

VITICULTURAL TRADITION IN THE CULTURAL HERITAGE OF THE SERBS IN VOJVODINA

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Abstract: The Autonomous Province of Vojvodina, as an autonomous province within the Republic of Serbia, represents an area of pronounced ethnic, cultural, and religious diversity, which gives the preservation of traditional cultural heritage particular social and identity-related significance. This study examines the level of public awareness and the role of media in the promotion and preservation of the viticultural tradition as a significant segment of intangible cultural heritage. The aim of the study is to analyze and evaluate the possibilities for the protection, preservation, and promotion of the viticultural tradition of Serbs in Vojvodina, with a particular focus on its contribution to the preservation of cultural values, identity patterns, and the intergenerational transmission of intangible cultural heritage. Social and cultural changes have resulted in the transformation of the symbolism of wine and grapevine, whereby certain traditional customs have lost their original meanings, while others have been revitalized and adapted to the contemporary social context. The research was conducted on a convenience sample of 135 residents of the Autonomous Province of Vojvodina. The results indicate that respondents demonstrate a relatively high level of knowledge of the viticultural tradition (Average=4.21; Median=4; Mode=5; 95% CI: 3.92–4.49). Respondents with the highest level of education (Doctor of Science) attribute the greatest importance to the preservation of this form of cultural heritage. The analysis of perceptions regarding the role of media indicates the dominance of digital platforms in the promotion of the viticultural tradition: social media platforms were recognized by 64.8% of respondents, television by 26.9%, while print media (6.2%) and radio (2.1%) were considerably less represented. Among digital channels, YouTube and Instagram stand out as the most effective platforms for promoting and raising awareness of the viticultural tradition as part of intangible cultural heritage. The results confirm the need for strategic management of digital media in order to improve the promotion, preservation, and sustainable valorization of the viticultural tradition. Continuous presence on social media platforms and television is recognized as one of the key mechanisms for strengthening public engagement and ensuring the long-term protection of the cultural identity of Vojvodina.

Keywords: viticultural tradition, cultural heritage, Autonomous Province of Vojvodina, media, promotion.

1. INTRODUCTION

Cultural heritage represents one of the most significant resources in shaping national identity and building a recognizable image of a country within the international environment. Its value is not constituted exclusively by individual monuments, historical sites, and other tangible and intangible cultural assets, but also by a wide range of elements that reflect the cultural continuity of a community, including customs, folklore, traditional crafts, gastronomy, folk costumes, as well as artistic and literary creativity. Intangible cultural heritage is particularly manifested through oral traditions and language, social practices, rituals and festive events, traditional crafts, as well as cultural landscapes, which represent an important segment of visual and cultural expression. Its foundations are based on orally transmitted cultural patterns originating from the distant past, whose sustainability relies on the continuous preservation, cultivation, and intergenerational transmission of knowledge, skills, and values (Terzić et al., 2015).

Changes in the contemporary understanding and protection of cultural heritage have been significantly encouraged by the adoption of the Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003), through which the concept of intangible heritage became the subject of more intensive professional, scientific, and public discussions. This development contributed to the reconsideration of the previous institutional approach to cultural heritage, which had been predominantly focused on its material aspects. By establishing a new category of cultural heritage, institutions responsible for its preservation have faced challenges related to the protection and interpretation of heritage based on knowledge, skills, beliefs, and practices belonging to individuals and communities. At the same time, the identification and evaluation

of this form of heritage largely depend on whether it is recognized, accepted, and nurtured by the community as an integral part of its own cultural identity (Filipović, 2024). According to Tsvetanska et al. (2025), UNESCO and the European Union are increasingly directing their efforts toward the sustainable management of cultural resources that are not constrained by physical depletion but remain vulnerable to the risk of marginalization due to limited visibility, processes of modernization, and dynamic cultural transformations.

One of the consequences of contemporary social and economic changes in Europe is the continuous decline of traditional agriculture and the increasingly pronounced abandonment of agricultural land, particularly in the countries of Central and Eastern Europe. Processes such as collectivization, population migration towards urban areas, and changes in the function of rural areas have led to profound transformations of rural landscapes, characterized by abandoned agricultural land and the deterioration of traditional agricultural structures. Although the intensity of these changes varies depending on the geographical and cultural context, a common characteristic is the significant decline in traditional agricultural production, reflected in the reduction of the number of agricultural holdings and the decreasing population of rural households (Jaszczak et al., 2018; Đorđević et al., 2026). These processes directly affect the preservation of the viticultural tradition, as the decline in the number of active vineyards and the depopulation of rural areas hinder the intergenerational transmission of knowledge, skills, customs, and cultural practices associated with grape cultivation and wine production. Consequently, the continuity of this significant segment of intangible cultural heritage is increasingly threatened.

Due to its pronounced ethnic, cultural, and religious diversity, the preservation of cultural heritage in Vojvodina requires the implementation of intercultural and inclusive policies that acknowledge the specific characteristics of all communities. In this context, Ćuković and Milenković (2023) emphasize that activities aimed at the protection and preservation of cultural heritage should contribute to raising public awareness of the needs, values, and perspectives of all ethnic groups, while simultaneously fostering mutual understanding, appreciation, and respect for cultural diversity. Such an approach implies the active involvement of representatives of different ethnic communities in decision-making processes related to cultural heritage protection, the provision of adequate financial and institutional resources for initiatives that reflect the multicultural character of the region, as well as support for cultural events and manifestations that promote and affirm the diversity of cultural identities. In this way, cultural heritage preservation policies contribute not only to the protection of cultural values but also to strengthening social cohesion, intercultural dialogue, and a sense of belonging among different ethnic communities in Vojvodina.

The viticultural tradition represents a glocal resource, as local knowledge, customs, and cultural practices preserved within a specific geographical and social context become recognized and valued at the global level through the development of wine tourism, digital media, and international cultural heritage protection programs. In this context, Cvijanović et al. (2023) observe that an increasing number of visitors are showing interest in events that showcase the achievements, beliefs, traditions, and lifestyles of the ethnically diverse populations of selected destinations.

Wine, as a product derived from grape cultivation, represents much more than an agricultural product: it possesses profound spiritual, religious, and cultural symbolism. Its use is present both in everyday life and in ceremonial occasions, including the celebration of *kršna slava* (the Serbian Orthodox family patron saint celebration), the marking of significant family events, as well as in Christian rituals and liturgical practices. According to Manojlović Nikolić (2015), wine in customs associated with the human life cycle and during certain religious holidays serves as a symbolic mediator between family members and their ancestors. Ritual practices bring ancestors into the sphere of communal participation through the ritual sharing of food and drink, whereby ceremonial dishes, sacred breads, and wine occupy a particularly significant place as central elements of these rituals.

The symbolism of the grapevine and wine is deeply rooted in Christian tradition as well. The grapevine is interpreted as a sacred tree and a symbol of immortality, while wine represents a divine beverage symbolizing youth, eternal life, and spiritual renewal. In Christian teachings, based on biblical tradition, wine is identified with the blood of Christ, thereby becoming a symbol of sacrifice, salvation, immortality, joy, and life.

The preservation and promotion of traditional folk creativity should be regarded as a shared moral obligation of contemporary society, extending beyond the efforts of individual institutions or organizations. By acknowledging its cultural and historical significance, relevant institutions play a crucial role in establishing mechanisms for the systematic collection, documentation, study, and public presentation of folk heritage. Furthermore, the application of modern technologies provides opportunities for strengthening institutional and community engagement, facilitating the inclusion of Serbian folk creativity in broader European cultural exchanges, while ensuring its sustainable protection, continuity, and transfer to future generations. (Sančanin et al., 2025)

Vojvodina has three viticultural regions: the Srem region with the Fruška Gora wine district; the Subotica–Horgoš region with the Palić and Horgoš wine districts; and the Banat region, which includes two subregions – South Banat (the Vršac, Bela Crkva, and Deliblato wine districts) and North Banat (the Banat–Potisje and Kikinda wine districts). The Fruška Gora wine district is developed on the fertile slopes of Fruška Gora Mountain. The jewel of this wine district is represented by the vineyards of Sremski Karlovci, and the wines produced in this area were once served throughout Europe. The

reputation of Sremski Karlovci was established by two distinctive wines: Bermet, which contains a blend of more than 20 types of herbs and spices, and Ausbruch, a dessert wine produced from pressed, dried grape berries. The wine tradition of the Subotica–Horgoš sandy region dates back centuries. The sandy terrain, moderate climate, and high-quality grape varieties result in highly drinkable wines, popularly known as “wines from the sand.” In the southeastern part of Banat lies the Vršac wine district, situated on the sun-exposed slopes of the Vršac Mountains. At the very foothills is the village of Gudurica, one of the important centers of wine tourism in Vojvodina. The Banat–Potisje region, with Čoka as its prominent area, represents an exceptionally favorable territory for grape cultivation. Industrial development began at the end of the 19th century when the Lederer family purchased an estate containing the vineyards that exist today (Lazić & Stojanović, 2023).

2. DATA SOURCES, METHODOLOGY AND EMPIRICAL FINDINGS

The primary research was designed with the aim of examining the extent to which citizens of the Autonomous Province of Vojvodina are familiar with traditional folk creativity dedicated to viticulture, as well as determining whether this tradition is adequately promoted for the purpose of its preservation. In accordance with the research objectives, the following research questions were established:

Q1. How familiar are residents of the Vojvodina region with viticultural traditions as an element of intangible cultural heritage?

Q2. Which media contribute most significantly to the promotion and preservation of folk creativity related to viticulture?

Q3. What role do social media play in enhancing the visibility and preservation of folk creativity related to viticulture?

Data were gathered using the survey method, with the questionnaire administered electronically through Google Forms. Participation in the research was entirely voluntary, and respondents were informed that the collected data would be used solely for the purposes of this study and would not be utilized for any other purposes. The research sample consisted of residents of the Vojvodina region selected through a convenience sampling approach. Prior to the main survey, a pilot study was conducted on a sample of 25 respondents to evaluate the content validity and comprehensibility of the measurement instrument. Based on the findings and feedback obtained from the pilot phase, the final version of the questionnaire was refined and subsequently administered to a new sample of 135 respondents ($n = 135$). Data collection was carried out during June 2026.

The questionnaire was structured into two sections. The first section comprised general demographic questions concerning respondents' gender, current educational attainment, and age. The second section focused on respondents' self-assessment of their knowledge of traditional folk creativity associated with the viticultural tradition, the rationale underlying their evaluations, and the perceived contribution of specific social media platforms to the promotion of folk creativity related to viticultural heritage. These assessments were measured on a seven-point scale, ranging from 1 – “I’m not familiar at all / No input at all” to 7 – “I am fully aware / Great contribution”.

To address the formulated research questions, descriptive statistics, measures of variability, and measures of distribution symmetry were calculated. The hypotheses were tested using non-parametric statistical methods, including the Chi-square test and the Mann–Whitney U test. Data processing and statistical analyses were conducted using the SPSS statistical software package.

3. EMPIRICAL RESULTS

The research results are based on data collected through the survey “Viticultural Tradition in the Cultural Heritage of Serbs in Vojvodina”. As previously stated, the study included a total of 135 respondents, of whom 72 (53.1%) were male and 63 (46.9%) were female. The average age of respondents was 3.04 years, while the median age value was 29 years. The analysis of the sample structure presented in Table 1 shows that the largest proportion of respondents belonged to the age category of 18 to 25 years, which accounted for 50% of the total sample, with the most frequent individual age of respondents being 20 years. Regarding the educational structure, the largest number of respondents had completed secondary education (High school), which was represented among 49.0% of the research participants.

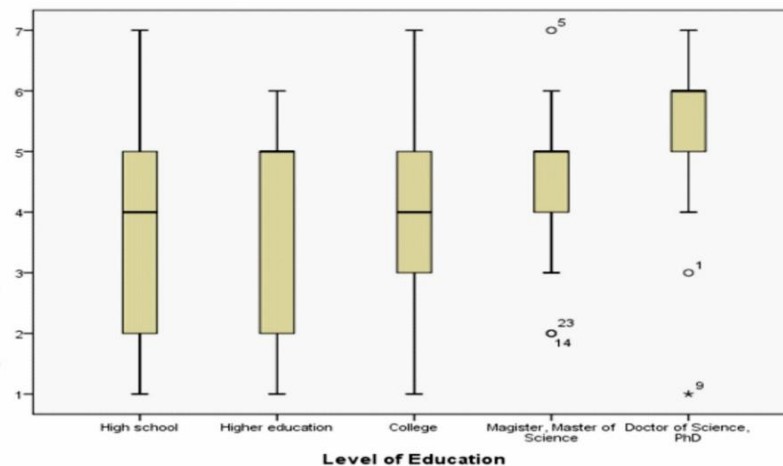
Table 1 Socio-Demographic Characteristics of the Research Sample

		<i>f</i>	%
Respondents' gender	Male	72	53.1
	Female	63	46.9
	Total	135	100.0
Age Category	18-25	66	49.0
	26-33	7	5.5
	34-41	16	11.7
	42-49	21	15.2
	50-57	11	8.3
	58+	14	10.3
	Total	135	100.0
Distribution of Respondents by Educational Attainment	Secondary school education	66	49.0
	Higher education (Bachelor level)	6	4.1
	Higher professional education	38	28.3
	Master's degree (MSc)	12	9.0
	Doctor degree (PhD)	13	9.7
	Total	135	100.0

Source: Authors' primary research (2026)

Respondents assessed their knowledge of folk creativity dedicated to the viticultural tradition with an average score of 4.21, with a median value of 4, a mode value of 5, and a 95% CI: 3.92 to 4.49. The variable contains no outlier values, demonstrates moderate negative skewness (Skewness = -0.341), and exhibits moderate variability (the coefficient of variation amounts to 41.40%). When observing knowledge of the viticultural tradition in relation to gender, male respondents assigned an average score of 4.21, with a median value of 4 and Skewness = -0.223 (the variable demonstrates slight negative skewness), whereas female respondents assigned the same average score as male respondents (4.21), but with a median value of 5 and Skewness = -0.515 (the variable demonstrates strong negative skewness). Regarding knowledge of the viticultural tradition, the highest average score was assigned by respondents in the age group 34–41 years, with an average value of 4.71 and a median value of 5.0. This was followed by respondents aged 58+, who assigned an average score of 4.63, respondents aged 50–57 years with 4.27, the 26–33 years age group with 4.25, and respondents aged 42–49 years with 4.09. The lowest average score regarding knowledge was reported by the youngest age group (18–25 years), with an average value of 4.01. Respondents with the highest level of academic education (Doctor of Science, PhD) assigned the highest average score for knowledge of the viticultural tradition, with a value of 5.29. For this group of respondents, the median value was 5, the 1.5 IQR interval ranged from 4 to 7, and the variable contained one outlier value. The remaining groups of respondents assigned the following average scores: 4.54 for Magister, Master of Science, 4.20 for College, 4.00 for Higher education, and 3.96 for High school.

Chart 1. Familiarity with Folk Creativity Related to Viticultural Heritage



Source: Authors' primary research (2026)

Respondents who assessed their own level of knowledge of the viticultural tradition with a score of 4 or lower accounted for 51.11% of the total sample. As the most significant reasons for insufficient knowledge of this field, they identified a lack of personal interest (“I wasn’t interested”) – 39.2%, insufficient media representation of the topic (“Insufficient media representation”) – 29.7%, the absence of education on cultural heritage within the formal education system (“We didn’t learn about cultural heritage in school”) – 20.3%, as well as a lack of electronic content (“Not enough e-content”) – 10.8%.

The analysis according to gender structure showed that female respondents most frequently identified insufficient media representation of this topic as the reason for their lower level of knowledge (35.5%), whereas male respondents predominantly emphasized a lack of personal interest (44.2%). For both groups of respondents, the least represented reason was insufficient availability of electronic content. A particularly significant finding is that respondents with the highest level of academic education (Doctor of Science) identified the lack of electronic content (“Not enough e-content”) as the dominant reason for insufficient knowledge of the viticultural tradition, accounting for 67.7%.

The application of the Chi-square test of independence revealed a statistically significant association between the reasons for lower levels of knowledge of intangible cultural heritage among respondents who assessed their knowledge with a score of 4 or lower and their level of education, $\chi^2(12, n = 69) = 19.143, p = 0.049$. The value of Cramer's V coefficient was 0.304, indicating a pronounced level of association between the observed variables ($R - 1/K - 1 = 3$, i.e., four educational categories) (Gravetter, F. J., & Wallnau, L. B., 2004, 2012). The analysis of standardized adjusted residuals (Adjusted Residual) determined that among respondents with the highest academic title (Doctor of Science) and the response category “Not enough e-content”, the residual value was 3.0, which exceeds the critical value of 2 and indicates that the number of observed cases is statistically significantly higher than expected. This result highlights the need for more intensive development and improved accessibility of digital content dedicated to the viticultural tradition, even among highly educated segments of the population.

Table 2 Level of Education * The reasons are: If you rated from 1 to 4 Crosstabulation

			The reasons are: If you rated from 1 to 4				Total
			I wasn't interested	We didn't learn about cultural heritage in school	Not enough e-content	Insufficient media representation	
Level of Education	High school	Count	19	7	3	8	37
		% within Level of Education	50.0%	20.0%	7.5%	22.5%	100.0%
		Adjusted Residual	2.1	-.1	-1.0	-1.5	
	Higher education	Count	1	1	0	0	2
		% within Level of Education	50.0%	50.0%	.0%	.0%	100.0%
		Adjusted Residual	.3	1.1	-.5	-.9	
	College	Count	7	4	2	9	22
		% within Level of Education	33.3%	16.7%	8.3%	41.7%	100.0%
		Adjusted Residual	-.7	-.5	-.5	1.6	
	Magister, Master of Science	Count	0	1	1	3	5
		% within Level of Education	.0%	20.0%	20.0%	60.0%	100.0%
		Adjusted Residual	-1.9	.0	.7	1.5	
	Doctor of	Count	0	1	2	0	3

Science, PhD	% within Level of Education	.0%	33.3%	66.7%	.0%	100,0%
	Adjusted Residual	-1.4	.6	3.2	-1.2	
Total	Count	27	14	8	20	69
	% within Level of Education	39.2%	20.3%	10.8%	29.7%	100.0%

Source: Authors' primary research (2026)

Respondents who assessed their own level of knowledge of the viticultural tradition with a score of 5 or higher accounted for 48.89% of the total sample. As the most significant reason for their familiarity with this tradition, 75.7% of respondents indicated an interest in customs and traditions (“I am interested in customs and traditions”), while the remaining reasons were: other personal explanations (“Something else”) – 15.7%, engagement in the promotion of the viticultural tradition (“I am engaged in the promotion”) – 5.7%, and engagement in the protection of cultural heritage (“I am engaged in the protection of cultural heritage”) – 2.9%. A certain gender difference was also observed regarding engagement in the promotion of cultural heritage, with this reason reported by 9.1% of male respondents, compared to 2.7% of female respondents.

The application of the Chi-square test of independence revealed the existence of a statistically significant association between the reasons for familiarity with the viticultural tradition among respondents who assessed their knowledge with a score of 5 or higher and their level of education, $\chi^2(12, n = 65) = 33.945, p < 0.001$. The value of Cramer's V coefficient was 0.417, indicating a large effect size of the association between the observed variables ($R - 1/K - 1 = 3$, i.e., four educational categories) (Gravetter, F. J., & Wallnau, L. B., 2004, 2012). The analysis of standardized adjusted residuals (Adjusted Residual) showed that among respondents with the educational level Doctor of Science, PhD and the response category “I am engaged in the promotion”, the residual value was 4.6, which exceeds the critical value of 2 and indicates that the number of registered cases is statistically significantly higher than expected. This finding confirms that a higher level of education may be associated with more active participation in the promotion of the viticultural tradition as a segment of cultural heritage.

Table 2 Level of Education * The reasons are: If you rated from 5 to 7 Crosstabulation

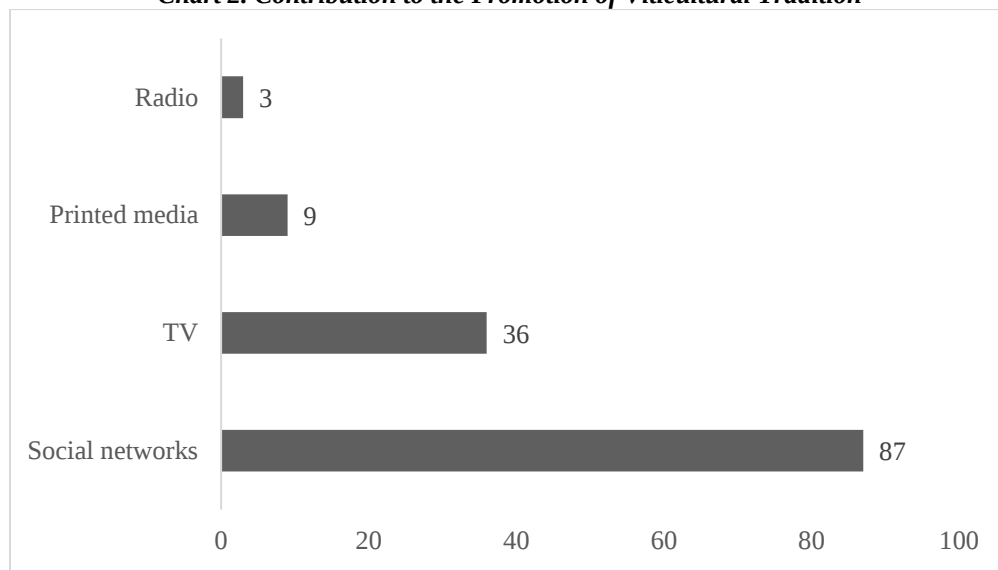
			The reasons are: If you rated from 5 to 7				Total
			I am interested in customs and traditions	I am engaged in the promotion	I am engaged in the protection of cultural heritage	Something else	
Level of Education	High school	Count	24	0	1	4	29
		% within Level of Education	80.6%	.0%	3.2%	16.1%	100.0%
		Adjusted Residual	.9	-1.8	.2	.1	
	Higher education	Count	1	0	1	2	4
		% within Level of Education	25.0%	.0%	25.0%	50.0%	100.0%
		Adjusted Residual	-2,4	-,5	2,7	1,9	
	College	Count	13	0	0	2	15
		% within Level of Education	87.5%	.0%	.0%	12.5%	100.0%
		Adjusted Residual	1.3	-1.1	-,8	-,4	
	Magister, Master of Science	Count	5	0	0	2	7
		% within Level of Education	75.0%	.0%	.0%	25.0%	100.0%
		Adjusted Residual	-,1	-,7	-,5	,8	

	Doctor of Science, PhD	Count	7	4	0	0	11
		% within Level of Education	63.6%	36.4%	.0%	.0%	100.0%
		Adjusted Residual	-1.0	4.8	-.6	-1.6	
Total		Count	50	4	2	10	66
		% within Level of Education	75.7%	5.7%	2.9%	15.7%	100.0%

Source: Authors' primary research (2026)

According to the respondents' assessment, social media represent the most significant medium for the promotion of the viticultural tradition (64.8%), while television ranks second with 26.9%. A considerably lower contribution was attributed to print media (6.2%), whereas radio was evaluated as the least significant promotional channel (2.1%).

Chart 2. Contribution to the Promotion of Viticultural Tradition



Source: Authors' primary research (2026)

The research results indicate that respondents attribute the greatest contribution to the promotion of the viticultural tradition to the social media platforms YouTube and Instagram. For the YouTube platform, a median value of 6 was recorded, with 50% of respondents assigning a score of 7 to its contribution. At the same time, the coefficient of variation of 26.83% indicates a relatively low level of data dispersion, reflecting a high degree of agreement among respondents in their assessment of the importance of this platform. In contrast, Pinterest and LinkedIn were evaluated as social media platforms with the lowest contribution to the promotion of the viticultural tradition, with coefficient of variation values of 53.78% and 51.07%, respectively, indicating a greater heterogeneity of respondents' attitudes. Additional analysis using the Mann–Whitney U test revealed the existence of statistically significant differences in the assessment of the contribution of these platforms to the promotion of the viticultural tradition, indicating different patterns in the perception of their communication and promotional functions among the observed groups of respondents.

Pinterest: For Male respondents ($Me=3.0$, $n=72$) and Female respondents ($Me=4.0$, $n=63$), $U=1864.00$, $z= -2.083$, $p=0.037$. The effect size was calculated as:

$r = \frac{z}{\sqrt{N}} = \frac{2.083}{\sqrt{135}} = 0.18$, indicating that the effect size is small (Cohen, 1988). The variable has a higher Mean Rank value for Female respondents.

LinkedIn: For Male respondents ($Me=3.0$, $n=72$) and Female ($Me=4.0$, $n=63$), $U=1548.00$, $z= -3.372$, $p<0.001$. The effect size was calculated as:

$r = \frac{z}{\sqrt{N}} = \frac{3.372}{\sqrt{135}} = 0.29$, indicating that the effect size is moderate (Cohen, 1988). The variable has a higher Mean Rank value for Female respondents.

Table 3 Statistics

		Evaluate Facebook's impact on promoting traditional folk art dedicated to the grape harvest	Evaluate Instagram's impact on promoting traditional folk art dedicated to the grape harvest	Evaluate Twitter's impact on promoting traditional folk art dedicated to the grape harvest	Evaluate Pinterest's impact on promoting traditional folk art dedicated to the grape harvest	Evaluate YouTube's impact on promoting traditional folk art dedicated to the grape harvest	Evaluate Tik Tok's impact on promoting traditional folk art dedicated to the grape harvest	Evaluate LinkedIn's impact on promoting traditional folk art dedicated to the grape harvest
N	Valid	135	135	135	135	135	135	135
	Missing	0	0	0	0	0	0	0
Mean		4.62	5.11	4.19	3.57	5.49	4.21	3.74
Median		5.00	5.00	4.00	4.00	6.00	4.00	4.00
Mode		5	7	4	1	7	7	3
Std. Deviation		1.815	1.680	1.745	1.921	1.473	2.201	1.914
Skewness		-.431	-.667	.017	.263	-.932	-.140	.172
Std. Error of Skewness		.201	.201	.201	.201	.201	.201	.201
Percentiles	25	3.00	4.00	3.00	2.00	5.00	2.00	2.00
	50	5.00	5.00	4.00	4.00	6.00	4.00	4.00
	75	6.00	7.00	6.00	5.00	7.00	6.00	5.00

Source: Authors' primary research (2026)

The social media platforms that respondents evaluated as the most credible, Facebook, Instagram, and YouTube, demonstrated statistically significant positive linear correlations with one another, indicating a similar pattern in the perception of their role and reliability in the communication and promotion of the viticultural tradition, with correlation coefficients falling within the interval of $0.5 < r < 0.7$. At the same time, the analysis did not reveal any statistically significant linear relationship between the perceived credibility of these platforms and the respondents' age structure. A more detailed presentation of the results of the correlation analysis is provided in Table 4.

Table 4 Correlations

	1	2	3	4
1. Evaluate the impact of Facebook on the promotion of traditional folk art dedicated to the grape harvest	-			
2. Evaluate the impact of Instagram on the promotion of traditional folk art dedicated to the grape harvest	0.621**	-		
3. Evaluate the impact of YouTube on the promotion of traditional folk art dedicated to the grape harvest	0.608**	0.650**	-	
4. Age	0.166	-0.073	0.011	-

**. Correlation is significant at the 0.01 level (2-tailed).

Source: Authors' primary research (2026)

4. COCLUSION

The research findings confirm a high level of respondents' interest in the preservation and promotion of viticultural tradition as a significant component of the cultural heritage of Serbs in Vojvodina. At the same time, statistically

significant differences were identified in the level of familiarity with this tradition according to respondents' educational attainment, with the highest level of knowledge reported by respondents holding a doctoral degree. This finding indicates that a higher level of education is associated with a more developed awareness of the importance of safeguarding intangible cultural heritage. The analysis of the determinants of (un)familiarity with the viticultural tradition revealed that the low level of awareness primarily stems from a lack of personal interest, whereas female respondents were significantly more likely than male respondents to identify insufficient media coverage of this topic as the main reason. In contrast, respondents with a high level of familiarity with the viticultural tradition emphasized their personal interest in folk customs and tradition as the principal motivational factor. These findings confirm that the level of knowledge of cultural heritage is simultaneously influenced by individual motivation and the availability of relevant information in the public sphere. The results also indicate the considerable potential of digital media for the promotion and sustainable preservation of the viticultural tradition. Among the analyzed platforms, YouTube was evaluated as the most effective communication channel, with a high level of agreement among respondents, while Instagram was recognized as a platform with substantial promotional potential and strong interconnectedness with other social media networks. In contrast, LinkedIn was assessed as the least suitable channel for promoting this form of cultural heritage, although female respondents rated its contribution significantly higher than male respondents. The findings highlight the need for a systematic enhancement of the availability of content dedicated to the viticultural tradition through the integrated use of print, electronic, and audiovisual media, accompanied by more intensive utilization of digital platforms capable of achieving broad public outreach and fostering active public engagement.

At the same time, the long-term safeguarding of the viticultural tradition requires a more consistent alignment of national policies with international standards for the protection of intangible cultural heritage through the effective implementation of relevant international conventions, the development of institutional protection mechanisms, and the promotion of cooperation among scientific, cultural, educational, and media institutions. Such an integrated approach can make a substantial contribution to preserving the authenticity of the viticultural tradition, strengthening the cultural identity of local communities, and ensuring its sustainable valorization within the contemporary social and tourism context.

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