

CHAPTER 3



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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 Trojan 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).

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

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 Maradik. 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 пијачу 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

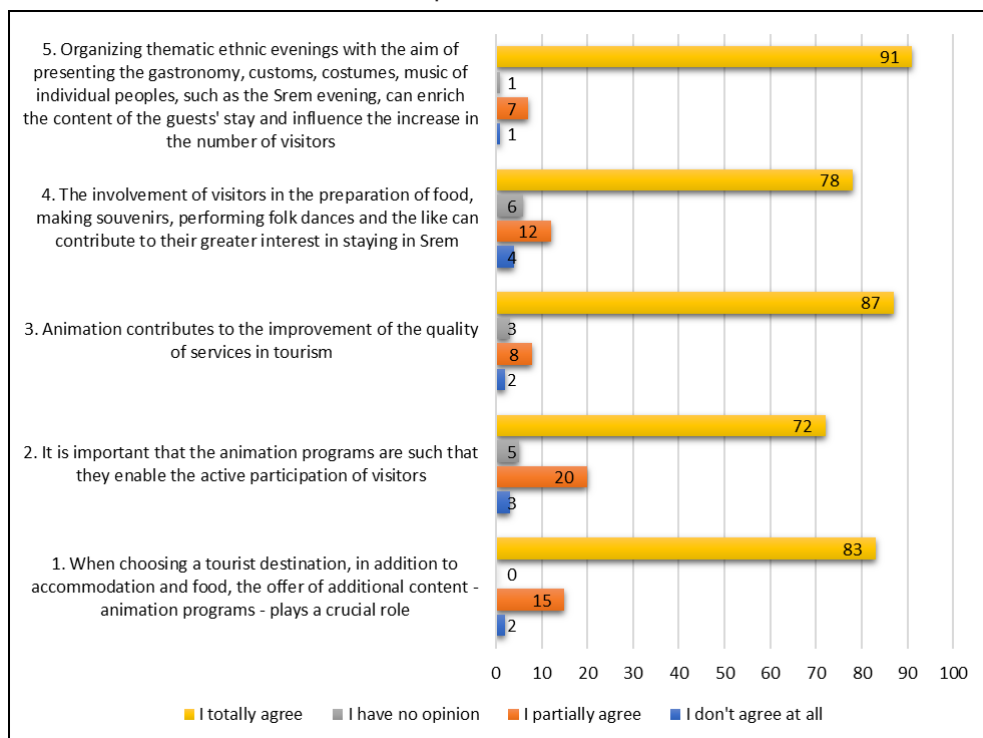


Source: Chart created based on survey results

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.

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