenda for Europe is looking for the benefits of information technologies for economic growth and the life quality of European citizens. The digitization of Europe's cultural memory includes print, photographs, museum objects, archival documents, sound and audiovisual material, monuments and archaeological sites.

The European Commission has created Europeana, the EU's cultural heritage digital portal www.europeana.eu, to enable the development and accessibility of digital cultural heritage. So far, Europeana offers more then 50 million artworks, artefacts, books, videos and sounds from across Europe. Its overall target is to digitize the entire cultural heritage of Europe by 2025. As the Council of EU's (2016) *Conclusions on the role of Europeana for the digital access, visibility and use of European cultural heritage* stated, Europeana engages the research and innovation, education, tourism, and creative sectors (p. 11).
The growing usage of ICTs enables a new level of research and safeguarding of ICH. It also reveals unexplored areas that broaden our understanding of both tangible and related intangible heritage (Đorđević 2016). According to *Recommendation on the digitization…* in 2011 only

2 % of content in Europeana was sound or audiovisual material – possible presentations of ICH. It is suggested that increasing the underrepresented content accessible through Europeana will make the site more interesting for the users, and should therefore be encouraged. For example, acoustic heritage includes the archaeology, architecture, music (song, chant, religious practice…) and the soundscape (Đorđević et. al 2017), which recordings are also included in Europeana.

However, Europeana project was criticized as a website that "seems to offer little more functionality than a blog-standard portal", does not promote common standards, does not provide details on institutional contribution (White, 2011) and also has limited functions considering ICH (Cozzani et al., 2017).

Addressing the risk of irretrievably disappearing and losing certain elements of ICH due to the globalization and intercultural contacts, the EU funded project i-Treasures was created in order to develop an open and extendable platform to provide access to ICH resources for both research and education – transmition of traditional intangible and rare arts from living human treasures to new generations. Its goal is to digitally treasure and improve the accessibility and presentation of ICH, and thus raise public awareness (Cozzani et al., 2017). Although not directly linked to tourism, this project is an example of cross-sectoral cooperation with multiple mutual benefits. In the same innovative manner that i-Treasures attempt to go beyond the encyclopaedic approach and offer a direct involvement of learners, cultural intangible tourism should go beyond watch, hear and taste, and offer a complete tourist experience, sensitive to various tourists' needs and supported by the essential role of ICTs.

ICH Digitization as a prerequisite for Cultural Tourism

Cultural tourism is one of the fastest growing kinds of tourism in the modern world. Hence, the tourism sector creatively draws upon the fullest range of expressions of culture to provide tourist products and experiences. On the other hand, a major paradigm shift is taking place in the world of heritage – there is less interest in tangible and more in intangible cultural heritage, largely motivated by demand from modern tourists (Kirshenblatt Gimblett, 2006; Smith & Robinson, 2006). Therefore, the content of Europeana web platform has a paramount importance, especially for creative development of stories and narratives in numerous domains: curatorship, education, tourism, genealogy,

university teaching, scholarly research and more. This is confirmed in the Athena Plus project, which included provisions for experimenting with potential uses of Europeana content for storytelling in a variety of settings. Thus, our digital society obtained new tools and environments for culture expression, increasingly encouraged by the development of social networking and mobile applications. Digital storytelling refers to the use of digital tools to tell stories; it is rapidly evolving, fostering innovation and creativity in the area of cultural tourism development (Dierickx et al., 2013).

International conference on Culture for sustainable cities, held in Hangzhu, China 2015, presented the experiences and best practices on how to manage cultural tourism as a driver for urban development (panel 8). It was pointed out that our understanding depends on data that should be gathered systematically on behaviour, attitudes, and cultural tourists' profiles. Simultaneously, the quality of cultural tourism management depends on creativity in defining cultural itineraries. Recognized as a driver for the sustainable urban development, creativity and cultural industries are placed at the core of development plans at the local and international level, through the activities of UNESCO Creative Cities Network (UCCN) that today comprises 180 cities from 72 countries. The Network covers intangible cultural heritage and contemporary culture in seven creative fields: crafts and folk art, design, film, gastronomy, literature, music and media arts. For example, 2008 UNESCO's City of Literature (one of the UCCN's programs) Dublin celebrates the *Bloomsday* as depicted in James Joyce's novel Ulysses. Followed by the dressing up in the style of the era, the celebration includes readings, performances, and visits to the places referenced in the book (http://www.bloomsdayfestival.ie). The festival is organized by the James Joyce Center and besides well-designed website, it is supported by an online exhibition of a Center's visual history.

The creativity in promoting tourism and heritage sector is also striking in the video response on the Brussels lockdown in November 2015. As a reference to the work of the Belgian well known surrealist artist René Magritte, the Brussels tourist Office's witty promotional YouTube video depicted the images of cats in bowler hats, playing the drums and skateboarding, and locals holding apples over their faces in the city landmarks, as an alternative social media message during terrorist threat. This video has been viewed over 150,000 times.

Cross-sectoral cooperation is emphasized in the WTO study (2012) *Tourism and Intangible Cultural Heritage* as a precondition for this kind of multiple mutual benefits:

"Partnerships between the tourism and the heritage/community sectors can only occur if both sides develop a true appreciation of the other's interests and values. Tourism interests must develop an awareness of cultural heritage management concepts, ideals and practices, while cultural heritage management stakeholders require an understanding of what tourism is and how it works. Through mutual understanding, both groups can work to build on their shared interest in intangible cultural heritage (p. 8)."

As main opportunities of cross-sectoral cooperation, this study points out (1) the bundling of ICH tourism products (i.e. package of wildlife-based tourism in Africa that includes culture, livelihoods of rural communities), which further on has (2) "a potential to promote young people's interest in ICH and thus its future continuity" (p. 11). This is an important opportunity, since local elders mostly undertake traditional cultural practices because young people avoid traditional and rural lifestyles.

The need for cross-sectoral cooperation is mutually recognized. The Convention (UNESCO, 2003a) encourages the international cooperation in any manner that would help safeguarding ICH, which also includes tourism. Article 19 states: "Without prejudice to the provisions of their national legislation and customary law and practices, the States Parties recognize that the safeguarding of ICH is of general interest to humanity, and to that end undertake to cooperate at the bilateral, sub regional, regional and international levels."

In order to facilitate the application of the Convention (UNESCO, 2003a), the *Operational Directives for the implementation of the Convention for the Safeguarding of the Intangible Heritage* were adopted in 2008 (and have been amended every two years). The *Operational Directives...* (2016) have recognized that community centers and associations could have a key role in ICH transmission and informing the general public about its importance of those communities. Thus, they are encouraged to: „(a) be used by communities as cultural spaces in which their ICH is safeguarded through non-formal means; (b) be used as places for transmitting traditional knowledge and skills and thus contribute to intergenerational dialogue; (c) serve as information centers about a

community's ICH" (par. 108). Furthermore, this document has emphasized the links between ICH and both ICTs and tourism, encouraging official institutions (institutes, museums, archives, etc.) „to employ, when appropriate, information and communication technologies to communicate the meaning and value of intangible cultural heritage" (par. 109d) and States Parties to assess "the potential of ICH for sustainable tourism and the impact of tourism on the ICH and sustainable development of the communities, groups and individuals concerned" (par. 187a). Moreover, it has recommended "school trips to natural spaces and places of memory whose existence is necessary for expressing intangible cultural heritage" (par 107i).

Serbian stakeholders' contribution in ICH digitization

Ratifying the *Convention for the Safeguarding of the Intangible Cultural Heritage* (UNESCO, 2003a) in 2010, Republic of Serbia established a national network for ICH safeguarding that includes National Committee for ICH, Commission for the inscription in the ICH National Register, Centre for ICH at the Ethnographic Museum in Belgrade and 7 regional coordinators for ICH safeguarding.

Since the Center for ICH is in charge of the National Register of ICH maintenance, it launched the project "Digitizing the Documentation of the National Register of Intangible Cultural Heritage and the Application of New Information and Communication Technologies in the Protection and Promotion of Intangible Cultural Heritage" to adjust the documentation on ICH to practical needs in digital age, ensure and facilitate the access to ICH to ICH bearers, general public and professionals, and thus contribute to the identification, registration, promotion and safeguarding of national ICH. This project is supported by UNESCO Participation Programme.

National register of ICH in 2017 listed 37 elements: Saint Patron's Day, Prayer – St. George's Day ritual; Belmuž dish; Ritual of making and lighting farmer candles; Making of Pirot hard cheese; Rug-making in Pirot; Filigree craft, Krist Berisha, goldsmith based in Kraljevo; Craft of stonemasonry, Bela Voda; 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 Sirinićka 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 day; Plum brandy; Coppersmith's trade; Rug-making in Stapar; Skill and craft of making kajmak; Cipovka – the skill and craft of making traditional bread in Vojvodina; Žmar making; White fairy; Lighting of St. Peter's lilas.

Figure 1: *Belmužijada, festival of belmuž dish in Svrljig, Serbia*

Credits: *Dr Sci Bojan Jovanović, Military Medical Academy, Belgrade*

Other national documents also recognize ICH as a development resource. Strategy for Tourism Development of RS 2016-2025 (Ministry of Trade, Tourism and Telecomunication of the Republic of Serbia, 2016) points out ICH as the ongoing trend in tourists' expectations (p. 22) and the diversity of customs and the culture of community life as the main tourist attractions (p. 74). Strategy for Culture Development of RS 2017-2027 (Ministry of Culture and Information of the Republic of Serbia, 2017b) emphasizes the need for interdepartmental cooperation in order to "establish a stronger partnership between administrative and professional cultural heritage protection institutions with other stakeholders that can contribute to its more effective protection, revitalization, and use" (p. 9). As a part of the promotion of cultural heritage for tourism development, this Strategy encourages the accessibility of cultural heritage through digital content (p. 86) and stresses the internationalization as a factor of general development (p. 6). It has set the goal to obtain at least five inscriptions on the UNESCO's *Representative List of the ICH of Humanity* (p. 124). So far, we have two - *Saint Patron's Day* and *Kolo dance, three-steps kolo, six-steps kolo.*

Figure 2: *Traditional craft of stone roof covering in village Maće, documented in the film "Maće plate: stories from a craft workshop" (2012)*

Credits: *Marija Dragišić, Institute for the Protection of Cultural Heritage of Serbia - Belgrade*

National Center for Digitization was established in 2002 with the overall goal to form a consortium of leading domestic cultural and research institutions involved in the digitization of heritage. So far this consortium includes Mathematical institute SASA, Faculty of Mathematics University of Belgrade, National Library, National Museum in Belgrade, Institute of Archaeology, Archives of Serbia, Republic Institute for the Protection of Cultural Monuments-Belgrade and Yugoslav Film Archive. Although National Center for Digitization is focused on the cultural heritage, the cooperation on the systematic digitization of ICH with relevant before mentioned national bodies for ICH safeguarding has not been developed yet. On the other hand, defining

the process of digitization the ***Guidelines for digitization of cultural heritage in the Republic of Serbia*** (Ministry of Culture and Information of the Republic of Serbia, 2017a) considers the standards for audio and video material.

Virtual museums on Serbian ICH include various range of ITCs, from a simple web site of the project *Danube magic touch – virtual museum* to more complex *Nikola Tesla Experience: Virtual Reality Museum* project that requires VR headset and the project *Virtual Museum Mihajlo Pupin* that virtually simulates the space of a museum we are used to in physical reality. Virtual tours of permanent exhibitions of National museums in Kragujevac and Pančevo are also showing a tendency to make our heritage closer to contemporary society. Moreover, documentary movies on our ICH are also used for promotion, e.g. *Maće plate: stories from a craft workshop* (2012).

It is important to highlight that the policy makers' aims are not being matched by institution and financial commitment because the costs of the public money spent on digitization is not so transparently presented. In this process, the position of the local self-management which has deteriorated during the last few years also has to be considered. The state of the least developed municipalities is quite alarming. Although many plans and projects for different improvement programs have been devised, positive results are being achieved rather slowly (Radović, 2012).

Since the Government of the Republic of Serbia emphasized Digitization and Education as the development priorities, it is important here to consider eTourism for Development (eT4D), defined as the strategic use of ICTs by community-based tourism to foster visibility, connectivity, and competitiveness, hence creating local socio economic development (Figure 3). As an emerging interdisciplinary research area, eT4D requires further research by ICTs for development community, both theoretically (on the relation Development Studies – Tourism Studies – ICTs and researching the impact of ICTs for community based tourism) and practically (fostering use of ICTs, enhancing digital literacy, thus enabling peripheries to be accessible electronically by global travelers that are looking for alternative tourism experiences) (Rega & Inversini, 2016).

Figure 1: *eTourism for Development (eT4D) conceptualization*
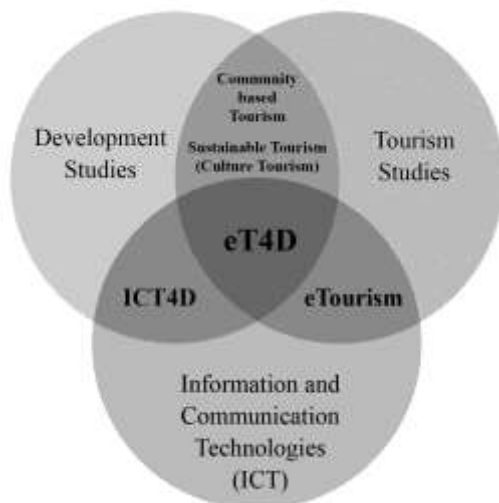
Source: *The adjusted graphic is based on the one authored by Rega & Inversini, 2016, p.20*

Obstacles in ICH digitization in Serbia

It is necessary to be aware of the rights of local communities to maintain their identities as well as to determine what constitutes ICH and how it should be documented and represented (Blake, 2009). This is important in a multi-ethnic country such as Republic of Serbia. Therefore, we should strive towards participatory approach to heritage (where local community has an active role in identification and valorisation of ICH), proportional representation of different ethnic groups in ICH digitization and National Register of ICH. That way, we will also prevent the potential accusation that the majority ethnic group receives more promotion, folklore is state-sponsored, etc.

Although the Government of Republic of Serbia emphasized Digitization and Education as the development priorities, we are still missing relevant strategic documents, such as the Strategy for cultural heritage and the Strategy for Digitization, as well as the following action plans. However, the first steps are done in digitizing ICH, but the steady pace on the hard work of ICH digitization is not reached. Several Serbian institutions contributed Europeana with digital contents, but ICH digitization requires a systematic approach well thought through and adjusted to national priorities.

The Republic of Serbia has started the work on the identification and valorisation of ICH on the national level by establishing the ICH National Register and Centre for ICH. However, there is no established cross-institutional cooperation between National Center for Digitization and Centre for ICH at the Ethnographic Museum in Belgrade. Thus, the effect of ICH safeguarding efforts on tourism is still weak, due to the lack in cross-sectoral cooperation, which is necessary for reaching the Serbian tourism competitiveness in EU market.

Considering digital ICH and the cross-sectoral cooperation between tourism and heritage/community, the significant obstacle lies in an unequal regional development of ICTs infrastructure. That not only reduces the development of e-contents and services related to tourism, but also prevents the upgrading of skills of local inhabitants in rural areas, keeping them from meeting the needs of contemporary cultural tourism.

In the last decade, Serbian tourism industry faced various challenges and changes. Numerous destinations are recognized at the regional as well as in the European tourist market. A lot of efforts are put into the promotion and ongoing campaign to increase the interest of foreign tourists to visit the most popular tourist destinations in Serbia (Radović & Vojinović, 2017). Digitization of ICH should contribute to bridge the current gap in promotional activities and desired outcome of better positioning of the Serbian cultural tourism on the global market.

Conclusion

Tourism is a main driving force of the global cultural exchange, which provides the experience of the past and present community living – customs, festivities, traditions, etc. This paper shed light on the ICH digitization as a tool for improvement of cultural tourism in the Republic of Serbia, the candidate country in EU joining process.

According to the UNESCO (2003a) *Convention for the Safeguarding of the Intangible Cultural Heritage*, which Republic of Serbia ratified in 2010, it is up to each State Party to identify and protect its ICH, establish ICH national inventory and involve local community in ICH management. Besides having a leading role in ICH promotion, UNESCO also encourages the preservation of digital heritage that represents all peoples, nations, cultures and languages. This is also supported by the Digital Agenda for Europe (European Commission, 2011), which is

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looking for the benefits of ICTs for cultural memory. Hence, Europeana has been created as the EU's cultural heritage digital portal that includes both tangible and intangible heritage.

ICH digitization is becoming a prerequisite for cultural tourism as well. It helps avoiding the dominance of stronger cultures and disappearance of local cultural traditions. There are many initiatives for the creative use of ICTs that communicates the meaning and the value of ICH, and its potential for sustainable tourism – Athena Plus project, UNESCO Creative Cities Network, Brussels tourist office videos, etc.

Identifying the stakeholders and questioning their contribution in ICH digitization in the Republic of Serbia, we have pointed out several obstacles in ICH digitization and its application in cultural tourism on the national level:
(1) Not taking care of proportional representation of ethnic groups in ICH National Register and ICH digitization, which leads to accusations for the promotion of the largest ethnic group and state-sponsored folklore
(2) Non-existence of relevant strategic documents
(3) The lack of cross-institutional cooperation on national level
(4) Unequal regional development of ICT infrastructure.

Having in mind the development priorities of Republic of Serbia – Digitization and Education – we have suggested the further research and application of eT4D as a strategic use of ICTs in tourism, in order to improve and secure the competitiveness of Serbian cultural tourism in the world wide market.

Acknowledgement

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