

COMMUNICATION  
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# — The post-pandemic world:

A bad picture or a good opportunity? —

ZBORNİK RADOVA

**Bernays**

# Impresum

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# Riječ urednika

Dragi čitatelji,

pred vama se nalazi Zbornik radova s četvrte međunarodne znanstvene konferencije *Communication Management Forum 2021* koja je bila posvećena aktualnostima uzrokovanim pandemijom koronavirusa. Naslov konferencije, a ujedno i ovog Zbornika je *Post-pandemijski svijet: loša slika ili dobra prilika?*, u kojem autori, osim što propituju utjecaje još uvijek aktualne pandemije izazvane koronavirusom, propituju i nove trendove te budućnost turizma, ali i komunikacijske industrije.

Konferencija je još jednom pokazala pred kakvom neočekivanom i do sada neviđenom krizom se našao cijeli svijet s početkom 2020., ali isto tako iznjedrila je niz uspješnih komunikacijskih praksi koje su uspjele odgovoriti na nastale izazove. Upravo je turizam, kao jedna od najpogođenijih industrija, morao vještom i dosljednom komunikacijom odgovoriti na izazove pred kojima se našao, ali i koji je morao ubrzati nove turističke trendove koji su predstavljali svojevrsan odgovor na krizu. S druge strane, niti ostale industrije nisu ostale imune na izazove uzrokovane pandemijom, što je dovelo do velikih promjena u načinu poslovanja, od promjena komunikacijskih navika, preko repositioniranja proizvoda i usluga do stvaranja novih obrazaca.

U ovom Zborniku pronaći ćete 11 radova u kojima autori koriste različite pristupe kojima donose prikaze utjecaja pandemije na komunikacijsku i turističku industriju. Osim pandemije, u Zborniku se obrađuju i neke druge teme vezane uz krize, kao što je kriza uzrokovana potresom krajem 2020., ali i modelima promjene paradigmi kroz transformaciju obiteljskog smještaja. Tako se u navedenim radovima može vidjeti kako su i ove krize, kao i sve krize ranije, ne samo prijetnja već i prilika, ovisno o tome kako ćemo se postaviti i kako ćemo njima upravljati.

Uvjeran sam kako će i ovaj broj Zbornika radova pobuditi veliki interes, ne samo znanstvene i stručne zajednice, već i šire. Stoga svima zainteresiranima želim ugodno i plodonosno čitanje!



## **dr. sc. Dejan Gluvačević**

Pročelnik i nastavnik Odjela za komunikacije Edward Bernays University Collegea. Praktično iskustvo stjecao je u odnosima s javnošću, ali i kao poduzetnik u turizmu te se tijekom godina u praksi profilirao kao stručnjak za brendiranje. U znanstvenom djelovanju ističe se sudjelovanjem u nizu međunarodnih znanstvenih konferencija, kao i autorstvom više znanstvenih i stručnih radova.

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## **Crossing the bridge between new and old or what does heritage mean to young people?**

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### **Abstract**

The cultural heritage represents the cultural identity of a particular group of people or a community. It is transmitted, preserved, and interpreted from older to younger generations. In addition to that, it is important to engage young people in learning about their own culture, identities, and the history of their communities by raising awareness of their cultural heritage. In that case, young people being aware of their heritage reflect positively on their sense of community. The main purpose of this particular research is to examine participants' perceptions of intangible and tangible cultural heritage, goods and assets which represents their cultural identity on a regional level. The data for this study were collected by means of a survey on a sample of 509 students at University of Josip Juraj Strossmayer in Osijek. The research shows how participants' perception of the most recognizable cultural goods of Slavonia and Baranja, in tangible and intangible forms, influences their awareness of collective cultural identity, how it is influenced by different internal and external factors and how they perceive different ways of preservation and promotion of their cultural heritage.

**Keywords:** heritage, community, young people, UNESCO, Slavonia and Baranja

### **1. Introduction**

Knowing our cultural heritage means knowing who we are and how we are connected to each other. Appreciating cultural heritage is an important part of defining, developing, and shaping the cultural identity of a social group or community. Mostly it is “preserved and passed down through the generations” as stated in the “Convention for the Preservation of Intangible Cultural Heritage” (UNESCO, 2003). Above all, the local community “claims” the cultural heritage for itself and gives its “consent” to participate in promoting itself to others, such as different stakeholders or visitors (Thompson, 2013). Community-based heritage is a big part of preserving and promoting cultural heritage for future generations. In addition, every age group should participate in learning about their own cultural heritage. When it comes to young people, bringing them closer to heritage means creating new ideas, new voices and new ways of thinking about presenting and promoting heritage to the local community, visitors and others. With this in mind, the importance of young people's awareness of their own cultural heritage is the main theme of this research. This study attempts to explore how young

people perceive the most recognizable cultural goods of the cultural heritage of Slavonia and Baranja and how they connect with the cultural heritage in their place of residence, place of study, place of work, etc. It also highlights what young people today see in cultural heritage and what significance cultural heritage should have for the purpose of their education and the quality of their leisure activities.

The main research questions of this paper are:

- “Are the students of the University of Josip Juraj Strossmayer in Osijek familiar with the cultural identity of the people of Slavonia?”, and
- “Are the students sufficiently familiar with the intangible cultural heritage of Slavonia, which have been included in the UNESCO World Heritage List from the Republic of Croatia?”

The main objective of this paper is to investigate whether the students of the University of Josip Juraj Strossmayer in Osijek are familiar with the cultural heritage of Slavonia as such.

## **2. Literature review**

Cultural heritage has many definitions, meanings and perspectives depending on different views on the subject. Many researchers understand cultural heritage as an “accumulation“ of an intangible goods such as tradition, ideas, values and memories (Viejo-Rose, 2015; Wilson, 2009) shared in a particular community, but also in tangible forms like famous monuments, historical sites or buildings and other attractions (Ahmad, 2006; Timothy, 2010; Vecco, 2010). Its multidisciplinary subject has been examined across educational sciences (Domšić, 2018; Boxtel et al., 2016) to cultural and heritage studies literature (Fakin Bajec, 2019; Jelinčić, 2010) through economics (Throsby, 2007). Some scholars emphasized that heritage is closely related to cultural geography studies which refers to representations of cultural identities in particular time, space and place (Zukin, 2012). Many studies focus on the role heritage performs for the development of local communities in related activities (Silva, 2014; Hampton, 2005; Shackel, 2011) by providing jobs and income and consequently popularization of particular areas and further development of people's sense of „communities“. When it comes to young people and their perceptions and interpretations of heritage, previous studies found that their interests in heritage can have an impact on their future involvement in safeguarding cultural heritage (Röll and Meyer, 2020; Ocal, 2016). Engaging young people in heritage preservation and promotion is also part of potent academic field mostly oriented on heritage education and learning about culture, heritage and history inheritance of a particular group or community on a local, regional or national basis (e.g. Boxtel et al., 2011; Apostolopoulou et al., 2014).

## **3. Heritage awareness and the sense of community**

Heritage studies can be approached from different angles as they have “different representations as we speak to different audiences” (Ferreira, 2015). Undoubtedly, it is not only about historical monuments, attractions or sites, but also about identities and values, intangibles such as traditional music, theatre, art, folklore and other social practises and rituals that we share as a group, as a community or as a nation. It is important to recognize that the preservation and conservation of cultural heritage is not only the responsibility of formal institutions such as museums, libraries or galleries, or of tourism experts and policy makers. Moreover, members of each community can become important stakeholders in the

heritage conversation, as they are directly involved in sharing and preserving heritage to the extent that this can be done in an authentic way (Murzyn-Kupisz and Działek, 2013). As previous studies show, heritage awareness is an integral part of heritage conservation (Carbone et al., 2012: 3) and the local community that cares for its heritage has a highly developed “awareness of culture and how culture shapes “values and beliefs” ” (Burchum, 2002: 7). Local residents are seen as the key factor in “caring” for local heritage because they are believed to be more aware of the culture, local history, social practices and rituals of their place, based on many authors' research. Most importantly, local people have the necessary prior knowledge, creativity and strong emotions about their culture, tradition and history. There are different ways of creating awareness of local cultural heritage and different ways of involving people in relevant activities. One of them is to include people from the local community in heritage management (UNESCO, 2019, art. 12). However, the decision-making process of the local community is rather limited due to policies, responsibilities or restrictions in legislations on municipal or higher level of local and regional government or non-governmental organizations and associations.

There are other challenges in cultural heritage development that threaten progress in local communities, such as “commodification” (MacCannell, 1973; Cohen, 1988; Prideaux, 2003) and “heritagization” (Silva, 2014; Nilsson, 2018; Timothy and Boyd, 2013). On the other hand, heritage attractions provide opportunities for tourism promotion, increased employability in local communities, and public investment in local economies to the point of social entrepreneurship etc. Overall, it is believed that effective heritage management requires the synergy of all internal groups from local communities to local governments and conservation institutions (Mendoza et al., 2019).

### **3.1. Young people and the heritage**

As many previous studies state, cultural heritage is a prerequisite for the survival of a society, “which can only maintain its continuity as long as it looks after its cultural heritage” (Celikhan & Eryılmaz., 2006: 2). In this process, awareness of cultural heritage in a community or a group plays a key role. This means that there is no intrinsic preservation of cultural heritage without promoting cultural awareness on the importance of heritage in a community or group. It can be argued that cultural heritage should not have owners, but only guardians and promoters who support everything related to heritage. New generations, especially young people see cultural heritage differently from older ones and it certainly has different meanings for them. For example, Tarek Sayed Abdelazim Ahmed (2017) claims that “young people's awareness of their national heritage is very important as it is hoped that they will be future leaders in their society”, or in other words, those who make decisions at the highest level. Furthermore, heritage needs to be “rediscovered” for new generations in new ways. Speaking of young people’s interests for this topic and their potential involvement in all of this, it is crucial to “begin by examining the role of schools and families in transmitting cultural awareness” (Ahmed, 2017: 3). There are many ways and techniques to present heritage creatively and practically. Learning about cultural heritage should be approached at an early age and then in primary school as part of the curriculum. Educational programmes and cultural clubs are the only ones of many that bring young people together in conversations about heritage and show them the importance of appreciating what they have. It should be promoted in the classroom as much as outside it to help young people move from passive consumers of knowledge to active providers. Only in that way heritage consumption has a potential to become an integral part of their leisure time and integral element of trends in youth culture.

## 3.2. Young people as ambassadors of heritage

Because of its great economic potential, especially in the function of creative tourism, the preservation, presentation and promotion of cultural heritage -“3P”- is of great importance for the overall sustainable development of a particular place or destination. Due to the contemporary issues and current trends in the travel industry, where there is a great potential for “community -based tourism” (CBT), such as in the rural areas of Slavonia and the Baranja region, it is important to involve young people in the preservation and promotion of heritage by making them more aware of their own cultural heritage. But it must be created organically and with the consent of young people, which depends primarily on the attractiveness of the heritage itself. There are several ways to engage young people's interest in heritage and that is to involve them in heritage related activities (Shimray & Chennupati, 2019). They can be consumers or creators of heritage content and “access to culture and heritage in this case can raise awareness” as it is stated in official EU publications (2013). Young people are known to consume many forms of cultural heritage through various activities but they also engage in the creation and delivery of cultural and creative content within and beyond their communities (Boukas, 2013). One of the positive impacts in this case is the bridging of the “generation gap” through shared interest in cultural heritage. It can improve intergenerational relationships between young adults and older generations in a particular area or community (Power and Smith, 2016). There are other ways to achieve a “sense of community” through active participation in heritage preservation and promotion. Events such as art, music, and theatre festivals are platforms for new experiences made possible through volunteering or other activities. Culture, customs and places of interest can be presented in new ways using new technologies. In addition, young people can explore heritage and history through digital media or VR or AR. One way to promote cultural heritage among young people and ensure recognition of local culture is to organize various events (Getz, 2008). Happenings, festivals, shows for young people can be entertaining and educational at the same time and give a sense of belonging to a particular group or place. Also, many cultural events can be pushed towards young people in a number of ways, especially those familiar to them: through marketing of the culture on the social networks, by developing attractive applications of cultural heritage and similar modern and digital types of communication.

## 3.3. UNESCO world heritage in Slavonia and Baranja

One of the best-known historic preservation organizations is the United Nations Educational, scientific and Cultural Organization - UNESCO. It is an organization that has developed a list of world heritage sites. The aim of the listing is to “preserve heritage for future generations” (UNESCO, 2003). All listed sites are of outstanding universal value and there are many required characteristics to be listed. In total there are more than one thousand recognized sites in two categories: cultural, natural and both natural and cultural. Croatian heritage in the form of famous tangible and intangible cultural and natural goods and objects from all parts of the country is also on the list. For the purposes of this paper, the focus is on two cultural goods from Slavonia and Baranja: Bećarac singing and playing from Eastern Croatia and Spring Procession from Ljelje/Kraljice (Queens) of Gorjani (UNESCO, 2011). According to the information on the official website Croatian National Tourist Board, both are very special traditions with a long history and of great importance for the inhabitants of Slavonia and Baranja. Bećarac singing and playing from Eastern Croatia is a unique vocal and instrumental singing. The main characteristics of the bećarac are cheerful lyrics, usually sung as metaphors and allegories, and the theme usually depends on the time, place, audience and performers (HTZ, 2021). Spring Procession of Ljelje/Kraljice (queens) from Gorjani takes place on Pentecost Sunday when young girls Ljelje take a walk through the village with sabers (Vitez, 2006: 25). During the procession, music is played on bagpipes (gajde) or tambura. Bećarac singers often add to the festive atmosphere, as do colourful robes, silk dresses, ribbons



and scarves (ljeljare), which are decorated with gold ducats to make Ljelje look splendid. In the end, both traditions are very respected and appreciated and they are still present in various events and celebrations among Croats. Moreover, they are part of the tourist branding through programs and events, cultural routes and interpretation centres for visitors interested in cultural heritage, where members of the local communities are the ones who represent “cultural bridges” between visitors and the heritage.

### **3.4. UNESCO world heritage and youth perspectives**

Important cultural programs and policies involving young people are proclaimed in the documents of UNESCO's Operational Strategy for Youth 2014-2021. which “strengthens the links between cultural heritage, youth and education”. The document states that “it is time to improve investments in research, policy, and programs to create an empowering and rights-based environment where youth thrive, realize their rights, regain hope and a sense of community, and engage as responsible social actors and innovators” (UNESCO, 2014: 5). UNESCO 's activities in support of heritage education are well known and documented. Through the World Heritage Education Program, “more than 3,500 young volunteers have learned about the value of heritage in 359 youth camps in 61 countries.”<sup>5</sup> It can be said that youth involvement in culture and heritage conservation is a UNESCO's priority on a global scale. Preservation of cultural heritage is not only the mission of UNESCO, but also of many other international and national organizations, conventions, documents and policies such as ICCROM, ICOMOS, EACEA and many others. Cultural policies around the world seek to involve young people in their programs and encourage them to seek new opportunities and possibilities in heritage preservation and promotion.

UN Youth (2013) states ways to maximize the potential of culture as a vector for cultural development of young people and involvement in social activities:

- Promote holistic youth development and participation through education,
- Create and reinforce synergy between youth and heritage stakeholders,
- Expand the outreach of the projects, promoting regional and international exchange of cultures,
- Policy formulation with the participation of youth,
- Capacity-development to support the transition to adulthood.

## **4. Research methodology**

In addition to the theoretical background, the empirical study was also conducted. The quantitative research was conducted on a sample of students of Josip Juraj Strossmayer University in Osijek. The questionnaire was completed by 509 students from all levels of study (undergraduate, graduate, postgraduate). This research applied various descriptive, univariate and bivariate statistical methods using statistical software IBM SPSS 23.0. to define relationships between gender, age, and cultural awareness of young people, as well as between other research variables. The questionnaire consisted of 4 demographic questions and 26 questions related to students and cultural heritage.

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<sup>5</sup> The Programme was created and led by UNESCO World Heritage Centre (WHC) in coordination with the UNESCO Associated Schools (ASPnet), UNESCO Field Offices and National Commissions for UNESCO

The authors made three hypotheses when writing this paper:

H1: Bećarac and the Slavonian kolo are the most recognizable goods of the cultural identity of Slavonians.

H2: Undergraduate and graduate students are insufficiently familiar with the intangible cultural heritage of Slavonia, which have been included in the UNESCO World Heritage List in the Republic of Croatia.

H3: Cultural heritage as an essential part of the community's identity to which a person belongs is positively related to its role in the creative development of young people in the community.

59.1% of the respondents were women, mostly aged 18-20 (63.1%) and mostly undergraduates (73.3%) from Osijek-Baranja County (55.6%).

In response to the question “Which of the following terms do you most associate with the term “cultural heritage”?” the respondents answered with as much as 33.6% that it is a tradition, then with 19.1% that it is a custom and with 17.7% that it is history, while the least respondents, 3.3% of them said that for them cultural heritage is primarily related to art.

In response to the question “What form of cultural heritage do you encounter most often?”, where more than one answer could have been chosen, respondents most often chose historical and Architectural Heritage (53.6%) and Folklore Heritage (45%), while they least often chose Industrial Heritage (4.9%).

Respondents are most likely to find out about cultural heritage via the internet (70.5%), while as many as 7.9% are not interested in their own and other people's cultural heritage, which partly confirms the general opinion about young people and their disinterest in culture.

Out of the 509 respondents, 301 (59.1%) think cultural heritage is educational, 284 (55.8%) think it is interesting, while 16 of them (3.1%) think it is useless and 42 of them (8.3%) think it is boring.

When the respondents were asked to rate their own agreement with the given statements on a scale of 1 (strongly disagree) to 5 (strongly agree), the results are as follows:

- For the statement “Cultural heritage is an important part of the identity of the community to which I belong.” 199 respondents (39.1%) fully agree.
- With the statement “Maintaining cultural heritage helps us to better know our own history, traditions and customs of our community.” More than half of the respondents fully agree, 257 (50.5%).
- With the statement “Preservation of cultural heritage is done more by the elders in my community (50+) because they have more knowledge and experience.” most respondents agree, 188 of them (36.94%).

When the cultural heritage of Slavonia is observed, respondents are most familiar with traditional or ethnic heritage (folklore, etc.), 56%, while they are least familiar with industrial heritage (1%, 5 of them), which reiterates the previously verified general attitude of respondents.

When answering the question “Please mark the type of material (immovable) cultural heritage that you consider the most recognizable / visible in / for Slavonia”, respondents most often chose cultural and

architectural sights (castles and fortresses) - 165 or 32.4%, while they rarely chose traditional farms (8 of them, i.e. 1.6%).

To the question “Please mark the type of intangible (movable) cultural heritage that you most recognize for the cultural identity of Slavonians:” respondents most often (66.4%) chose the answer music, song and folk dances (wedding feast, kolo, etc.), while they rarely chose Folk Literature, legends, stories, traditions (2.2%).

The perception of recognizability of intangible (movable) cultural property by the above respondents can be seen in Table 1 below:

**Table 1.** Perception of the recognisability of intangible (movable) cultural heritage goods

<i>Please mark those goods of intangible (movable) cultural heritage (folklore, etc.) that you consider the most recognizable for the cultural identity of Slavonians</i>			
<b>Intangible cultural heritage</b>	<b>Male</b>	<b>Female</b>	<b>Total</b>
<b>Bećarac</b>	99	161	260
<b>Carnival riding</b>	7	13	20
<b>The art of making gold embroidery</b>	11	11	22
<b>Svatovac</b>	5	3	8
<b>Church folk singing</b>	3	2	5
<b>Slavonian kolo</b>	66	95	161
<b>Old games and sports</b>	2	5	7
<b>I don't know</b>	11	15	26
<b>Total</b>	204	305	509

Source: Authors Research

Bećarac and the Slavonian kolo proved to be the most recognizable goods for the cultural identity of Slavonians. This was stated by a total of 82.7% of respondents.

Regardless of the age of the respondents, they are most likely to think that people older than 50 are responsible for maintaining culture in the community because of their experience and knowledge.

171 (33.6%) of the respondents most associated the term heritage with tradition, followed by customs, which was chosen by 97 respondents (19.1%), while 17.7% of them most associated the term history with heritage. More than half of the respondents (56%) stated that they most often come into contact with traditional and ethnic heritage (folklore, etc.) in Slavonia. 338 respondents (66.4%) consider music, singing and folk dances to be the most recognizable type of intangible and movable cultural heritage for the cultural identity of people of Slavonia (svatovac, kolo, etc.). Bećarac and Slavonian kolo, as the most recognizable good for their cultural identity, further confirm the previously mentioned results, in which the most recognizable elements selected are associated with traditional, musical and dance ethno-cultural heritage.

The familiarity of the respondents with the list of world cultural heritage UNESCO in Croatia can be seen in the following Table 2.

**Table 2.** Familiarity with the UNESCO World Heritage List in Croatia

<i>Are you familiar with the UNESCO World Heritage List in Croatia?</i>			
<b>Gender</b>	<b>Yes</b>	<b>No</b>	<b>Total</b>
<b>Male</b>	104	100	204
<b>Female</b>	171	134	305
<b>Total</b>	275	234	509

Source: Authors Research

As shown in the Table 2 above, the respondents showed equal parts of knowledge and ignorance about the UNESCO List of World Heritage in the Republic of Croatia (54% yes, 46% no) in the general sense of familiarity with the list.

Since the UNESCO's List of Intangible Heritage in the Republic of Croatia contains two properties that "belong" to Slavonia and Baranja, the authors wanted to investigate whether the research participants were familiar with it. These are the Bećarac and the annual Spring procession of the Queens Ljelje from Gorjani (near Đakovo). 68.4% of respondents agreed with the statement that the Bećarac is on the mentioned list. When it comes to Ljelje from Gorjani, 45.8% of respondents said that it is not good on the list. Thus, a very large number of respondents are not familiar with the very valuable and significant assets of our cultural heritage, which are included in the world famous and recognized list.

Thus, a large number of respondents, young people themselves, generally disagree with the following statements: "Young people know the cultural heritage of Slavonia well enough" (224 people, i.e. 44%), and "Young people appreciate the cultural heritage in Slavonia enough" (203 people, i.e. 39.88%), which shows that young people are aware of the lack of knowledge about the cultural heritage and its value.

In addition to the above, the authors also conducted a Pearson correlation analysis. Correlation analysis examines the degree of correlation between the two variables. Correlation analysis measures the direction and strength of the linear relationship of two variables, but not the influence of one variable on another (Horvat, Mijoč, 2019: 436). In this research, all the investigated variables showed correlation. By determining the correlation, the third hypothesis was confirmed; that is, Pearson's correlation test, at the significance level of 99%, shows a strong positive connection between Cultural heritage as an essential part of the community's identity to which a person belongs and its role in the creative development of young people in the community ( $r = 0.536$ ,  $p = 0.01$ ). In addition to the above, at the same level of significance, a moderate positive correlation was found between Cultural heritage as an essential part of the community's identity to which a person belongs and the preservation of cultural heritage as an obligation of all in the community ( $r = 0.485$ ,  $p = 0.01$ ). Also, research has shown that preserving cultural heritage as the responsibility of everyone in the community and caring for cultural heritage that focuses on learning about one's history, traditions, and abundance are moderately positively correlated ( $r = 0.431$ ,  $p = 0.01$ ). Furthermore, the Preservation of cultural heritage as an obligation of all

in the community is moderately positively correlated with the opinion that cultural heritage has an important role in the creative development of young people in the community ( $r = 0.470$ ,  $p = 0.01$ ).

## 5. Conclusion

As stated in this paper, it is important for every country and region to preserve its own cultural heritage. In the Republic of Croatia, especially in Slavonia and Baranja, the cultural heritage is reflected through traditional and ethnic songs and dances, as well as through the rural way of life. In this paper and in the research, The Bećarac and the Slavonian kolo are highlighted as the most recognizable and well-known indicators of cultural heritage in Slavonia and Baranja.

According to the obtained results of the conducted research, it can be concluded that all three hypotheses (H1: Bećarac and the Slavonian kolo are the most recognizable assets of the cultural identity of Slavonians; H2: Undergraduate and graduate students are insufficiently familiar with the intangible cultural heritage of Slavonia, which have been included in UNESCO World Heritage List in the Republic of Croatia and H3: Cultural heritage as an essential part of the community's identity to which a person belongs is positively related to its role in the creative development of young people in the community) are confirmed. Through this research it was shown that young people show interest in the culture and cultural heritage of Slavonia and the Republic of Croatia, but it is obvious that they do not have enough knowledge. This interest should be deepened through education in order to actively participate in cultural heritage by offering them quality cultural and artistic content (in the form of various music and dance performances, exhibitions, plays, conferences, seminars). It can be said that the research questions and the research objective of this thesis have been completely answered and explained. The authors suggest a detailed insight into the Croatian educational system through which the importance of cultural heritage could be given, through the teaching of fine and musical arts, which, at least so far, are too focused on 'general' arts and too little on local ones.

Recommendations for further work include the differentiation of students by constituents of the university and the implementation of education for cultural awareness among young people. Given that the target group of the research was students who possess a certain amount of intellectual capital, digital competencies, free time, youth and a desire to learn, it can be assumed that they are willing to learn more about their heritage, but in an inventive, creative and youthful way. Furthermore, the authors recommend researching the perception of young people on this subject on a broader level related to overall UNESCO heritage in Croatia.

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# Author's biographies



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Marija Završki is a PhD student and she has a Master's degree in Cultural Studies. During her studies she was awarded the Rector's Award for the best seminar paper. Since 2017, she has been working as a journalist in the Informative Program of the Television of Slavonia and Baranya in Osijek. Currently, she is enrolled in the PhD study program of Cultural Studies and Communication at the Doctoral School of the University J. J. Strossmayer in Osijek. Her scientific interests are heritage studies, cultural tourism and sustainable development.

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## Majda Milinović

Majda Milinović, PhD was born in Osijek in 1991. She has a master's degree in music education and is employed at the Academy of Arts and Culture in Osijek. As an employee of the Department of Music Art, she was awarded in 2017 for outstanding commitment to artistic and scientific research. In 2021, she obtained her PhD from the Doctoral School of the University of Osijek. She is a leader and conductor of several choirs. She frequently participates in scientific conferences, holds professional workshops and lectures, publishes scientific papers and improves her artistic, scientific and professional skills in Croatia and abroad.

