



University of Arts in Belgrade

~ Center for Interdisciplinary Studies ~

and

UNIVERSITÉ **LUMIÈRE** LYON 2
UNIVERSITÉ DE LYON

~ Institut de la Communication ~

UNESCO Chair in Cultural Policy and Management

Master thesis:

**Problems of Museum's Image Building During Museum's (Re)construction
*Case of the National Museum of Serbia, the Museum Yugoslav History, and
the Museum of Contemporary Art in Belgrade, from 2003 to 2013***

Mentor: Professor Divna Vuksanović, PhD

Student: Milena Gnjatović

Belgrade, September 2014.

Abstract

The main aim of this paper is the examination and evaluation of the existing state of museum's image of the three biggest Belgrade museums: the National Museum, Museum of Contemporary Art and the Museum of Yugoslav History. The general hypothesis of this thesis is based on the thinking that the three museums researched, all in the period of building reconstruction and (new) permanent setting construction, reflect the general problematic situation and turbulent circumstances museums in Serbia are dealing with and streams to stress that potentials in museum image building and maintenance, audience education and development are not well used, so that the museums still stay old-fashioned, link activities mostly to their buildings and exhibitions and do not use the opportunities given by the new museology potentials and the technological progress. The analysis finally tends to give recommendations for the best possible models for the three studied museum's image maintenance as well as program and management transformation and audience development.

Throughout this research, focus was placed on the following questions: How are these museums perceived from its audience, but also from its employees? What is the current audience of these museums? What are the segmentation and targeting strategies for the audience development within these cultural institutions? Is there a special department in each museum that would deal with strategic management, marketing or image building? How much are museum's employees aware of the potentials of museum's image building? Which methodologies from the consumer brand identity creation can be applied to these museums? Which are examples of good practices, three above mentioned museums could follow considering image building? How does the virtual self of the museum – web site, social network profiles look like and function? What does the visual identity of the museum (logo, catalogs, panels, entrances, commercials, exhibition design etc.) speak about this institution? Do museums search for the specific profile of partners (sponsors, donors, collaborators) on specific projects? Which exhibitions selected to be temporary presented in these museums deal with problems of the building reconstruction and on witch manner? How do these institutions exhibit and promote their collections during the (re)construction period?

In the subtitle specified, the period of ten years is not accidental. It is the period from 2003 when the permanent exhibition of the National Museum was closed, onwards, the period in which, even there is a number of cultural events in the Serbian capital, the

culture of this city is mostly characteristic for its closed heritage institutions and the constant reconstruction and waiting period.

Considering the methodological aspect, the research will be conducted on several levels with an interdisciplinary approach crossing the marketing and cultural management studies with the cultural heritage and museology theory, as well as having a historical and socio-economic observation for the topics relevant for better research of the case studies of the thesis. Finally, the comparative analyses and deduction will lead the author to come to conclusions and recommendations. The research methods that are implemented in order to confirm or reject the above settled hypotheses are both qualitative and quantitative. Consequently, after a detailed desk research and the creation of the theoretical background relevant for this topic, detailed research of the documents specific for the case studies was done. The second phase of the research were the semi-directive interviews with museum employees conducted with all the relevant for the topic employees, as well as the interviews with experts in the field (professors of museology and museum advisors). Also, the researches on the museums audience and the current state of Serbian museums conducted by the Institute for Cultural Development were considered. After the synthesis of all the results got throughout this research, comparative analyses and application of the given results to the theoretical perspective of the theme, the author has come to conclusions and has created recommendations for the future image building and audience development for all three studied museums.

Content

1. Introduction and Context	6
1.1 Introduction	6
1.2 The aim of the thesis	9
1.3 Research Hypothesis	10
1.4 Research Methodology	12
2. Theoretical Background	15
2.1 The new roll of museums	15
2.2 The importance of an image: beginnings of brand and its definitions	18
2.3 Museum Branding	20
2.4 Creating the Image of a Museum	21
2.5 What about Serbian museums?	25
3. Case of the National Museum of Serbia, the Museum of Contemporary Art in Belgrade and the Museum of Yugoslav History	30
3.1 <u>Case of the National Museum of Serbia</u>	
3.1.1 SWOT Analysis	31
3.1.2 Edifice reconstruction or museum transformation: towards complete transformation	34
3.1.3 Image building – visual identity creation: Miroslav Gospel	39
3.1.4 Positive Initiatives in the Museum under (Re)Construction: <i>Art Tour</i> and BUNT	42
3.2 <u>Case of the Museum of Contemporary Art in Belgrade</u>	
3.2.1 SWOT Analysis	45
3.2.2 Edifice reconstruction or museum transformation: <i>Museum on the Move</i>	49
3.2.3 Image building – visual identity creation: the <i>non-corporative image</i>	53
3.2.4 Positive Initiatives in the Museum under (Re)Construction: <i>the Non Exhibition</i>	55

3.3. <u>Case of the Museum of Yugoslav History</u>	
3.3.1 SWOT Analysis	56
3.3.2 Edifice reconstruction or museum transformation: museum or mausoleum?	60
3.3.3 Image building – visual identity creation: the <i>New Old Museum</i>	63
3.3.4 Positive Initiatives in the Museum under (Re)Construction: From the <i>Yugoslavia from the Beginning to the End</i> to the <i>Bajskultura</i> and Infokiosk	64
4. Comparative Analyses and Recommendations	68
4.1 Experiences Museums can Exchange and a Comparative Analysis of the Three Museums	68
4.2 General Recommendations for Potential Strategies and Recommended Specific Activities for Image Building	73
4.2.1 Case of the National Museum	73
4.2.2 Case of the Museum of Contemporary Art	75
4.2.3 Case of the Museum of the Yugoslav History	76
5. Conclusion	79
6. References	83
Sommaire	
Biography of the Author	

1. Introduction and Context

1.1 Introduction

It was in the year 2003 when the National Museum of Serbia situated in Belgrade, closed its doors to audience in order to surpass technical problems and bad conditions for its collections preservation. From that time on, this, Serbian central heritage institution, had several temporary exhibitions throughout the country and abroad, it had different initiatives and project ideas for the reconstruction of the museums building, but it is still fighting back economical and political problems behind its closed doors situated, ironically, in the very city center, on always crowded with people, Republic Square of Belgrade.

On the other hand, almost decade ago as well, the Museum of Contemporary Art in Belgrade, situated in a magnificent building meant for this particular institution when it was built in the second half of the twentieth century, also entered the reconstruction period. In the first phase of the building reparation, it seemed promising that this museum will soon embrace a large audience again in its unique edifice. But, due to the turbulent times for Serbian economy and cultural policy, often change of government, but also often change of priorities and cultural policy goals, this building is now, in 2014, still closed for the audience. Curators of the Museum of Contemporary Art prepare exhibitions in the Saloon of the Museum, Čolaković Legacy exhibiting space (recently opened), they also prepare various international exhibitions, Venice Biennial Art Exhibition presentation of Serbian contemporary artists, but even they cannot say why this reconstruction period is so prolonged.

Still, while the two above mentioned museums are being reconstructed, the Museum of the Yugoslav History in Belgrade is nowadays creating its permanent exhibition, as the collection that stands behind this new name, was never meant for representing the whole Yugoslavian history, but just a greatness of Josip Broz Tito. Consequently, this museum now invents manners of storytelling through objects it posses – which are mostly presents that Marshal Tito has been getting throughout his presidential mandate. As the collection cannot cover all the aspects needed, curators started preparing sketches for the permanent exhibition speaking of the history of this, today non-existing state through archive text materials, every-day-life objects and documentary movies. It is very interesting to notice that the audience is mostly regional, or even

international, probably coming to reveal the myth of this country or to share nostalgic feelings towards it.

However, even though very different in their collections and primary rolls, in this paper I will tend to point out the importance of these three museums for the cultural identity of Belgrade, but also of the whole Serbia. Also, albeit all are under (re)construction and survive in specific socio-political circumstances, these three exquisitely important cultural institutions should be constantly searching for manners of their identity representation, museum promotion, audience development and image building through temporary exhibitions, specific visual identity, use of virtual space, and strategic partnership election. Of course it is much more difficult to build the museum's image and develop audience without the permanent exhibition and the building which would represent a central point for all the museum's activities, but the technological innovations, consumer approach and creativity make this issue still possible.

When it comes to the *museum image* meaning, Philip and Neil Kotler (1998) use the term *image building* or *brand identity* when writing about museum strategy and marketing. Explaining positioning the museum and its offerings, they define positioning as the act of designing and organizational image, values and offerings, so that consumers understand, appreciate, and are drawn to what the organization stands for in a relation to its competitors. Positioning the museum, as they will conclude, follows principles similar to positioning commercial products. The specific positioning that museum adopts depends on the analysis of its market segments; its strengths weaknesses and distinctive offerings, as well as its competition, so the leisure, recreational, entertainment, but most important, education sectors are highly competitive. When deciding on positioning, museums must consider the broadest range of offerings and benefits its visitors are likely to seek and expect. Because the public image of an organization is affected not only by image building and marketing but also by factors beyond its control, a disparity can develop between the intended image and the actual image. Therefore, museums must periodically monitor the quality of their actual images.

An image of a product, service, or organization is also a shortcut to attracting attention and building familiarity and trust. People generally do not want to spend a lot of time learning about products and organizations or doing comparison shopping. The image of IBM or Intel, for example, is an expectation to benefit. An effective image works like a funnel, directing the flow of attention and regularly bringing consumers to an

organization's or product's corner whenever the consumer has a need for that type of product or service. On the other hand, some museums have devoted considerable resources to creating a brand image and identity that attracts people to the museum as platform for the interactive education, a place to spend free time, have fun, or have a great experience. In some cases, a museum might not be familiar to some people in a community; in other cases, museum might have a dull image that stands in a way of building an audience. An image or brand identity is created after considerable consumer research. Philip Kotler suggests it takes the form, as a communication and promotion tool, of a visual symbol or logo and a message, conveyed in a slogan or tag line, that work together to attract attention. The image should be simple, direct, appealing, vital, and memorable. Once a brand image becomes familiar, it becomes associated and benefits (quality, reliability, trust, anticipation of future benefits and so on.) (Kotler N and Ph 1998: 135-139).

What is also very important to mention, is the fact that, the museum's image is not built just around the visual identity and the superficial, primarily read slogan or message it sends to the public, but also on the attitude of its curators and other employees, the selection of strategic partnership, and of course, the selection of the topic and the design of the exhibitions museum presents. One aspect that is also getting more important every day - the virtual presentation of every organization and its life in the social media sphere- also gives a distinctive feature to the museum's image. Therefore, applied to the case studies of the three Belgrade museums and the specific situation which they survive, I will examine different aspects of the image building of these particular museums from the theoretical background above explained, but also with the use of notion of the *Arts Management in Turbulent Times* suggested by Professors Milena Dragičević Šešić and Sanjin Dragojević (Šesic, Dragojevic, 2005).

1.2 The Aim of the Thesis

With this thesis I aim to identify, examine and evaluate the existing state of museum's image of the three above mentioned museums and to analyze the current practices and formulate recommendations for the best possible models for museum's image maintenance and building.

Throughout this research, focus will be placed on the following questions: How are these museums perceived from their audience, but also from their employees? Which is the role of these museums for the identity of Serbia and its capital? What is the current audience of these museums? What are the segmentation and targeting strategies for the audience development within these cultural institutions? Is there a special department in each museum that would deal with strategic management, marketing or image building? How much are museum's employees aware of the potentials of museum's image building? Which methodologies from the consumer brand identity creation can be applied to these museums? Which are examples of good practices, three above mentioned museums could follow considering image building? How does the virtual self of the museum – web site, social network profiles look like and function? What does the visual identity of the museum (logo, catalogs, panels, entrances, commercials, exhibition design etc.) speak about this institution? Do museums search for the specific profile of partners (sponsors, donors, collaborators) on specific projects? Which exhibitions selected to be temporary presented in these museums deal with problems of the building reconstruction and in which manner? How do these institutions exhibit and promote their collections during the (re)construction period?

In the subtitle specified, the period of ten years is not accidental. It is the period from 2003 when the permanent exhibition of the National Museum was closed, onwards, the period in which, even there was a number of cultural events in the Serbian capital happening, the culture of this city is mostly characterized by its closed heritage institutions and the constant reconstruction and waiting period. Therefore, specific aims of this paper would be:

- to identify and analyze the main problems of image building, the existing types of programs, mechanisms, and instruments for image building in the specific turbulent situation and the reconstruction period
- to examine the short-term and long-term results, outcomes, effects, and the impact

of a good image maintenance

- to analyze how much the audience is attracted to the museum because of its image, and how much its employees are aware of the importance of brand identity creation in cultural institutions today
- to conduct a comparative analysis of the strengths, weaknesses, opportunities and threads of the three particular museums and to suggest examples of good practices in other similar foreign heritage institutions
- to analyze whether the visual identity and the technology potentials are well used for image building in these examples
- to propose possible problem solutions and best future models for the museum's image maintenance and building in the specific socio-cultural atmosphere.

The author hopes that this research will finally categorize all the main problems in these three particular museums image building, identity branding and audience development and that it will contribute to the initiatives of museums' managements to transform and modernize institutions they are standing behind. Therefore, the final aim of this research is the production of an analysis which will be a good beginning for every future practical work between the museum managerial teams, as well as a starting point for more detailed and particular analyses of the museum image building and maintenance in turbulent circumstances, as for the three museums studied, as for all the other Serbian and regional museums facing with similar problems.

1.3 Research Hypothesis

The general hypothesis of this thesis is based on the thinking that the three museums researched: National Museum in Belgrade, Museum of Contemporary Art and the Museum of the Yugoslav History, reflect the general problematic situation and turbulent circumstances museums in Serbia are dealing with, and streams to stress that potentials in museum image building and maintenance, audience education and development are not well used, so that the museums still stay old-fashioned, linking activities mostly to their buildings and exhibitions. Consequentially, they are not using the opportunities given by the new museology potentials and the technological progress.

The research would be based on the following hypotheses:

1. Museum's image is being built in the same manner as the image of commercial products and it is of great importance for this cultural institution. (It is important to mention that this theory is elaborated by Neil and Philip Kotler in *Museum Strategy and Marketing: Designing Missions, Building Audiences, Generating, Revenue and Resources*, so the hypothesis will be proven through already existing theoretical background and examples of the good practices these authors use. On the other hand, museums as cultural institutions have the specific immaterial, cultural, educational and emotional value which will be stressed and elaborated with already existing museological, managerial and psychological researches (Adizes, Bulatović, Šola etc.). Afterwards, some parallels to the specific examples of the three above mentioned museums and their potential functioning may be driven.
2. Museums used as case studies for this paper do not develop enough specific departments that would deal with image building, institution's identity presentation and promotion and audience targeting and development. These museums do not have the PR department for the crisis situations.
3. Museums used as case studies for this paper do not use all potentials of virtual spaces and modern technologies in order to improve image building and audience development existing independently from the museum building state.
4. Museums researched in this study could exchange and use each other's experience because they are facing the same socio-cultural and economical situation.

Finally, all these ideas for the research seek the inspiration in the general state of the cultural institutions, particularly museums in Serbia, so the chosen examples are maybe the most extreme reflections of this situation, probably due to the greatness of the collections they preserve, as well as due to their location in Belgrade, city that is not just the capital of Serbia but has been the capital and the central city of the whole Yugoslavia at the time. These museums, being important factors in the national identity transmission, cannot neglect the many external problems today and must deal with the problems caused by critical socio-cultural period lasting in this country for too long period already. Serbian museums cannot either neglect the modernization and change of the purpose of museum institutions in general. Therefore, the definition of the identity (mission and vision) of these institutions in the critical period today, followed by the constitution of the new recognizable image, use of

the modern technology, knowledge of developed museums, new audience development, but also the preservation of the good sides of the tradition of these three museums, must be constructed.

1.4 Research Methodology

The research will be conducted on several levels with an interdisciplinary approach crossing the marketing and cultural management studies with the cultural heritage and museology studies, as well as having a historical and socio-economic observation for the topics relevant for better research of the case studies of the thesis. Finally, the comparative analyses and the deductive methodology will help the author come to conclusions and recommendations. The research methods that will be implemented in order to confirm or reject the above settled hypotheses will be both qualitative and quantitative.

The first phase of the work provided a theoretical background for the paradigmatic meaning of the term *image building* suggested in marketing theories of commercial products, but then applied to the cultural organizations and specifically to museums. It is discussed, what this term stands for and which are the examples in the contemporary museology concerned with image building.

The second phase of the research is concentrated more on desk research of all relevant information, research and scientific papers and documents from the three museums used as a case study for this paper: the National Museum of Serbia, the Museum of History of Yugoslavia and the Museum of Contemporary Art in Belgrade. The current situation of the three particular museums and its management is showed, as well as the relation of these institutions to the public in the period of the last ten years, placing them in the context of the current Serbian cultural policy and socio-economic problems, which are reflected to the museum's state today.

In order to be more specific, the third phase of the research uses a model for museum's image measuring proposed by Philip and Nail Kotler. These authors describe a two-step approach: first, measuring how familiar and favorable a museum's image is – to the members of a given group or segment and how favorably they feel about it – and, second measuring the image along with several relevant dimensions: semantic differential – museum researches the contents of its image. This research would include:

1. Questionnaire to the selected group (representatives of different segments – citizens of Belgrade in different ages, current museum’s audience etc.)

The questionnaire and the researches are already conducted and produced by the Center for Cultural Development in Serbia throughout several projects in the last couple of years, so the existing data will be used for purposes of this thesis. Also, the audience research conducted recently in the Museum of Yugoslav History was available in total to the author, from the questionnaire dissemination between audience, to the final results and evaluation. The author has started working in the Museum of Yugoslav History with the audience in the meanwhile, so personal experiences and conclusions from this perspective will also be included in the research.

2. Semi – directive interviews with the museum’s employees

These interviews would examine the current state of museum seen from the perspective of its employees, the conciseness or non conciseness of the image building importance in the new museology, which message the visual identity creators and designers wanted to send to the public, etc.

3. Comparative analysis of the image building practices for the three selected museums and similar heritage institutions.

This analysis will, on one hand, reveal examples of the cultural institutions that deal with similar problems, and the ways these institutions succeeded to cope with their public image building and perception, but on the other hand, it will research current methods of the image building of the three particular museums. The attention will also be given to the audience development comparisons of these three museums in the last decade, manners of the visual identity construction, program and partner selection, as well as the level of application of the new museology and new curatorial practices to the museums management.

4. Analysis of strengths, weaknesses, opportunities and threads (SWOT analysis) for the three selected museums considering image building.

5. In the last phase of this paper writing, tendency will be to follow the results of the research and the analysis of all findings and give an adequate recommendation of

potential models for the museum's image maintenance and building in the turbulent times and reconstruction period.

Therefore, for the purposes of the research, firstly the theoretical background and the context need to be set. This segment includes research of the new-museology literature, cultural management theory, but also strategic marketing and the researches of the commercial product image building methods. Furthermore, the analysis of the socio-cultural situation and the current state of the Serbian museums and regional museology already researched by other authors are taken into account in order to create a clear context from which the author of this thesis tends to connect already developed practices in the Western countries with the local and regional socio-economic situation and state of cultural policy. Afterword, the author tends to find the best methods of surpassing problems in the turbulent circumstances and, researching the three particular museums, come to the concrete and practical proposals.

In order to create an objective view on the current state of the studied museums, dealing with problems of edifice reconstruction and new permanent setting construction, the history of these particular institutions needs to be researched. Also, the annual reports of every (institution) museum, from the period from the year 2003 to 2013 are analyzed as well as additional relevant documentation and audience research statistics. Importantly, interviews with museum employees most competitive for the topic of the museum image building, museum branding, managing and promotion gave an important contribution to the research.

Being involved in several projects and actively participating in many seminars, the author has also used personal experience and knowledge and informal discussions to conclude this research and come to some possible solutions for the development of these three museums image building and identity presentation.

What would definitely improve this research is the audience and 'non-audience' research with questioners made by the author particularly for the purposes of the paper. From the perspective of the audience, the better current public image of every museum could be made. However, due to the lack of time, the researches made by the Institute for Cultural Development, as well as those audience statistics already existing in museums' documentation, and informal chats to the audience on the spot, as well as to different Belgrade citizens were helpful to complete this research. On this occasion, the author would like to kindly thank all the museums' employees who willingly took part in all the interviews and helped the author to collect all the necessary documentation as well.

2. The theoretical background

2.1 The new roll of museums

The contemporary definition, as the International Committee of Museums (ICOM) stresses in its statute from 2007 states that the museum is: “a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment” (<http://archives.icom.museum/definition.html>, accessed: July 2014). From the other perspective, as a museologist Donald Preziosi thinks, museum is one of the most powerful and the best genres of modern fiction, constituted on the referential system recognized in between “the common language”. That is a social instrument for the production and modernity conservation which allows making of the model of “reading” objects as traces, representations and reflections of the individuals, groups, nations and races, as well as their histories. (Preziosi 1998: 451-527) The collections the crucial elements to constitute any museum, will be send to the second plan in time, with a goal of building in order to build a recognizable and clearly understandable image of the museum, as well as for the reasons of its communicativeness.

However, while looking at the museum as a particular medium, Jorge Glusberg recognizes two existing types of the museums. The “hot” one- a medium as the radio or television would be, which just transmits information, communicates one-way, without giving a possibility for different interpretations of the message it carries. On the other hand, there are also “cold” museums which could be compared with the telephone by the way they include the audience in its collection, calling for the constant participation and communication both from the museum’s and from the audiences’ side. (Glusberg 1983) Professor Tomislav Šola takes similar position when he writes about the role of the modern museum and stresses the need for communication, as a constant call of the audience for dialog and critical observation, and for the possibilities of different interpretations of information hidden in museum objects. (Šola 2011) Consequently, both authors come to conclusion that the traditional museums concentrated only on collections, are too closed and that they “serve” very monotonous image of the world, created often just by a group of powerful minority with the use of selected objects. Modern museums, oppositely, must strive towards opened and transparent structure when they choose manners of message transmission or object that will be exposed, but also

with the architecture, the use of contemporary media and ways of calling the public to communication.

As Tomislav Šola would suggest, the museum of today should overcome the traditional conception of being the means of power and to be the object of the educational process and dissemination of knowledge. However, today, museums are sometimes still perceived to be timeless, standing still and on the sidelines of economic, political and social debates. But the reality, as examples from all-around-the-world confirm, is quite different. They cannot be immune to sweeping international, cultural, technological, and social changes. In fact, museums should be responding by innovating and evolving; they have already reshaped the way in which they work, increasing the quality and public benefit of what they have to offer. They must remain relevant and inspiring institutions intellectually and ones in which the public - as citizens - play a vital role. (Cvetković 2006)

First attempts for museums repositioning started in the USA in the 1950's synergetic discussions on practical, theoretical and critical levels with the emphasis on practical museum work. In the period 1960/1980 there was a similar synergy, but the leading force was the wish to develop museums as social institutions with political agendas. At the end of the 1970s in France the social role of museums was re-defined by a new generation of progressive museologists. Finally, at the end of the 1980s the new museology appeared in the United Kingdom in connection with a re-assessment of the educational and social role of museums in the post-war period. The term *museology*, and therefore the term *new museology*, is perceived differently in different geographical contexts. A rough technical differentiation could be done between the "Central-European" and "West-European" or "Anglo-Saxon" approach to contemporary museology. While the first approach has the theory of the museum communication as the central issue and therefore tends to develop a model of communication in the process of education, starting from the museum object as primer, the other, the "Anglo-Saxon" approach is more oriented to the museum institution itself and critical studies of the use, presentation and development of it. The phrase "new museology" ("muséologie nouvelle") originally comes from Georges-Henri Rivière and French museology from the 1970s, but Peter Vergo uses this term in the same titled book in 1989 making it worldwide accepted and used. Common methodological position of all these attempts is the idea that the museum and the museum praxis have surpassed museography, i.e. the keeping, collecting, examination and classical presentation of objects from the museum collection and tend to overlook museum as a tool available for a society to find and to demarcate its identity; its role

is to visualize cultures. Museum is criticized as an instrument which produces socially accepted values and disseminates those with the clear political and ideological function.

In recent years, museums have changed from being predominantly custodial institutions to becoming increasingly focused on audience attraction. New emphasis is placed on museum-audience interactions and relationships¹. (Stransky 1983: 126-132) New museology has, therefore, become more people than object oriented, instead of temples of vanity they've become places where wider cultural realities are taking place. This change of focus (from the collection to the audience), naturally, influenced the position of the collection within the museum system. Museum experts understood that it would be necessary to change the *narratives* of the museum exhibitions and displays in order to be able to fulfill the new role of the museum. The new narratives (in exhibitions, policy and audience policy) would offer possibilities for the re-conceptualization of art (and other) museums that are rooted in late 19th-century modernist culture. The new narratives are based on communication and interaction as the most spread "tools" of global knowledge. It is also very educative so many museums today, especially in the Great Britain for example, are bond to the official educational system.

Modern museum represents an „attraction“ which, besides the seeing of objects and giving information, offers complete experience to a visitor, it is a complex product and a reason to come back and to recommend it to others. Therefore, central, permanent (but often innovated) museum settings, as well as exhibitions in galleries, become just a part of the productive mix of one museum, which contains many others facilities which together create a unique experience. In the making of this museum mix, there are also different programs (promotions, seminars, lectures, movie nights, concerts and performances and workshops) included, but there are also multimedia libraries, souvenir shops, coffee shops and restaurants. (Krivošejev in: *Muzeji u Srbiji – aktuelno stanje* 2009: 37)

And just where we speak about orientation primarily to audience, development of the new working positions – such as the public relations manager as a really important part of museum staff, program manager who would concentrate on the specific strategy of exhibiting, designer who would make the whole visual identity of the particular cultural institution recognizable, and nowadays every day more important, social network manager who would deal with the life of the museum in virtual spaces – we actually speak on the museum *image building* and the *brand identity* creation.

¹ Stransky discusses about "programme orientation" instead of "cognitive orientation".

Philip and Neil Kotler use the term *image building* or *brand identity* in their book on museum strategy and marketing. (Kotler N. and Ph. 1998) Explaining positioning the museum and its offerings, they define *positioning* as the act of designing an organizational image, values, and offerings, so that consumers – museum audience understand, appreciate, and are drawn to what the organization stands for in a relation to its competitors. Positioning the museum, as they will conclude, follows principles similar to positioning commercial products.

2.2 The importance of an image: beginnings of the brand and its definitions

Probably not so accidentally, the rise of the brand importance in the commercial world also happened in the mid eighties, the same time when the concept of the new museology has been developed. Until that time, although it was understood in the corporate world that bolstering one's brand name was important, the primary concern of every solid manufacturer was the production of goods. As Naomi Klein suggests, “This idea was the very gospel of the machine age. And for the longest time, the making of things remained, at least in principle, the heart of all industrialized economies. But by the eighties, pushed along by that decade's recession, some of the most powerful manufacturers in the world had begun to falter. A consensus emerged that corporations were bloated, oversized; they owned too much, employed too many people, and were wired down with too many things. The very process of producing-running one's own factories, being responsible for tens of thousands of full-time, permanent employees – began to look less like the route to success and more like a clunky liability.” (Klein 2000)

At around this same time a new kind of corporation began to rival the traditional all-American manufacturers for market share; these were the Mikes and Microsoft's, and later, the Tommy Hilfiger's and Intel's. What these companies produced primarily were not things, they said, but images of their brands. “Their real work lay not in manufacturing but in marketing. This formula, needless to say, has proved enormously profitable, and its success has companies competing in a race toward weightlessness: whoever owns the least has the fewest employees on the payroll and produces the most powerful images, as opposed to products, wins the race.”(Klein 2000: 27)

Since many of today's best-known manufacturers no longer produce products and advertise them, but rather buy products and "brand" them, these companies are forever on the prowl for creative new ways to build and strengthen their brand images. Brands could also conjure a feeling, but not only that, entire corporations could themselves embody a meaning

of their own. In the early twenties, legendary adman Bruce Barton turned General Motors into a metaphor for the American family, "something personal, warm and human," while GE was not so much the name of the faceless General Electric Company as, in Barton's words, "the initials of a friend." In 1923 Barton said that the role of advertising was to help corporations find their soul. (Klein 2000: 26) Branding is, therefore, far more based on the propagation of feelings linked with the product, and not its material and functional value.

The beginning of branding, however, dates back to the time when the market has been overwhelmed with the uniform products of the mass production which practically did not differ one from another, so the direct selling, did not fulfill needs of companies anymore. Concurrent branding has become an imperative of the industrial era, and in the context of the fabricated sameness together with the production, it had to be produced, on the image founded distinctiveness. Randal Rothberg, the advertising critic claims that "The look for the true meaning of brand – the essence of brand – has increasingly distanced agencies from single products and their attributes, and has led them to the psychological and anthropological questioning of the **signification** which trademarks have in the culture and in the life of a person. This has been considered from the crucial meaning, because maybe companies produce products, but consumers buy primarily the trade mark". (Klein 2000: 12)

When we speak about one particular definition of the terms brand and image building, there is no such. Mostly these are considered as concept, feeling, life style, the main sense of the contemporary corporation existence, and then the commercial is a mean to communicate this sense to public. Brand is the promise. With identification of our product we promise that we will fulfill expectations and hopes of our consumers (Landor 2000). Brand is the assembly of advantages (additional immaterial values) which are being linked with the name or trademark symbol and which give a higher price to it. Brand is the differentiation of others; it is the representation of the identity. (Olins 2003)

It is necessary that brand is, except for these "abstract" terms, defined also by visual elements, its material bases, in order to be complete. Roland Barthes gives his analysis of the image basing it on already existing semiotic models of communication developed by Charles Sanders and Umberto Eco. Brand, if in given model takes the place of the mental image. The image/symbol/commercial is a referent, and it is denotatively connected to the product itself. Bart concludes that there are three messages, or three levels of the communication in every branding, and that is: linguistic, iconic coded and iconic non-coded message. Visual identity of the brand is composed of logotypes, selection of colors, design etc. and these elements express the Attitude. (Bart 1981)

Branding is, as Milan Jovanović concludes in his paper: Brendocracy, “incorporated in the social heritage and it is equally important as the Renaissance or Modernism, as any of the world’s tendencies important for the culture and life style in global measures. Branding is more than trend; it is a part of ideology.” (Jovanović 2006, *Brendokratija*, <http://www.brandocratia.com/teorija.html>, accessed on April 29th 2014) It is then interesting to conclude that, if brand is incorporated in any social heritage as if it was an artistic style in some historical period, then today institutions dealing with arts and heritage must follow contemporary tendencies and to brand themselves in order to follow the pace of the time.

2.3 Museum Branding

In today’s busy, globalized and all around branded world, museums compete for visitors, and for distinctive features of their identity, not only with other museums, but also with a worthy selection of cultural institutions from performing arts to libraries, with amusement parks as well as with TV channels, documentary shows and computer games. That is why branding a museum helps it stand out from the crowd by giving it an image and personality with which visitors and supporters can identify, increasing their emotional attachment and encouraging them to return.

In his book: *Museum Branding: How to Create And Maintain Image, Loyalty, And Support*, Margot A. Wallace (2006) suggests that nowadays, museum needs a brand. It needs: “an identity that instantly communicates what it is, has, and does”. New museum needs a mission that informs its board and acquisitions, personality, so people feel they know it, and are predisposed to like it. A museum, as Wallace stresses finally, needs an image, which is how others perceive its identity and which helps in creating reputation. By the museum image building, he calls supporters and friends of like minds, “who believe from the gut and the heart that this is the place for them”, exhibition designers and docents to help organize a visitor’s journey through museums exhibits, set of symbols and logos that tie all materials, publications, programs, departments, and events together. Wallace would suggest that a museum may not have a store or restaurant or outreach program, and I would add agreeing upon the new museology concept, today’s museum doesn’t need even a building to exist, but it needs a reputation, so when it starts adding features, they are readily accepted and natural extensions of already publicly well known idea/institution. All museum activities, emanating from basic mission and identity, never mind if it is a training of new volunteers, selection of the catering for the exhibition opening, or creation of the exhibiting and other activities

program for the next season, are all informed by branding. When a museum can claim a distinct identity from which it builds supporters' loyalty and embraces all its activities clearly, it has a brand.

Still, in his book *Concepting*, Jan Rijkenberg (2005) is trying to find an answer to the question: what after branding? Opposite to today's process of branding where the product is being overbuilt and extended by the meanings and gets the aura around (where the product is still the base), Rijkenberg foresees the time when the brand is primer and the only important, and then the products which will describe the particular brand are being found. If we draw a parallel to the future museology and museum branding, does this mean that museums, made around collections and the idea of exhibiting these, will become just representations of brand striving to find objects and often changing collections in order to maintain the brand strong and interesting to the audience?

2.4 Creating the Image of a Museum

The image of a cultural institution could be observed as the general conception of the marketing of it. (Šešić, Stojković 2007:251) It is therefore considered that all fazes from the audience and museum programs research, to the development of the general conception, slogan and visual representation are constitutive elements of the museum image building. The creation of the strategy for the promotion campaign, realization of the total design of the visual representation of the institution and public announcements through different mass media and informative and animate programs take part in the constitution of the image of a cultural institution.

As in any contemporary marketing strategy, cultural institutions need also to define the key factors of the marketing mix or the 4P conception, meaning to define and position their product, price, place and promotion (Kotler Ph. 2011). Still, the fact is that many museums, especially in Serbia, still do not have the department for marketing, but rather employ the PR manager who deals with the issues of the public image of the institution. Even the PR activities, which we will analyze in more details afterword, Kotler has seen as marketing instrument which just helps in realization of the marketing goals. On the other hand, the more contemporary theory wants to embrace the public relations and marketing activities in one term: integrative marketing communications (Ognjanov 2000). However, all these activities play the vital role in defining and building the image of a cultural institution.

The idea of applying the marketing theory to the non-profit institutions dates back in the 1970s when it was published in different papers by Philippe and Neil Kotler, Levi, Zaltman and Shapiro who started to apply the concept of the social marketing to nonprofit activities stressing that: “There is no difference in functioning between the souvenir shop in the museum and the same shop across the street.” (Milosaljević, Maričić, Gligorijević 2007) In any museum today, marketing has a multilevel role to remind the public about the existence of the museum and its offer, raise the awareness about the museum as a necessary institution in society, but also to help fundraising and offer more qualitative programs of the museum.

When speaking about the product of a museum, professor Tomislav Šola recognizes three types of it. The first, *generic museum product* is the one we can always expect from some museum such as the exhibition, publication or the catalogue. The second, *extended product* is the result of the marketing process and it considers the whole process from the announcing, evaluation to the enriching of the product. This could be the exhibition which tendentially communicates to the particular target audience, which has a good media strategy, information in brochures, follow-up events and cleverly thought distribution of leaflets, catalogues, placards etc. The third category, the *useful product*, professor Šola sees as one segment forward the extended product, including the ethic responsibility of a museum in its audiences’ needs research and the will to fulfill those (cultural, educational) needs. When one exhibition, with all its following events and promotional activities, succeeds in educating the audience and bridging the gap between collection or artistic production and the ordinary citizen, we can speak about the useful product of a museum. (Šola 2002)

Writing about museum as an economy of a wish, professor Bulatović explains that museum product is a substantially more complex and immaterial than any commercial one. “Museum in the process of transferring information, from emission, transmission, absorption, communication, comes to the announcement that cannot stay solely on the final product level, because that would bring in danger final communicational task, and that would be enjoyment (which is in cognition). The last tie in the communication chain has to be the product that will allow shifting signal which allows having same subject on wish. Therefore, at the museums we have emphasized nature and significance of the service. Transferring his desire into enjoyment in museum space, museum consumer pass through absorption, accumulation, exchange, connecting to “the other” of his desire. This linking generates pleasure of sense. (...) Museum service should enable dreaming (from sleeping), playing (from enthusiasm), riding (from exaltation), polemic (from protest), sampling (from instinct), shooting (from

passion), flying (from adventurism), painting (from therapy) or sometimes everything mentioned above, for creating self-enjoyment.” (Bulatović 2011: 285-292)

However, in the sense of marketing in culture we could more speak about the organization – cultural institution as a brand, and not about every single product of it. Finally, it is the most important to conclude that the museum product is completely immaterial and invisible. (Savić 2012: 251) The importance of it is actually in its intellectual and emotional effect on the visitor of the museum.

In order to have recognizable and authentic image in the public sphere, every product must have a good package i.e. a cultural institution must have a cleverly developed visual representation. It is then good to engage the team of designers, sociologists, and psychologists or to find an adequate marketing agency in order to research well the mission, vision, position, target audience and the needs of the museum in order to create as good visual representation as possible. The total design of a museum considers logo, lettering, exhibition and publication design, as well as so called inner image, where the attention is put to the business cards, all the letters and museum documents, but also to clothing of the curators and security staff in the museum, protocol for every exhibition opening etc. When creating the general visual image through which the mission and the sense of the management of one institution are reflected, the chosen adequate colors play important part. Also the sign – logo used on every communicative mean of the institution is of a key importance for the visual representation. Even the logo is very often made in colors, it is important for this sign to also be readable and presentable in the black and white variant. (Šešić, Stojković 2007: 258,259)

When it comes to the price, the entrance to the museum, temporary exhibition, the souvenir, publications, special symposiums have the commercial price. Still, as museums have the responsibility to educate the public, and as Serbian museums are still having state subventions, it is not strange for those to have a free-entrance to the exhibition or any other activity.

The definition of the museum place is naturally the building, where all the main events are taking place. Another tendency is to have as much possible open –air events, so to open museum to the ‘non-audience’ and make its collection more communicative, presentation interactive and to be exciting. However, it is today equally important and sometimes the only space for some museum the virtual one, the Internet. There are many digitalized collections which are now available on the web sites of museums. Museums also exist in social networks. In her paper: *Technological Progress and Obsolescence*, professor Divna Vuksanović notices that some museums use their virtual presentations not to present the collection itself, but to

promote the institution and to attract more audience to it. On the other hand, she recognizes that communications and promotion of art and heritage through social media are marked by digital and multimedia approach to aesthetics and, more often than not, by the aesthetic dilettantism of users' expression on the net. "In this sense, the technology eases and democratizes the aesthetic expression of the Facebook users, but in the same time threatens to impoverish the esthetic dimension of transfer and exchange of visual messages in this media, and reduce it to "obsolescence" of expression, kitsch and trash aesthetics, with final result in general degradation of aesthetic taste visible on the Facebook social network." (Vuksanović 2011: 88-100) Even though it is of great importance to the museum activities promotion and reaching the wider and intercontinental audience when presenting the collection on-line, museums on the other hand even in this segment must take the educational role and set the example of the good practice through the creation of a highly esthetically valuable virtual setting. Just to add on this relatively new, but a role of a crucial importance is for the museum to function and exist on the Internet as in real space, while it is a fact that many world-famous museums have a vast number of "virtual visitors" liking their page on Facebook and commenting there, without ever actually coming to the physical space of the museum. The Facebook research has shown the following results: Louvre museum in France has 388755 fans on this social network, from which just 4.6% are real museum visitors, while the British museum in London has 136867 fans from which 2.31% actually visit this museum and Metropolitan museum in New York has 10% of real visitor out of more than a half of million Facebook fans. (Ohridska, Olson 2011) Therefore, it is today clear that the Internet cannot be observed just as any other electronic media, channel of museum activities promotion (even though it serves for that very well), but as a particular place for this institution to reach the 'non-audiences', educate them, develop a taste for the virtual and multimedia presentation among the visitors. Museums have already opened new working position for the PR of social media, as well as creators of virtual presentation while virtual storytelling possibilities are the hot topic for many social scientists. This kind of curators will probably be very needed and important for any museum in the future.

For the fourth element of the marketing mix, the promotion and publicity is probably given the most attention in the management of cultural and art institutions. As every museum has different target audiences and different products to offer, it is quite impossible to follow the marketing and PR activities 'by the book' and it is very important to be creative and up-to-date. Publicity can improve the image of the museum, but it can also have a negative effect. Aleksandra Savić stresses the negative publicity of the National Museum in Belgrade built up

in media affairs during the ten-years-long reconstruction period. (Savić 2012: 127) It is therefore important for any cultural institution not just to have a regular public relation manager for internal (communication between the curators and staff can always be improved through many different channels, often meetings, internal publications and annual reports, so the image of the institution can always be more clear, and external (communication with partners, potential sponsors and donors, media, collaborators, volunteers etc.) communications , but also to form the whole team and develop a crises PR strategy, to be used in turbulent circumstances, regardless if it can be defined as a prolonged museum reconstruction, stealing of some artifact from the collection (as it was a recent example with Josip Broz Tito medals from the Museum of Yugoslav History), or any other unplanned crisis situation.

When it comes to the promotion of any cultural team in media, it is also important to know where this kind of information can be published, especially when many cultural redactions in Serbian televisions and newspapers do not exist anymore. Still, there are many different informative, entertainment and educational programs through which a good and experienced curator for public relations can ‘serve’ the museum product. Unfortunately, according to the research of the Institute for Cultural Development in 2009, there is only 33% of museums in Serbia which have the special department, or at least one person, on the position of the curator for the public relation (being expert for at least a part of the museum collection, but also being educated in the field of communication management and having contacts with different journalists), while in 67% of Serbian museums such working position still does not exist and the work of marketing and PR departments are done by museum directors, sometimes voluntary by museum curators or associates being on the praxes in museum for a couple of months and not knowing well everything about the institutional programs and not having well established contact with public media.

However, all the factors of a marketing mix and public relation management play an important role in museum image building and in order to develop a recognizable image of the institution and reflect institutions’ identity with it clearly, it is important to pay attention to all the segments discussed above.

2.5 What about museums in Serbia?

In the year 2000 in Serbia there were around 100 museums (*Muzeji Srbije*, Benderić (ed.) 2000), mostly public, supported by the Serbian government, the province of Vojvodina,

cities or municipalities (i.e. founders), while private museums were only few. During the 1990s all of them have passed through a difficult period of general social pauperization and stagnation, as well as through dramatic and frustrating processes of social and political changes. On all levels of social structure, public institutions have been submitted to often violent shifts that demanded instantaneous changes, policy adaptability and constant protection of professional ethic values: following the shifts of state politics in the 1990s, legal framework, cultural policy, cooperation policy, staff policy, as well as objectives of cultural institutions (including museums) have been changing radically. As Marijana Cvetković stresses out, in such situation, “museums and museum professionals have been facing various risks: from incompetent directors and other responsible staff, lack of finance for urgent repairs, absence of necessary systems for collection protection (alarm and surveillance system, humidity control system, dry and safe depots etc.), rupture with all outer partners and lack of international cooperation, restriction of professional development of museum personnel and experts, to malversations with museum collections and space, and to direct physical threats during the NATO bombing campaign in 1999.” (Cvetković 2006: 17) Museumscape in Serbia was characterized by modest exhibition, research and publishing activities, while educational function was almost completely neglected. Museums were surviving in both inner and outer isolation: they were losing more and more connection with the society and its needs – their prime reason of existence; they were far from the international networks, projects and partnerships.

Unfortunately, even today the position of the museums in Serbia is not very different, in 2013. It seems as changes are coming into these institutions too slowly, loosing completely the pace with the world’s famous museums’ development and the new museology concepts. In the research conducted by the Institute for Cultural Development Research in Serbia: *Museums of Serbia – Current State*, from 2009, (Muzeji u Srbiji – aktuelno stanje, Martinović, Jokić (ed.) 2009) on the question of priority problems today, for the majority of the museums, museum workers see the main difficulties in: “documentation revision and digitalization”, but also in the museum spaces that need “adaptation and/or new building and new museum exhibitions”. Actually, 76% of all Serbian museums have set the adaptation or reconstruction of the building as the priority.

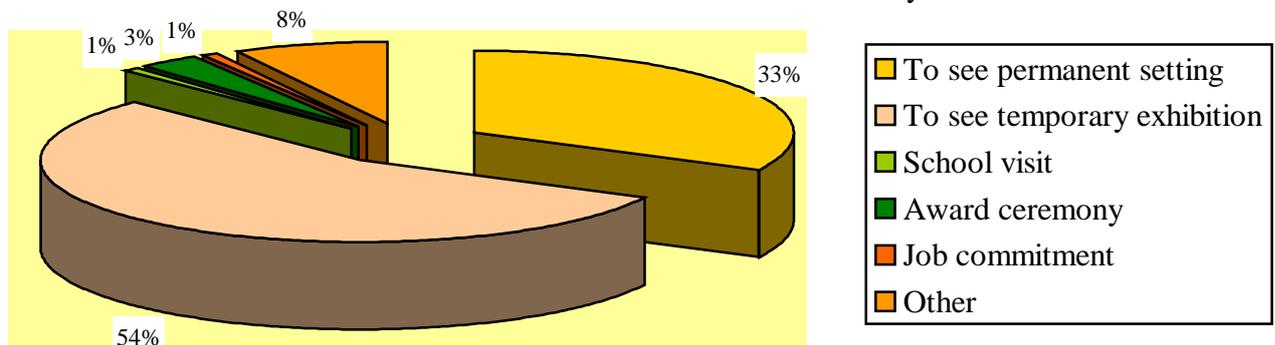
And really, if we come back to the case studies of this paper, we can notice that all three museums, National museum of Serbia, Museum of the History of Yugoslavia and Museum of Contemporary Art in Belgrade, have scarves from the social and political turbulent circumstances that have taken place in this region. Also, these three museums

represent, symbolically, but also geographically the most well known museums which embrace Belgrade central region from three different sides and create an important image in the cultural landscape of the capital. Neither one of these museums has a permanent exhibition, and all three represent museums in transition or transformation when it comes to the museum building reconstruction and adaptation, new exhibition invention, but also when it comes to the museum management and image recreation, new audience development and modern museum as an open platform for communication, entertainment and education creation.

However, in order to surpass all the problems, museums must be in a constant search for the new manners of functioning, being convenient for the audience and respond to the visitor's needs, as well as attract new visitors and play vital role in education and entertainment of people during the hard social, political and economical period. Naturally, in order to be aware of all needs of museums' audience and potentials for building up the new one, a research of visitors must be done. Therefore, the Institute for Cultural Development has conducted a research of the museum audience in Serbia in 2010. Some results are completely adequate and reflect a current state of all Serbian museums which can be transferred also to the case studies of this paper. (*Muzejska publika u Srbiji, rezultati istraživanja*, Martinović (ed.) 2010)

On the question which is the most often reason to visit a museum, 58,1% of visitors have answered that it is a temporary exhibition, while the permanent exhibitions are quite unpopular, seemed as old, hardly changed and visually uninteresting. However, permanent exhibitions in the museums can often be innovated, especially today, in the era of new media and technical innovations. One good example of this is the Military Museum of Belgrade to which 82.4% of visitors have come to see the permanent exhibition, and more than half of this number came more than twice, as "there is always something new and creative to be seen."

Reasons why audience come to museum



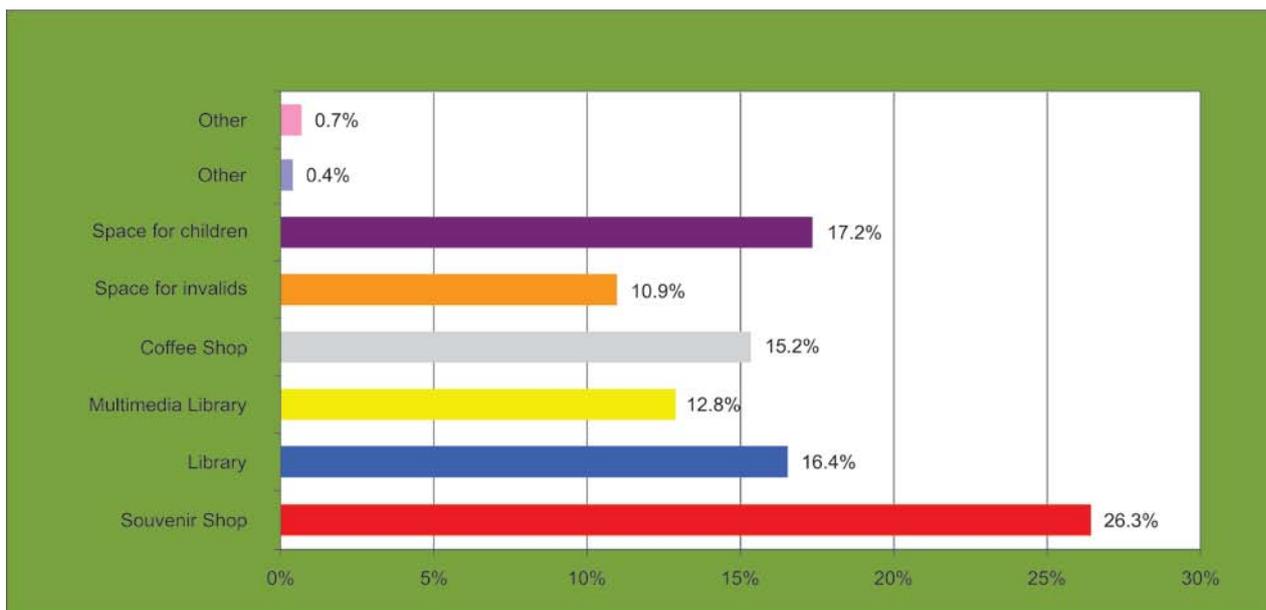
When it is about the promotion of the exhibitions people are visiting in Serbia, the most common reason “because they were advised by those who have already visited the exhibition” (31.7%), “because of the school visit” (21,5%), while 16,9% has been provoked by the information on the museum building or on a billboard, leaflet or banner. Just 11.5% of visitors have read about an exhibition in the newspapers, while the TV and radio jingles, commercials in the shop windows are really rare, probably because the commercial space in media is too expensive for the budget of Serbian museums. Still, today there are a lot of economic ways to inform especially younger audience about any museum activity, through the use of the Internet – museum website, social networks, not to mention even more advanced, virtual museums and the whole collections digitalized and placed on the interactive web platform. Still, results indicating that such a small number of audiences are being informed through electronic media, is really unfortunate and can reflect the current state of visibility and existence of cultural programs and redactions in Serbia.

When the expected impression while visiting the exhibition is discussed, some results are prove to be interesting. Actually, 54.5% of visitors want to to find “exciting happening” in the museum, while 60% percent has chosen museum visit as “disburdenment from every day commitments”. The explanation to these answers is found in general situation in Serbia in which the accepted value system is shaken and unstable, and people are looking for the entertainment, occasional escape from the reality and educative activities in cultural events. Still, visitors who are between 13 an 18 find most of the exhibitions seen as a “boring adventure” which shows that Serbian museums are still very unpopular between young audience, while in Europe a lot of youth goes to big museums willingly. ((*Muzejska publika u Srbiji, rezultati istraživanja*, Martinović (ed.) 2010: 24) The fact is however, that Serbian

audience has still the need for the cultural entertainment and museum visits what can easily be recognized in a massive interest to the manifestations with the festival character which are popular, interactive, communicative and well advertized. Such manifestation is the massively visited Long Night in Museums held in many Serbian cities and towns every year. (The problem however unfortunately is, that the manifestation organizers, but also museum employees, haven't still found the manner to make the audience of this event sustainable and long lasting visitors of museums on other occasions and not just this one.) (Martinović, Jokić 2012)

It is today really necessary for one museum to function normally to have commercial facilities such as a café, souvenir shop as well as adventive features as library, multimedia centre, and ramps and space for invalids. (Šola 2002: 241-245)

The following graph, done after research of the Institute for Cultural Development (2009) will, on the other hand show, what are the facilities the audience expects from the Serbian museums to have.



It is interesting then, that a small number of Serbian museums have its own café, developed souvenirs shop, or easily accessible library, and the audience is actually stressing these as the main needs. The library on the other hand, is mostly accessible just to researchers and art historians while the audience coming to a visit doesn't feel comfortable to enter and use it. When it comes to the museums studied in this thesis, we will see that all these problems are present in those three institutions as well.

3. Case of the National Museum of Serbia, the Museum of Contemporary Art in Belgrade and the Museum of Yugoslav History

In the following chapter the case studies will be presented separately, but following the same thematic order in each study. Naturally, all the segments of the research will deal with different issues important for the context of the image of particular institution in the period of museum building reconstruction, inner organization transformation and new exhibitions creation. Therefore, the first part of the cases' analyses will give a table of strengths, weaknesses, opportunities and threats (SWOT) the author has recognized during the research. Strengths are positive tangible and intangible attributes, internal to every museum researched as an organization – cultural institution, while weaknesses are internal factors that detract every museum from its ability to attain the desired goals and develop, in this context, more recognizable image. Both strengths and weaknesses are within institution's control. Opportunities and threats refer to external factors that are beyond institution's control. Opportunities are favorable and attractive factors that can push and motivate museums to develop, while threats are undesirable factors which could place museum's development at risk. It is important to mention that this analysis states the present and looks into the future, with the one of the main aims being to look for proper development and prevent future problems. As the three researched museums come from the same political, economical and social background, all three are from Belgrade and represent one of the main heritage institutions in Serbia, many external factors are, consequently, the same. On the other hand, each museum has different inner problems as well as opportunities and potentials to improve, so the three SWOT analyses must be presented.

In order to get a better background of these museums and their collections making and purpose, in the second segment the history of these institutions, their buildings and collections, as well as the current state museums are encountered every day with, will be analyzed.

The third part of the case studies research will question the visual identity of the each museum, focusing on the observation how much it reflects the identity of the institutions and if this visual identity is strategically thought by its creators and if it was modernized and changed throughout time.

Finally, the last segment of the case studies research will present some chosen examples of the positive initiatives which happened in these museums during the last decade,

when it comes to the collection promotion, audience development and awareness raising about the problems these museums are encountering in their (re)construction periods.

Through this examination of individual examples of the three museums, some common conclusions and similar situations will be recognized, to bring the comparative analyses and the recommendations for some experiences exchange. Of course, during the whole study, many examples of the good practices from different cultural institutions and similar museums from Serbia, but also the foreign ones will be recalled and taken into account for final recommendations.

3.1 Case of the National Museum of Serbia

3.1.1 SWOT Analysis

The National Museum in Belgrade has the strength to be the unique institution in the country, but also in the region when it comes to the collections it preserves. Its' central building is also located well, in the very center of the city and this institution also has a great number of employees who could help in better functioning of this institution in total, educate themselves in different contemporary museological and managerial approaches and together build up a recognizable image of the Museum. On the other hand, practice reveals that all these employees differ from one sector of the museum to the other that much so it is sometimes very hard to make an agreement on any of the key issues. The Museum has also had the board dealing mainly with the reconstruction problems from the moment this issue has been raised, but in the meanwhile, members of this board, as well as many employees have lost their enthusiasm, as well as positive approach, to the reconstruction and museum transformation due to many external factors i.e. threats that this, but also other museums and cultural institutions in Serbia are facing with. This period marked as an era of troubles and turbulent circumstances (Šešić, Dragojević 2005) lasts from the nineties and has left traces and scarves on cultural and other state institutions visible even today.

However, the National Museum must struggle contra all the external, but also internal problems, and use many opportunities available today in order to build up an image of an open, communicative and contemporary museum.

Strengths	Weaknesses
<ul style="list-style-type: none"> ✓ Unique institution in the region and in the country when it comes to the collection it keeps ✓ Good location of the central building situated in the city center ✓ New logo and new visual identity created in the last decade ✓ New web site ✓ Activities in social media – Facebook page i Twitter account ✓ Good link towards students from Faculty of Philosophy (History of art, Museology and Heritology, Antropology and Ethnology) and University of Arts (young artists and cultural managers) ✓ Involvement of a large number of volunteers – art history students during the exhibitions ✓ Existence of the Department for Education ✓ Exhibitions organized throughout Serbia ✓ Developed collaboration with other foreign heritage institutions in the last decade 	<ul style="list-style-type: none"> - Lack of strategy for developing the organization – in terms of future proprieties and programs - Not well used location of the centrally positioned building - Non-existence of the contemporary management sector in the museum - No coherency between different Museum departments (art history, archeology etc.) - Not enough used possibilities of the created new visual identity - Not so interactive web site - Lack of enthusiasm between employees in new image building - Lack of the team work between employees - A vast number of employees (around 150) results in inert and hardly changeable institution - Lack of coherency of visual identity in different museum spaces and exhibitions - Lack of project oriented logic - Lack of marketing and promotional logic which is not exhibition oriented - Inadequate and irregular communication within the Museum employees – based mostly on private and non-professional communication - Lack of the critical view on the reconstruction in the exhibitions and

	<p>Museum projects during the last decade</p> <ul style="list-style-type: none"> - Lack of symposiums and seminars organized for experts in the field and for its staff-development
Opportunities	Threats
<ul style="list-style-type: none"> ✓ Employment of the young, more enthusiastic curators ✓ Cooperation with experts in the field and University professors (Art History, Pedagogy, Cultural Management, Tourism) ✓ Better cooperation with the Tourist Office and Association ✓ Improvement of cooperation with the government institutions in the sphere of heritage promotion and adequate presentation and education on it ✓ Improvement of cooperation with the non-governmental sector in culture leading to joint work on the creation of cultural policies (lobbying and advocacy) ✓ Better promotion of the Museum through contemporary media, open space activities, popular happenings ✓ Expected new law particularly dealing with the museum institutions 	<p>Cultural policy problems:</p> <ul style="list-style-type: none"> - Undefined cultural policy in Serbia - Cultural policy in transition (turbulent circumstances and crises in all Serbian museums, quick changes of Ministers of Culture and Education and undefined state cultural policy in recent 10 years) - Poor cultural policy incentives for sponsors, donations and foundations giving money to culture <p>Economical problems:</p> <ul style="list-style-type: none"> - The economically unstable situation in the country - Financial crisis and lack of funding in the cultural sector - Decrease of the budget - Projects financed by the Ministry of Culture and Information are financed just for one year so there is no time to develop, manage and coordinate some

	<p>bigger projects and important initiatives</p> <p>Not enough attention stressed on the importance of cultural heritage in educational and low system:</p> <ul style="list-style-type: none"> - Not well developed awareness of importance and value of cultural heritage among citizens - Private sector is rarely interested in culture funding
--	--

However, the previous SWOT analysis reveals much potential the National Museum could use in image building and audience development. Even though the external factors still does not seem promising to the problem solutions for this museum, much more focus should be stressed on the inner organization, employee communication and clever program development. Also, as the Museum has many resources which could help its branding and building up popular and recognizable institution such as the centrally positioned building, young volunteers guiding through exhibitions and being involved in many programs with their colleges, well thought and developed new visual identity and new, very creative team for the new web site, it should just compose those strengths and opportunities to build up a solid path for the institution transformation.

3.1.2 Edifice reconstruction or museum transformation: towards complete transformation

The central building of the National Museum of Serbia is situated at the Republic Square of Belgrade. However, if we turn back to the history, we will find out that this museum and the Museum of Contemporary Art have some same genes. Actually, the collection of the today’s Serbian National Museum consists of the archeological collection and artistic one, further Museum of Prince Paul who has been collecting “paintings, sculptures and similar objects of the contemporary art, ours and foreign” (Letter to the Ministry of Education from the Office of His Majesty the King, (No 521), from the 25th of February 1926).

This collection of the Prince Paul was at first presented publicly in the Princess Ljubica's Residence under the name: Museum of Contemporary Art in 1929, only to change

its name into the Museum of Prince Paul already in 1935. The Museum of Prince Paul will no longer exist after the end of the Second World War, after a cultural policy reformation and after all the museums have been readjusted. That is how, from one museum the whole collection was attached to the other, while the first name and the idea of having a gallery or museum which would present pieces of contemporary art were inherited by another institution.

In 1952, the National Museum (founded on May 10th 1844) which would represent “development of culture on our soil from the oldest days until now” (The speech of the head of department for science, education and culture of the Ministry of Education of Serbia – Ministry of Education of Democratic Federal Yugoslavia, from the 11th July 1945, Belgrade (AY; 317-9-23)), moved in its current central building, built in 1903 for the needs of Investment Bank. The architects of this cultural monument, built in the style of academism with the first signs of secession style in Belgrade, were Nikola Nestorović and Andra Stevanović. In the Second World War, the building was destructed and it needed the first reconstruction before placing the Museum in. However, the first major reconstruction of the building happened in 1966 and resulted in the adaptation to the Museum’s needs with respect of, for that time, contemporary museological standards of preservation, safeguarding and exhibiting cultural heritage. Nearly 50 years later, the condition of this edifice and basic conditions necessary for long-term preservation and adequate display of Museum’s artifacts have become alarmingly bad. After unsuccessful attempts in 1996 and 1998, a new initiative for detailed reconstruction of Museum’s central building came in December 2001. The request was accepted in 2002, with the support of the Prime Minister Zoran Đinđić. In 2003 Museum’s permanent display was removed and from that moment on, the central building of the central heritage institution of Serbia closed its doors for the audience (except for the Atrium exhibiting hall where some temporary exhibitions and occasional concerts are taking place). From 2004 till 2007 the design of the first project documentation was done by architect Milan Rakočević. According to this project, the central building would include exhibition space, basic storage, and minimal work space. Workspace for curators and workshops for conservation would be located in another building. The complete change of the interior was planned with this project, while only facade would stay as it is, with a big and transparent glass roof above the central space. The reconstructed building was planned to be opened for the audience in 2010.

As it is stated at the current official web site of the National Museum, during this period the Museum did preparations for relocation of collections, which included inspection and bar-

coding of all the Museum collections. However, the relocation, as a basic precondition for the beginning of construction, was never realized. Finally, during 2010, after it was determined that the possibilities and conditions have been significantly altered since 2004, the Government of the Republic of Serbia decided to abandon the 2004 reconstruction project and take new measures regarding the reconstruction of the National Museum. Therefore, a public, anonymous, two level *Competition for architectural conceptual design and spatial program analysis of the reconstruction and additional building of the National Museum in Belgrade* was announced, with the main requirement that all activities and content stay in the building at the Republic Square. In November 2010, architect Vladimir Lojanica, was selected as the competition winner. (<http://en.narodnimuzej.rs/reconstructions/history/>, accessed: Jun 2013)

Finally, as the last Government and the Ministry of Culture have made decision, even though it is an enormous amount of money spent on project preparations and the whole decade passed, there are no financial means for museum reconstruction, so this process is being paused until some undefined future, while it is nowadays being suggested Museums' building sanitation in order to open it for audience as soon as possible. This sanitation, contrary to the idea of the whole reconstruction can be observed in a much wider sense than just physical edifice reparation.

Tatjana Cvjetićanin the director of the National Museum from 2003 to 2013, in the interview in Jun 2013 spoke: (translation by the author) "Before I even inscribed the faculty, I came into Museum for the internship in 1981. I know how does the Museum live and I am observing everything from then on, especially a great devastation and loosing of everything it survived in nineties. There were neither changes, nor possibilities for them for years, in nineties programs were disastrous, and museum was visited by three persons per day." During the interview, Tatjana explains that as there was increasingly bad communication between Museum employees day by day, all relations were consequently set on highly hierarchical level. "And when you finally get into the position that you actually can do something, you don't know where to start from, so you start with everything. In 1996 we already spoke about the necessity of reconstruction, team work did not exist in the Museum, department for education was based on one single person, while there was no basic hygienic conditions in toilets." As Tatjana Cvjetićanin concludes, the most important change from 2003 on was actually the change of the perception of Museum employees towards their job and team work, and also towards audience.

It is, consequently, important to notice that the physical reconstruction was initially meant to be the background or at least parallel activity to the essential reconstruction and

complete change of the exhibiting vocabulary, “where we managed to succeed on one, but not on many levels. This is the twentieth building for us, and we stayed here just because of the location. We have never had the idea of a building, but of the location.”

And really, the museum is not its building, but the collection and the people working there, as well as all the activities museum organizes in order to educate the audience and help people construct their own identity. It is then a question, how did the National Museum of Belgrade use its location in the very center of the capital, did it succeed in opening this highly hierarchical and “old-fashioned” institution towards the local community, but also tourists, with the use of all its recourses, more than hundred employees and several exhibiting spaces? The question is also, is at least the local community aware of the fact that, except for the central building, recently reconstructed Museum of Vuk Karadžić and Dositej Obradović, Gallery of Frescoes in Belgrade, Archaeological Museum of Đerdap in Kladovo, Lepenski Vir Museum in Donji Milanovac that is being rebuilt now, and also closed for reconstruction Memorial Museum of Nadežda and Rastko Petrovic in Belgrade are also constituent elements of the National Museum of Serbia? Is there any coherency between these exhibitions when it comes to design, font used for legends, and temporary programs of the National Museum taking place in these spaces?

Tatjana Cvjetičanin explains that, during the change of Museums image from 2003 on, there have been some attempts to make a campaign with the use of names: National Museum - Museum of Vuk Karadžić and Dositej Obradović, and so on (similar attempts were made also in the Museum of Contemporary Art and its exhibiting spaces, on which I will come later), but she finds the problem in a complete difference between archeological and art history collections, causing that every museum functions as an independent item.

If we observe annual reports from 2003 to 2013, there is no clear image of what does the Museum want to stress out when it comes to the selection of temporary exhibitions and there is no any clear visual identity representation set on all levels and in all museums mentioned. Still, Tatjana Cvjetičanin explains the program as “completely managerial, neither visionary nor conceptual”, but with the idea to show from all collections of the museum at least something, while the permanent display is closed, and to employ as much curators as it is possible in order to support the team work and inner communication.

The most important strategic goals set for the year 2004 by the Museum heads were:

1. Change from institutional to project logic of functioning, which resulted with the financial plan for the year 2004, with clearly planned projects.

2. New, more efficient organization of work, partly seen in praxis, by the employment of the new collaborators, precise definitions of the work at some positions, as well as making of set of rules for some positions (...) The final goal is the new quality in museum work, with the use of highly professional standards which will promote the profession of curator itself.
3. Securing conditions for adequate keeping and presentation of collections of the National Museum. This has to be enforced by the reconstruction of the Museum.
4. Repositioning of the museum in public sphere – creation of alive and active institution.
5. Development of the new visual identity of Museum. (Народни музеј у Београду, 2005)

It is very clear that these strategic goals are set with tendency to change the image of the Museum and to open this institution in every sense. It is also interesting then, how these goals, even if they are not fulfilled completely, do not exist in annual reports after 2007, when actually Museum faced first grand problems with the reconstruction of the building plan.

“Identity of the National Museum is in the last ten years, “Museum in transformation”, concept that is chaotic itself, but it is also sowing that we want to change something. The atmosphere in which we all are happy in expectation of the new space where everything will function better, unfortunately disappeared. Today, it is being spoken about sanitation of the building. Sanitation will just mask acute problems, Museum will profit just after the opening, but it won’t follow contemporary museology, nor build the audience in long-term in that old-fashioned way of functioning. ” (Cvjetičanin 2013, interview)

With the sanitation of building, Museum would have the same halls, while exhibitions are again planned to follow chronology and not to be conceptual and phenomenological, nor critical and interactive in any more profound manner. It is than a question why this building has kept its doors closed for the whole decade if it was just about physical adaptation, and a bit rhetoric question if this physical sanitation then means complete giving up on the idea of transformation from one hermetic and hierarchical institution to a new, critical and modern museum with an image of communicative, transparent and interactive cultural institution?

On the other hand, it is clearly visible in annual reports from 2003 to 2010 that the National Museum of Serbia has been establishing recognizable image and really good links to museums, galleries and cultural organizations abroad, with Tatjana Bošnjak and the new century art collection on the head. Still, these contacts and well established connections cannot be embodied in a guest exhibition which would inspire, educate and bring something

new to the local audience, because there is no a single exhibiting place in Belgrade which has technical conditions for this.

3.1.3 Image building – visual identity creation: Miroslav Gospel

After closing its doors in 2003, the National Museum in Belgrade has started to develop completely new identity, concentrating on the contemporary museological streaming. The main issues were to position this institution in the society, with its clear mission and vision which represent the museum's identity and are followed by the recognizable logo, constant colors and unique typography. The inspiration for this new visual identity, the main heritage institution in Serbia, has sought from one of the oldest surviving documents written in Serbian language, very rich in decoration and the most valuable manuscript this institution preserves – the Miroslav Gospel (Miroslavljevo Jevanđelje). Previous logo or trademark of the Museum materials derived also from this manuscript and the emblem of two confronted peacocks. This emblem was in black and white technique and surrounded by different font styles depending the occasion. The idea of “the new life of the Miroslav Gospel”, where the total design of everything bond to the National Museum would be inspired not just by one illumination, but many other decorations from the Gospel and also by colors of this manuscript and the parchment it is written on, style of letters used, wanted to represent the importance and long lasting tradition of this institution on one hand, but also to show the beauty of this heritage monument (and consequently probably many other valuable monuments it preserves). It is also very important to notice the tendency of the “new old museum” that chooses the good elements from the past, but follows the pace of contemporary society and modernizes itself cleverly.

The National Museum is a symbol of Serbian culture – 160 years active and present in its cultural life, but also the mirror of historical and cultural occasions in the Serbia of the 19th and the 20th century. Changes of the Museum in the 21st century – renaissance with the reconstruction as the first condition – we are starting with the new visual identity. The idea we represent links harmonically the sense of continuity and modern sensibility confirming that, it is not about the new institution creation, but about the new youthfulness of one constancy. The new visual identity is based on an extraordinary monument, appreciating all nine thousand years we patrimonialize, respecting also the institution which exists

more than a century and a half, but showing that it is withal dynamic and modern, opened to public and opened for the public.

(Цвјетићанин 2004: 3)

On the occasion of the new visual identity creation, the National Museum has invited a company *New Moment – New Ides Company* to professionally develop a product out of the museum, i.e. to create a recognizable brand for the national and cultural regional center, as it was stated in the new vision of the Museum. Consequently, original visual elements of the Miroslav Gospel were put in the context of contemporary design tendencies: “design has become the identity, identity has become branding, and branding has become a story about life.”

It was meant for every business card of the employee, every souvenir in the museum, every publication and every envelope used by the National Museum employees to be with elements of this new design, trademark, colors and font styles. However, as it is previously mentioned, there is still no coherency in all these aspects of the visual representation of this institution, not to mention the exhibition design and brochures in different museum departments throughout Serbia.

However, when I thought of the possibilities the National Museum could have when electing Miroslav Gospel, or any other heritage monument it preserves, to build an image and a worldwide known and recognizable brand out of itself, I couldn't miss example of the Netherlands National Museum – The Rijksmuseum, and the “Rembrandt project” this museum has used in order to build up a good image around itself although in a period of long-lasting building reconstruction.

Coincidentally, the Rijksmuseum was closed for the reconstruction also in 2003 with the plan to open again in 2010, but prolonged as well to a whole decade, until the last year, 2013, when this traditional museum opened its renovated building and managed to link all values of the heritage it preserves with modernized setting. However, the Rijksmuseum has prepared a small exhibition which was opened during the years of reconstruction and has chosen the painting from Rembrandt van Rijn, “The Night Watch”, to be ‘their Miroslav Gospel’ or ‘our Mona Lisa’ as it is explained in the museum brochure nowadays. Even though in a bit narrow space, this painting was presented as the masterpiece, and the following mini catalogue of this “new” exhibition was mostly devoted to stress Rembrandt's virtuosity, the new approach to the arrangement of the official group portrait, but also to draw artistic parallels with Caravaggio, Velasquez and Rubens and position this artist and the painting as the world's

important and valuable heritage. It is also important to mention that the activities and the number of exhibition of the Rijksmuseum in many cities in the Netherlands during the period of the reconstruction increased radically. Also, when we speak about image building and audience development in the turbulent circumstances and the period of reconstruction, but also afterwards, one of the most original and clever acts of this museum, from my point of view, was the opening of the free-entrance exhibition and the souvenir shop of the Museum at the Schiphol Amsterdam airport. This airport metaphorically, but also literally connects different cultures, races and nations thanks to many flights arriving and departing from it, and the Rijks exhibition there selects to position Netherlands as a part of the multicultural Europe, with all the artistic creativity, tradition, distinctive features as well as openness to friendships with 'others'. The setting invites everyone to visit the museum in the city, but it also educates the ones who won't have the opportunity for it.

However, the year 2006 was the year of 400th anniversary from the birth of Rembrandt and the "Rembrandt" project provoked many initiatives visible even today in the landscape of Amsterdam, but also on different media. The masterpiece, "The Night Watch" was again in the limelight. On one hand, two Russian artists were invited to create the sculpture: "The Night Watch in 3D". In the spirit of cosmopolitanism of Amsterdam, it is not strange that Russians were chosen for this project, and it is just confirmed again that this painting is international (world) heritage. The sculpture(s)/installation is in detail researched every person painted on the Rembrandt's original and made in bronze as a single person, a bit bigger than natural size, so when all sculptures, or parts of this installation are positioned, you are actually invited to walk through "The Night Watch", enter in it, take a photo with it, touch every portrayed person. This installation is today on the Rembrandt square in Amsterdam, the statue of the painter existing there previously is even rotated in order to observe its masterpiece, but the same composition has been traveling throughout the Netherlands being a moving commercial, artifact belonging to the Rijksmuseum.

On the other hand, the same museum has invited a well-known British director, Peter Greenaway to create a new video-installation, the movie: "Nightwatching" next to the original painting. "Nightwatching" (2007) represents the analysis of the social and cultural background and the process of the creation of Rembrandt's painting. The first projection was followed even by the light-effects connecting in the darkness somehow the past (of the painting) and the present (of the audience) and suggesting the fascination with the artificial light clearly visible as at the Rembrandt's painting as at Greenaway creation (Krstović 2012).

The crown of all the uses of just one object, of many which museum preserves, to build up the recognizable image and to develop clearly defined audience is the use of contemporary space characteristic for the postmodern consumerist culture, as well the use of virtual space and popular flash-mob activity in public space is definitely: “The Night Watch in the Shopping Mall” activity. Actually, actors costumed as protagonists of the painting were climbing and running around the shopping mall in Amsterdam, surprising and frightening the confused buyers, to finally end up in positions as figures on the painting, or sculpture, surrounded by a square with the inscription promoting the new opening of the reconstructed Rijksmuseum. This flash mob has been the burning topic in every media those days and it is still available at the YouTube channel and often shared.

Could at least just one of many initiatives like these mentioned, be translated to the National Museum of Serbia identity branding?

3.1.4 Positive Initiatives in the Museum under (Re)Construction: *Art Tour* and BUNT

In the past decade the National Museum of Serbia had many different exhibitions in the Atrium of the Museum, other museum buildings and exhibiting spaces all around Serbia. Still, just few activities have left a trace and influenced vast public and have also been extremely visible and educative. One initiative comes from the museum and it is the project: the Art Tour. Gordana Grabež, the PR of the National Museum explains that this project was the first one made in collaboration with Telenor and Hewlett Packard companies and which was so popular that it came out of Belgrade and visited other cities in Serbia. Actually, the idea of the whole project was to exhibit qualitative reproductions of the well-known Serbian and European painters from the 19th and 20th century on the facades in the streets of Belgrade city center. The originals of these copies are kept in the National Museum of Serbia, so this was the great opportunity to show which masterpieces this Museum stores in its depot. The initiative had not just promotional and attractive, but also educative, character as every *flâneur* through the city could access the free audio guide with its mobile phone and listen about every painting exhibited. Even though some reproductions were ruined, there were quite a lot positive comments on this project and the same exhibition has been traveling in other Serbian towns and reached wider audience.

The other initiative is not initialized in the Museum, but this institution with the director Tatjana Cvjetičanin at the time, has recognized the idea, enthusiasm and potentials of the group of young people who wanted to raise questions about the need of the National Museum

reconstruction. Concretely, in 2006, the project of the Junior Achievement association for encouragement of the youth entrepreneurship was to organize a competition for groups of secondary school children who should create their own company and in the period of three months make some visible effort. What a group from the 3rd Belgrade Gymnasium have decided to create is the organization BUNT (za Beograd za Umetnost za Nas za Tebe – for Belgrade for Art for Us for You) which had the main goal to organize different cultural and sport events and through which it will spread the word about the conditions of the Museum, the need for its reconstruction and the need of one country to have the central heritage institution in the capital opened for public and active in educating and supporting the identity of the people. All the money earned in these activities was meant for the reconstruction of the Museum. Museum employees have supported all the activities of the group BUNT giving their space, media contacts and advice. This example can reveal how without even much of the knowledge, but with a great enthusiasm a group of secondary school children with the support of the National Museum succeeded in reaching many different social and age levels of citizens.²

Very aware of the fact that the money for the reconstruction of the building the youth group cannot collect in three months, their main goal was to reach as many different social groups in Belgrade as possible and to somehow include almost every, especially young citizen in the organized activities, always stressing the problems the National Museum is fighting with, and raising the public awareness about these issues. One of the main priorities was also to be present in all the media.

BUNT has organized theater shows for children and adults in local theaters in Belgrade -Dadov and Kult theater – organizing group visits from elementary and secondary schools around, concerts of students from the Musical Academy in the Atrium of the Museum, selling exhibitions of paintings and painted Easter eggs, tournaments in football for amateurs. Members of the organization BUNT have taken the roll of cultural managers in these three months, so all these activities have gathered artists, students from other secondary schools and universities and even companies and famous sportsmen wanting to support.

The initial capital for all the other activities, BUNT organization has collected organizing a theater show in the local theater in collaboration with the Association of the Fashion and Marketing Creators of Serbia (UMS) whose artistic group had a play for children. Organizing group visits for all schools around the theater (7 elementary schools in the city

² The author of this thesis was initiator and very active member of this group, so all the information come from the personal project documentation and press clipping.

center), telling always firstly a little story about the National Museum before the play, BUNT has not just reached children, but also their teachers and parents indirectly. After this theater play, there was also one for the adults where all the tickets had the indication that buyer of the entrance will help the reconstruction of the National Museum, and all tickets were sold out. One of similar activities was also the organization of the concert of classical music where students from finishing years of the Musical Academy have played.

However, the most visible activity was organization of painting and selling Easter eggs on several places in the streets of Belgrade and afterword in an auction in the Atrium of the National Museum. During this activity they collaborated with different Embassies, artistic ateliers, actors and football players who have signed some Eggs. Ceramic and wooden eggs were painted by students from the school for design, groups from Center for the Elderly People – Đuro Salaj, children from orphanages, but also by conservators from the National Museum. Then, more than thousand eggs were sold for three weeks by BUNT organization members on the main, Republic Square of Belgrade near the National Museum edifice, then on Slavija square and in the Municipality of Zvezdara. With this different selling points, it was meant to reach as many citizens as possible and it was always explained what the purpose of these activities is. Finally, even the Folks Bank, Marbo Company, Municipality of Stari Grad and Vračar have supported the activity. The most expensive egg on the final auction in the Museum was sold for 45 000 Dinars.

The Long Night of Museums in 2006 was another possibility to stress the importance of the Museum reconstruction between audiences, so the National Museum exhibited a model of the projected reconstructed building made by the architect Milan Rakočević, while Yugomarka company has printed an envelope with the photo of the same model, information about BUNT and about reconstruction, so the members of the BUNT have been selling this informative envelope and again collecting money for the reconstruction. Before the midnight all 5000 envelopes were sold out.



The Envelope sold during the Long Night of Museums

On the other hand, a football tournament for amateurs was supported by the Delta sport, Zepter company and the Telecom Serbia company, while the Minister of Sport at the time, Slobodan Vuksanović has officially opened the tournament in which 32 equips were playing.

The final result of these three months activities was that the organization BUNT has given a check on 280 000 Dinars to a director of the National Museum, Tatjana Cvjetićanin for the purposes of the reconstruction, but even more important, all the local electronic media and newspapers have been transmitting every activity to many citizens who did not even know that the Museum is closed, so the awareness about existing problems was risen. “It impresses, gives hope and sends a clear message. The donation of the youngest ones, the secondary school organization BUNT (for Belgrade for Art for Us for You) given for the reconstruction of the Museum.” (The Public Letter from a National Museum Board <http://www.narodnimuzej.rs/o-muzeju/dokumenta/>, accessed: Jun 2013)

Even though after this project the Government of Serbia has finally donated the economic means for the first phase of the reconstruction and the BUNT team members believed they have succeeded in their efforts, it unfortunately doesn't seem that something crucial has changed from the year 2006 until today.

3.2 Case of the Museum of Contemporary Art in Belgrade

3.2.1 SWOT Analysis

The Museum of Contemporary Art in Belgrade, probably being aware of all the problems the National Museum at that time already closed for reconstruction was facing with,

but also having the promise of the Ministry of Culture at the time to be reconstructed in a period of one year from the moment it was closed, had cleverly developed programs of the collection promotion and critical observation of the current situation. This museum still uses the advantage of the contemporary art it has the privilege to present, in order to consider, criticize and call attention to the burning socio-economic topics which also have a great impact on the Museum of Contemporary Art in the period of edifice reconstruction.

On the other hand, this museum still does not deal well with the idea of opening and ‘explaining’ exhibitions to the non-expert audience and it either manages in connecting visually, thematically, or even with any short-term program at least all the three pavilions – buildings of the Museum. Still, all these weaknesses could become strengths, especially today, when particularly this museum could use the virtual spaces, modern technology etc. in order to be more visible, interactive, recognizable and interesting to the more general public.

When observing the working positions and the public relations of this institution, it is very strange that we can still recognize the old-fashioned division of the curatorial responsibilities, the non-existence of the club of volunteers (even this club of friends and volunteers used to exist before the reconstruction period), but also the non-existence of well-developed communication with schools, so it doesn’t actually build the long-term audience during this critical, reconstruction period. Still, opportunities which this institution could seek are placed in many well developed regional collaborations with other similar museums, examples of the good practices, but also in the fact that this museum could be very popular as its main competence is to present among others, today very popular design, multimedia and video art.

Strengths	Weaknesses
<ul style="list-style-type: none"> ✓ Building made for the purpose of the Museum ✓ Park (of sculptures) in front of the central building convenient for different open-air activities ✓ Regionally recognized logo and visual identity ✓ New web site 	<ul style="list-style-type: none"> - Not well used location of the central building, facade and its front park - Non-existence of the Educational Department - Non-existence of the contemporary management sector in the museum - Exhibitions are hermetic, understandable mostly for experts in

<ul style="list-style-type: none"> ✓ Activities in social media – Facebook page and Twitter account ✓ A relatively small number of employees enthusiastic about changes ✓ Good links towards regional museums of modern and contemporary art and commune projects ✓ The museum is internationally active (organization of the Serbian Pavilion at the Venice Biennale Art Exhibition setting etc.) ✓ Exhibitions organized throughout Serbia in the last decade (especially during the project “Museum on the Move”) ✓ Critical observation of the current problems with reconstruction and use of their own competencies (organization of the exhibition about reconstruction etc.) 	<p>the field and contemporary art lovers</p> <ul style="list-style-type: none"> - Non-existence of the club of volunteers - Lack of the Virtual Museum on the web site - Not established working position for the manager of social networks - Lack of coherency of visual identity in different museum spaces and exhibitions - Lack of the promotional activities to raise awareness about all three Museum exhibiting spaces - Lack of marketing and promotional logic which is not exhibition oriented - Lack of activities applied to children and the youth - Lack of the collaboration with schools and kindergartens to educate and build up a new audience - Lack of the open-air activities
<p>Opportunities</p>	<p>Threats</p>
<ul style="list-style-type: none"> ✓ Improvement of the collaboration with regional partners and organization of mutual exhibitions ✓ Organization of more block-buster exhibitions (as the recent exhibition held in the Museum of Yugoslav History was) ✓ Cooperation with experts in the field and University professors (Art History, Pedagogy, Cultural Management, Tourism) 	<p>Cultural policy problems:</p> <ul style="list-style-type: none"> - Undefined cultural policy in Serbia - Cultural policy in transition (turbulent circumstances and crises in all Serbian museums, quick changes of Ministers of Culture and Education and undefined state cultural policy in recent 10 years) - Poor cultural policy incentives for sponsors, donations and foundations giving money to culture

<ul style="list-style-type: none"> ✓ Better cooperation with tourist office and association ✓ Improvement of cooperation with the government institutions in the sphere of heritage promotion and adequate presentation and education on it ✓ Improvement of cooperation with the non-governmental sector in culture leading to joint work on the creation of cultural policies (lobbying and advocacy) ✓ Better promotion of the Museum through contemporary media, open space activities, popular happenings ✓ Expected new law dealing especially with the museum institutions 	<p>Economical problems:</p> <ul style="list-style-type: none"> - The economically unstable situation in the country - Financial crisis and lack of funding in the cultural sector - Decrease of the budget - Projects financed by the Ministry of Culture and Information are financed just for one year so there is no time to develop, manage and coordinate some bigger projects and important initiatives <p>Not enough attention stressed on the importance of cultural heritage in educational and low system:</p> <ul style="list-style-type: none"> - Not well developed awareness of importance and value of cultural heritage among citizens - Private sector is rarely interested in culture funding <p>Modern and Contemporary art is hermetic and unpopular between wider audience:</p> <ul style="list-style-type: none"> - Modern and abstract art is rarely understandable and communicative to wider audience - Current cultural policy supports more the Middle Age and Byzantine cultural heritage representing prosper era for Serbian country and tradition, then the modern and contemporary
--	--

After the observation of this SWOT analysis, we can conclude that the Museum of Contemporary Art, even placed in a building especially constructed for the purposes of the new, communicative museum seen as a “cold” medium (Jorge Glusberg) which does not just give the information, but provokes the visitor to dialog, is still very old-fashioned in its management and the use of all the opportunities contemporary art and technological innovations offer. On the other hand, in the further analysis, some exhibitions and initiatives which give a positive example of, how this particular museum should use the opportunities it has, will be mentioned.

3.2.2 Edifice reconstruction or museum transformation: *Museum on the Move*

By the end of the year 1947 at a meeting of Agitprop (Department for Agitation and Propaganda in Communist Yugoslavia) a decision has been made to form one state body together with the Art Committee which will buy the best works of art for the modern gallery. It has also been decided to find space for the future collection. Actually, this reveals the continuation of the idea started in 1945 when it was spoken about permanent gallery of paintings and sculptures, or a gallery of modern art in Belgrade. (Попадић 2011: 88-108) These plans clearly indicate that the topic of modern art was quite important for the cultural policy of Communist Yugoslavia, so it was discussed officially about the best way of presentation of the contemporary art practices. Therefore, already in 1948 there has been a competition for architects to construct the Modern Gallery which would be placed in New Belgrade, on Ušće (the confluence of Sava and Danube rivers, across the old town). This location was not accidental. The New Belgrade was promoted into the new capital of the new Democratic (and then Federal) Republic of Yugoslavia after the Second World War. The area on the left bank of river Sava across the Kalemegdan fortress was observed as *tabula rasa* in which new symbols were to come. In other words, new city needed the new memorial mechanism.³ Almost two decades later, in October 1965, the Committee of the Modern Gallery has taken the new name for already long time planned institution: Museum of Contemporary Art. New building in the New Belgrade made after project of architects Ivan Antić and Ivanka Raspopović was officially opened. This modernistic building made for the

³ See more: Lewis Mumford, *The Culture of Cities* (London: 1940).

purposes of the museum still represents an outrageous architectural and cultural monument, it is a sign itself, but it also contains a priceless collection of Serbian and Yugoslav works of art of the twentieth century, which makes it unique and different from other museums of modern art in the region. With its distinct interior connected to the outdoors it is an original structure and an interesting world-class example of museum architecture design. The main feature of the building is a polymorphic crystal composed of six cubes with truncated corners. The walls are covered with white marble panels and glass, and the sloped roofs are glazed. The interior is functional and dissected. A unique and very authentic interior is divided into five exhibition levels connected with staircases, with no vertical partitions and corridors. With those levels, which almost flow one into the other, the spaces of different heights are successfully integrated into a single structure. This is why from the upper levels it is possible to see, from different angles, the displays on lower levels, and a visitor is able to reach the uppermost levels easily. Being one of the landmark museum buildings in Serbia, the Museum of Contemporary Art building was given the status of a cultural monument in 1987.

This museum had become one of representative institutions of the Yugoslav country, so all the official visits had this destination in their roots. Museum display, on the other hand was a result of creative work of its first director, Miodrag B. Protić and worlds' museum tendencies of sixties applied also in the Museum of Modern Art (MOMA) in New York.

After Serbian Nobel Prize winner, the writer Ivo Andrić had crossed the river and came for the first time in the Museum of Contemporary Art, he noticed that:

The Museum is outrageous; while I was pacing through its halls, I enjoyed our art of this century. Paintings and sculptures I was seeing, who knows where and when, for the first time I observe ensemble, under one roof – extraordinary peaces in extraordinary building. But this is not us, this is too cosmopolitan, too clean, too neat and shiny. (...) How are you going to keep this huge marble edifice filled with these great values in the sky? – it is in contrast with gravity here, by us.
(Protić 2000: 636,translation MG)

And unfortunately, as Andrić predicted, this museum did not resist “gravity” and it did not survive all turbulent circumstances without scarves.

In accordance with strategic priorities of the Republic of Serbia, with funds from the National Investment Plan, a renovation, reconstruction and expansion of the building of Museum of Contemporary Art started in 2008. The project was designed to integrate

contemporary approach to designing complex systems of museum technology in a variety of fields, primarily in architecture and construction, and in optimization of the facilities in terms of microclimate. The first stage of construction is now completed (roof, basement, power supply) and additional funds are expected for the second stage (facade, interior).

The reconstruction has started in 2008, after the museum was closed in 2007, and we were told that it will be finished in nine months. It didn't seem as a long period to us, and we've also made the press conference and promo materials – t-shirts with helmets for example, so we all have taken it positively, that we will renovate the edifice. As we knew that we will be closed at least one year, we made a project: "Museum on the move" – thematic exhibitions showing pieces of the collection; curators have thought of these exhibitions with the idea to present museum collection in the whole Serbia while the building is closed. In the end the whole project has lasted until 2012, which was not the initial idea, so we have wasted the program too much. This was the way for the museum to be visible and stay present in public, and for the audience not to lose the idea about the collection of the museum." (Lazić 2013, interview)

Still, as Nataša Lazić, museum PR explains, the audience generally does not know that the Museum of Contemporary art is closed, even worse, they do not know where the central building of it is. She recalls the situation from a couple of years ago when there was the exhibition about dinosaurs at Ušće and a little interview has been made with visitors. However, many people did not know what does the nearby building represent so there were believes it was ruined during the NATO bombing. Maybe the situation when the majority of people in Serbia are not interested in any, especially not contemporary art that has always been considered more hermetic and less understandable, is not strange. If we consider the Maslow hierarchy of needs and the fact that the living standard in Serbia is quite low, then we could maybe explain better this problem. Also, the Institute for Cultural Development has conducted research how high is the need for culture between citizens of Serbia, and the percent reached was really low. Still, the Museum of Contemporary Art has around 20 000 visitors at the exhibitions during every year, and we cannot say that it does a great promotion, nor it takes a position of the educational and interactive center nowadays, even though it could and should.

By the building closure a couple of the basic museum functions has been questioned – depot with microclimate for instance. In the meanwhile, with prolonging of the reconstruction, we have become desperate. Every institution is inert more or less and it is now the situation when the initiative depends on a couple of us, our enthusiasm and search of donors – museum employees are now taking the roll of the state at it has to be accepted like that. (Dolinka 2013, interview)

The opinion that museum employees have become inert regarding the programs not made particularly for the Salon of the Museum or Čolaković Legacy, other two exhibiting spaces active in the period of main building reconstruction, is probably true. There is no need always for many financial means, but more for creativity. On the question to Nataša Lazić if they have sometimes considered to use the glass façade of the main Museum building even in the period of the reconstruction and to project there movies, video art or some light-installations, she has answered that this could probably be a good way to use building even when it is closed, that they also wanted to use again a park of sculptures which existed in front of the museum before closing, but finally there weren't any serious attempts to do all this. She recalls Marlboro and some other parties in this area around the building, even the Belgrade Design Week used the interior of the building last year, but not one of these initiatives was from the museum management. "We gave them our physical space and they gave us space in media." Is this media space well used? (Belgrade Design Week, maybe not on purpose, has also had one of its editions in the National Library before it was reconstructed and in the period the building was closed to visitors. Soon after, a great work on reconstruction has been conducted and the Library is now opened. What is definitely sure is that the Library management has smartly used the media space given by the Belgrade Design Week organization). Another example of good practice coming from Netherlands, when we speak about activities of the museum in the reconstruction period, is definitely the Stedelijk Museum in Amsterdam. The building of this museum is reconstructed and the whole functions again, but it has also been closed for a quite a long period. Never the less, exhibitions were always available in some of the parts of the Museum, possible for use at the period, and many of those were following the reconstruction activities.

However, already previous director of the Museum, Vladislav Šćepanović, when coming on this position in June 2013, has put the building reconstruction as one of the priorities. In one of the interviews in media

(<http://www.nin.co.rs/pages/article.php?id=80084>, accessed: August 2013), he explained that the working group constituted out of the museum employees and some expert advisers will be formed and that this group will deal with reconstruction sponsorship processes. This was the first attempt to search for the private sponsorship for the reconstruction, as this kind of sponsorship was usual just for the exhibitions and mostly in-kind. There were also some attempts to crowd source in order to find financial means and continue with the building reconstruction.

Finally, the building is still closed, the new director has come to the Museum and many political discussions are the only ones in the media today, as if there are no exhibitions, publications and other issues more important for the museum.

3.2.3 Image building – visual identity creation: the *Non-corporative image*

The logo of the Museum of Contemporary Art is maybe the most recognizable and easily linked to this institution in the public perception. Actually this logo recalls lines and shape of the building itself and it hasn't been changed from the opening of the museum onwards. The logo was designed by Miloš Ćirić and it reflects tendencies of the time when the Museum had become. "Our building is the landmark. It is a sign in itself." (Dolinka 2013, interview)

The point of view of the current official designer of the Museum of Contemporary Art, Andrej Dolinka is really interesting. As he explains, when we speak about building up a visual identity of museums of modern and contemporary art, he recognizes two possible solutions. The first one is the periodical, complete change of the visual identity, where for example, every ten years, as Whitney Museum of American Art has done last year, completely new visual identity is being constituted, followed by the new web site, new corporative colors used for exhibitions, publications etc., new souvenirs in the shop and new uniforms of the staff. On the other hand, there is less aggressive and also less financially demanding campaign in which the visual identity is maybe not so recognizable as a total, but it is being adapted to the current needs, innovated through time, also still keeping some elements from the past. It is clear then, that Dolinka takes the second one and inherits the stand of the previous designer of the Museum, Borut Vilmud, who did not agree upon the idea that institutions, when cultural, should have the book of standards with clearly defined visual identity possibilities, but those should rather be diverse and, in the case of this museum, reflect the modernistic streaming. As Dolinka suggests: "You don't need to have a strong and hard visual identity in order to be

recognizable". From this point of view, the designer explains that many cultural institutions maybe do not have a critical attitude towards the visual identity and this is why they all are building the corporative brand as a must. "Not all of us have to act as we work in *Nike* or *Coca-Cola*." The art, as he would explain does not allow a stiff corporative identity, as the museum or any cultural institution is not a corporation.

On the other hand, Dolinka is trying now to create logos for, as he would say, other pavilions of the museums i.e. other two buildings and he is trying to apply the same logic of the edifice shape drawn with thick lines to the Čolaković Legacy building as it is on the main logo. Only when he thinks of making coherency between these three parts of the museum, geographically dispersed, he agrees that maybe the corporate and strong visual identity used in every exhibiting space would help in perceiving all these pavilions as a one institution.

However, even so disperse, the visual identity of the contemporary art museums should still reflect the institution it stands in front, suggesting at least the same style of every publication or souvenir, style that goes well with the contemporary art, as you can always recognize the style of an artist.

And when it is about artists, the Museum of Contemporary Art had several good artistic projects when dealing with issues of souvenirs and reconstruction. Actually, when the building was closed for reconstruction, Dolinka and young designers have produced helmets and tee-shirts cleverly discussing, even celebrating the reconstruction. Also, in 2011, on the 45th anniversary of the Museum, there were gathered young artists to make tee-shirts, cups and bags with the inspiration, how do they imagine this museum in 45 years. The idea was to make a big exhibition of these works on the opening of the reconstructed building and then to sell them in the souvenir shop. This opening in the year 2011 was promised to be in 2015. From today's perspective, it doesn't seem realistic.

While the museum has changed the web site recently, started dealing more with its virtual presentation and promotion on the social media, it has had several big projects in the last year, culminating with a big exhibition of 100 Yugoslav paintings taking place in the Museum of Yugoslav History. Nataša Lazić has also mentioned some attempts of the employees to create a virtual museum and show the collection online in the near future. With these initiatives, this museum has definitely already become more visible in public, but it still has a lot of potentials hiding as well in the image building and visual identity construction.

3.2.4 Positive Initiatives in the Museum under (Re)Construction: the *Non Exhibition*

An initiative that was without any doubt very good when it is about collection promotion and presentation during the reconstruction period is already mentioned project: *Museum on the Move*. However, as this project lasted even more than it was planned because the reconstruction, firstly meant to last just for one year was prolonged, after it the Museum of Contemporary Art in Belgrade needed to think of new manners to be visible and raise questions about the problems it is dealing with.

In the year 2012, the Museum has organized an exhibition and showed how opened and critical the work of one museum nowadays can be. The name of the exhibition was: *the NonExhibition* and it was placed in the central, generally closed for reconstruction building and inspired by it. Dejan Sretenović, the main museum curator sad that with this “non exhibition” they wanted to show that there are no conditions for a real exhibition in a space that is temporarily a “non museum”. “We wanted to conceptualize the existing situation and create a kind of incident; to wake the Museum up from the hibernation.” (Sretenović, <http://www.msub.org.rs/sta-se-dogodilo-sa-muzejom-savremene-umetnosti>, accessed: August 2013)

This exhibition or non-exhibition is part of the project named: “What happened with the Museum of Contemporary Art?” and it is a product of the five years long lasting reconstruction period and all the documents, articles and stories that have been produced about this issue. It is a reflection of the need of the Museum, as Dejan Sretenović concludes, to ask for help and public support, so to make some kind of pressure on the government to deal more with the “impossible situation in which the Museum is.” (<http://www.msub.org.rs/sta-se-dogodilo-sa-muzejom-savremene-umetnosti>, accessed: August 2013)

The Non Exhibition did not have a given form, structure or architecture. It just followed the given state of the building where it is placed and it is a model of the conceptualization of the situation the institution is dealing with. This critical forum good for discussion opened a number of questions dealing with the relationship of the state and society towards the Museum in a contemporary political, economic, social and cultural context. What is also very important that this setting does not just provoke questions about the state of the Museum of Contemporary Art in Belgrade, but it also is a platform for consideration of the general state in which museum infrastructure in Serbia is, and what cultural institution and contemporary art production in this country are.

Concretely, the project: “What happened with the Museum of Contemporary Art?” is consisted of three segments. The first one are archive materials which represent information, documents and artifacts linked to the renovation of the building from its beginning in 2002 when the first accessibility studies were done until 2012, including press clipping, photo-documentation, project documentation, building elements, comparative analysis of the state of similar museums in the region etc. The second segment is the interventions of artists and designers which are inspired by the ruin or emptiness, or even “ghost house” the museum building currently represents. These installations questions aspects of the brake of function of the Museum as a machine for art and knowledge about art production. Finally, the third segment of the non-exhibition is just the interior of the building, overwhelmed with the traces of decadency, some finished and some paused construction reparations, lefties of some exhibiting materials and furniture. This all is a testimony to every visitor about dying and declination of one museum.

However, even the curators of this project have hoped to restart the reconstruction, calling attention to the Museum by this act, it doesn’t seem that, until today, anything grandiose has happened. The distinction between the idea of the complete reconstruction of the museum followed by the renovation of the building of the National Museum and the idea of just a renovation of the building of the Museum of Contemporary art is after this research quite clear. It is then a bit paradox situation that today, in 2014, the National Museum in Belgrade is conducting sanitation of the building and opening some, long ago closed parts of the central building, without any deeper and true reorganization/inner transformation, while the building of the Museum of Contemporary Art is not used or preserved at all. Here we could again recall already mentioned above example of the Stedelijk Museum in Amsterdam which during the whole reconstruction period had some parts of the building opened and used for current exhibitions often following and representing the idea of reconstruction.

3.3 Case of the Museum of Yugoslav History

3.3.1 SWOT Analyses

The Museum of Yugoslav History from the perspective of the comparative research of the three analyzed museums seems the most contemporary with the best managerial division and the most cleverly thought image-creation and maintenance. This is the one of a kind institution – place in the whole region where many different audiences come, making it the

second most visited destination in Serbia. Still, even though many positive factors are today on a side of this museum, there is still a lot to be done.

The name of this institution given in 1996 to the complex around the villa where Josip Broz used to live, does not yet find its answers here, while the long-term sustainable audience is not being developed, as the museum employees have just accepted the fact that many people visit their exhibitions never mind if they are – mostly Yugonostalgic people – come foremost to the Tito’s tombstone.

However, having mostly young and enthusiastic team, being involved in the organization of many symposiums and experts meetings, this museum has a great potential to develop the identity of a unique institution giving different interpretations to the social phenomena of the Yugoslavia and to transmit the atmosphere of the time.

Strengths	Weaknesses
<ul style="list-style-type: none"> ✓ The Museum is one of a kind in the region ✓ Vast space of the museum complex on one location ✓ Great number of visitors because of the tradition of the place ✓ Young, enthusiastic employees ✓ A relatively small number of employees enthusiastic about changes ✓ Symposiums, seminars, movie projections and other activities Museum organizes often ✓ New logo and new visual identity ✓ New web site ✓ Visibility in social media – Facebook page and Twitter account ✓ Good links and collaboration with local cultural institutions, but also museums in Serbia 	<ul style="list-style-type: none"> - Lack of a guide or map to show to the visitor which building are in the complex - Museum complex is distanced from the city center and not well marked so the foreign audience has problems in reaching it - Lack of the cafe as a central meeting and relaxing point for visitors in the museum - Museum still does not respond to the name it is given in 1996 - Lack of the clear image of what does the museum want to represent (Tito, political history of the whole Yugoslavia, social history of this period?) - Lack of a person(s) – guide(s) constantly present in the complex and

<ul style="list-style-type: none"> ✓ Opened work position for the manager of the Museum ✓ Project-oriented logic ✓ A vast number of associates and volunteers ✓ Improvement and modernization of exhibitions and other museum potentials in the last few years ✓ Digitalization and openness of digitalized photography collection – possible access to it on the Museum web site ✓ Audience research recently done within Museum 	<p>willing to respond to the visitors' questions (as the space is still being developed and it is sometimes confusing)</p> <ul style="list-style-type: none"> - Non-existence of the Educational Department - Lack of activities applied to children and the youth - Lack of the collaboration with schools and kindergartens to educate and build up a new audience - Lack of the popular activities (concerts of “Yugoslav stars” etc.)
<p>Opportunities</p>	<p>Threats</p>
<ul style="list-style-type: none"> ✓ Establishing clear strategy to image development and concentrating primarily on the social history of the Yugoslav phenomenon ✓ Organization of more block-buster exhibitions ✓ Cooperation with experts in the field and University professors (Art History, Pedagogy, Cultural Management, Tourism) ✓ Better cooperation with tourist office and association ✓ Improvement of cooperation with the government institutions in the sphere of heritage promotion and adequate presentation and education on it ✓ Improvement of cooperation with the non-governmental sector in culture 	<p>Cultural policy problems:</p> <ul style="list-style-type: none"> - Undefined cultural policy in Serbia - Cultural policy in transition (turbulent circumstances and crises in all Serbian museums, quick changes of Ministers of Culture and Education and undefined state cultural policy in recent 10 years) - Poor cultural policy incentives for sponsors, donations and foundations giving money to culture <p>Economical problems:</p> <ul style="list-style-type: none"> - The economically unstable situation in the country - Financial crisis and lack of funding in the cultural sector - Decrease of the budget

<p>leading to joint work on the creation of cultural policies (lobbying and advocacy)</p> <ul style="list-style-type: none"> ✓ Better promotion of the Museum through contemporary media, open space activities, popular happenings ✓ Expected new law particularly dealing with the museum institutions 	<ul style="list-style-type: none"> - Projects financed by the Ministry of Culture and Information are financed just for one year so there is no time to develop, manage and coordinate some bigger projects and important initiatives <p>Not enough attention stressed on the importance of cultural heritage in educational and low system:</p> <ul style="list-style-type: none"> - Not well developed awareness of importance and value of cultural heritage among citizens - Private sector is rarely interested in culture funding <p>Problems with different interpretations of the Yugoslav heritage:</p> <ul style="list-style-type: none"> - There is still not a consensus of many different topics dealing with the ex Yugoslavia and regional experts consider them differently - The historical distance between the current time and the period Museum tends to represent is not still long enough
--	---

It seems as the key and threading word the audience gives to the author of the thesis (as the author has recently started working in the Museum as a guide through the complex) and in the audience study recently done by museologist Marija Jauković (2014), is: *confusing*. Not just that it is hard to physically find the Museum buildings which are distanced from the city center and not well marked, but the name of the Museum itself is confusing, the purpose of

these buildings and the change of Memorial Center of Josip Broz Tito (which will be discussed in the further text) to the Museum of Yugoslav History that actually doesn't offer any presentation of the idea of Yugoslavia from its beginnings in 1918 until the parting of it, also stays unclear. Therefore, even young and willing to develop and follow the pace of modern museology, team of the MYH should concentrate completely on the clever program and long-term audience development in order to respond the name of the institution it stands behind, and more importantly to educate audience which did not live in the Yugoslavia and does not have enough information about this socio-political construct.

3.3.2 Edifice reconstruction or museum transformation: museum or mausoleum?

Museum of Yugoslav History is established in 1996 by bonding of the Museum of Revolution of Peoples and Nationalities of Yugoslavia and Memorial Center of Josip Broz Tito. It is placed in the complex of buildings next to the presidential residence at Dedinje in Belgrade. The character of museums' collections which gather more then 200 000 artifacts bear testimony on Tito's Yugoslavia and its heritage. By time, space and content, each of the museum objects is a fragment of the Tito's representation in the mirror of the peoples. (Radić 2012:126)

One of the pillars of the Yugoslav socialist ideology was building the cult of personality through a constant reproduction of 'spectacular' image of Tito, the president of Socialist Federative Republic of Yugoslavia. Tito's image was created as an image of a politician who rose from the masses and continued to have a good relation with the people. During his lifelong rule, as he was a figure of national and international charisma, he was given many gifts – both as a result of diplomatic protocols and a part of way peoples of Yugoslavia wanted to show their devotion. A gift for the president was the way to position oneself as a part of the socialist community. In 1950's the idea of creating space where all Marshal's presents would be exhibited came up and the depot for the 'museum' of gifts was built in the residential complex. In 1962, the building of Museum May 25th was constructed and given as a present to Josip Broz from the City of Belgrade for his 70th birthday. Museum was opened on May, 25th 1962. Its mission was to collect, keep, study and exhibit all presents dedicated and connected with the personality of Marshal Tito and his political and other activities, with accent to his contacts with citizens, representatives of political, industrial and other workers' associations related to socialist development, fight against colonialism, spreading policy of peaceful coexistence and fight for the world peace. (City assembly 1962)

During the same period the idea to create a museum which will keep the memory of the revolution and represent the state and antifascist policy was developed. In Belgrade, Museum of Revolution of Peoples and Nationalities of Yugoslavia was established as only federal cultural institution in 1959.

Hence, after Tito's death in May 1980 it was seen by authorities as necessary to keep the memory of his contribution to the development of Yugoslav society as well as of his accomplishments in positioning Yugoslavia in the world politics and international relations. Therefore, the Memorial Center of Josip Broz Tito was created, consisting of Museum May 25th and all the residential objects previously used by the president, including the three objects mentioned at first and relevant for the further discussion. (Slavković 2009: 42-52)

However, late 1980s and 1990s brought a radical ideological change. The fall of the Berlin Wall marked the end of communism in Europe – in next few years all of the countries of former Eastern bloc faced changes of the existing political and economic order. In Yugoslavia the nationalistic tendencies were more and more present, and the new elites (majority of whom were actually ex members of the communist party) changed the rhetoric and embraced the discourse of nationalism and long neglected national aspirations that were enslaved in form of multinational socialist Yugoslavia. Once beloved president, Josip Broz Tito, became the dictator in public discourses of all former republics and the ideology of *brotherhood and unity* was then reinterpreted as repressive and untrue. The institution that had the mission to keep the memory of him, Memorial Centre was no longer considered to be important nor the institution of public interest. On the contrary, it had lost its prestige, many of employees got fired and the Museum May 25th fell from federal, under the authority of the City Council. Many debates⁴ were organized with the intention to decide the future of this institution. Finally, in 1996, the government made a decision to put an end to work of the Memorial Center and Museum of Revolution and decided to found the Museum of Yugoslav History as the only federal institution at the time⁵. The new formed museum inherited all the art and cultural history content of the both museums and existing three buildings.

⁴ In 1992 a broad panel discussion *Memorial centre JBT – how to continue* was organized by The Art Historians Association suggested the need to establish museum that would deal with the Yugoslav idea among many other suggestions (to become an information and documentation centre, science centre, art school, etc.).

⁵ In order to find solution for the function of Memorial centre JBT, White Palace, Old Palace, Museum of 4th July and MRPNY, the Government formed the experts' group in 1992. (some of the members of this experts' groups were: Dragoslav Srejšović, Dejan Medaković, Vojislav Đurić, Branko Petranović, Irina Subotić, etc). This experts' group passed proposal to the Government regarding the future use and function of representative institutions that were state-owned. This experts group proposed in 1993 that White Palace, Old Palace and Memorial Center JBT, together with all their collections and surrounding parks should be preserved as a whole and proclaimed as cultural and historical good of exceptional value and importance for Yugoslavia. The

The fact is that many authors have recognized the policy of renaming as important strategy in shaping and reshaping the collective memory at the time, where the most prominent examples are the names of streets, schools and towns all over ex-Yugoslavia. The case of the Museum of the Yugoslav History, its foundation through renaming of two other forerunner institutions is also example of this policy. New name brought new obligations and possibilities for conceiving broader programming policy. In addition, a vision and a mission statement were formulated to express the focus and course of development of this institution. (Slavković 2009: 56)

The new vision and the new mission positioned this museum as a *significant, contemporary, modern and networked cultural and tourist destination* which communicates with the public through its collection and through modern resources, constantly raising questions about Yugoslavia and Josip Broz Tito. (Museum of Yugoslav History 1996)

Even though, as one of the biggest exhibition spaces and the building under authority of the City Council, the Museum hosted many shows of contemporary art, design, diploma exhibitions of the students from the Faculty of Applied art etc., from 2001 to 2008, there were evident advancement neither in museum management practices, nor in development of the museological concepts and clear program policy creation within the Museum. The fact that only 21 exhibition out of 86 that took place in this period, were autonomous projects of this institution indicates the lack of initiative. In the same period, there was no clear focus in choosing guest programs - the exhibitions varied from Chinese bronze to Swedish Contemporary Design. However, this practice kept the venue present in contemporary cultural life, giving chance to new generations to gain the habit to visit it.

Finally, in 2007, this museum has become a cultural institution on the state budget and it got the new managerial team, wanting to follow tendencies and trends of the new museology working positions and divisions. It seems that the task of 'becoming the museum' and establishing the ways of functioning based on criteria of museological profession and new managerial standards is still to be completed, but the situation seems more promising than earlier.

proposed idea was that Old Palace and White Palace deal with the history of Yugoslavia from 1918 to 1941, whereas other institutions should merge and deal with Yugoslav history after 1941.

3.3.3 Image building – visual identity creation: the *New Old Museum*

From the year 2009, the project *New Old Museum* that gathered experts from different professional backgrounds and from different Balkan, ex-Yugoslav countries has started, and some changes in management and programming policy of the Museum of Yugoslav History became visible. This is today the second most visited destination in Belgrade with almost 100000 visitors per year (just after Kalemegdan fortress) where a lot of tourists, but also local citizens come to find an answer to what Yugoslavia is or was, and what does this museum want to represent. As Katarina Živanović, the program manager of the Museum, stresses, it is now an obligation and the everyday need of this institution to restructure and to change in order to fulfill demands of its audience. There are two different types of audience coming to the Museum – the one admiring Tito and coming to his tombstone, and the other, critically asking for an answer what Yugoslavia is, considering political, but also social and everyday-life history.

When it comes to the program manager of the museum, it is interesting to notice that actually, Museum of the Yugoslav History is one of the first state museums to introduce new museological concepts and new working positions in last few years. Katarina Živanović (2013) sees the coming of a person from NGO sector for the museum director in 2008 (another Katarina Živanović being previous director of the MYH) a great advantage considering new, more project oriented logic and employing many young curators who will have enthusiasm to be educated and up to date. It is not therefore accidental that from the coming of the new director in the museum in May 2008, new logo, followed by the whole new visual identity made by one of the most famous contemporary visual designers Mirko Ilić, was introduced. Even though this logo has been a present to the Museum from the designer already in 2005, it was in 2008 that it has been officially used in all materials, while the old logo, made by Branko Mikelić was used in the meantime. Mirko Ilić's logo is minimalistic, modern, catchy and easy to remember. As the designer himself explained: "Three lines, three dashes, represent three incarnations of Yugoslavia. Blue and red, beside the flag, represent also two persons speaking, perhaps arguing - the communist and the anti-communist." (From the interview of Ana Panić with Mirko Ilić in July 2013: "Tri crte, tri rečke, predstavljaju tri reinkarnacije Jugoslavije. Plava i crvena osim zastave, predstavljaju dvije osobe u razgovoru, možda prepirci, komunistu i ne komunistu."). Consequently, symbolic meaning of this logo reveals constant struggle of curators to make a balance between Titostalgia (Velikonja 2010) and all the memories kept in this complex of buildings

and museum collection on one hand, and to respond to demands of a new name and new roll of this institution. Even though the corporate colors are blue, white and red, this ‘communist’ red still dominates in the landscape of the Museum of the Yugoslav History keeping the memory of Josip Broz Tito strong and his image still alive.

However, in the museum shop (this is also one of the rare state museums in Belgrade having souvenir shop which was opened also a couple of years ago), there is a new line of souvenirs having motives not linked exclusively to Tito’s image, but also motives from Yugoslavia, every-day life and objects recalling the Yugoslav identity and life in this country. It seems that, as the program manager Katarina Živanović would explain, terms balance and transition are key words for the Museum of the Yugoslav History today, having in mind it’s various audience, collection, new name, streaming towards new museological practices, building identity in virtual space and maybe the hardest task – trying to interpret the idea of a country which does not exist anymore, the construct called Yugoslavia. (Živanović 2013, interview)

3.3.4 Positive Initiatives in the Museum under (Re)Construction: From the *Yugoslavia from the Beginning to the End* to the *Bajskultura* and Infokiosk

Throughout the most of the 20th century, in the Balkan Peninsula, there was a country inspired by the desire to form a union of South Slavs. Yugoslavia, which was formed and disappeared several times, changed its name, borders, political and social systems, was marked by an exceptional diversity of ethnic groups, religions, cultures and customs existing in a comparatively small geographical area. Praised and disputed, built and undermined, it vanished from the geographical and political map of the world, in the late 20th century, but its legacy still exerts a strong influence on the lives of people in the region. (Introduction to the exhibition: Yugoslavia from the Beginning to the End in the Museum of the Yugoslav History, 2013)

In January 2013, the sketch of the future permanent exhibition was shown in the central exhibiting space in the Museum of Yugoslav History. The team of experts, gathered from the whole region, explains that their ambition was not to show an encyclopedic exhibition and include all aspects of the social system, nor to present all available data. “The aim of the exhibition is to create a space that will introduce the visitors to one of the most interesting and most controversial state-building experiments in the 20th century, in a modern, attractive and objective way. The idea is not to show a timeline of crucial events, but to cover all the important phenomena that left their mark on the countries and the societies in the land known, for more than 70 years as Yugoslavia.” (Museum of Yugoslav History 2013)

Problems which creative team, coming from different ex-Yugoslav countries with the main curator Ana Panić from the Museum have faced, were numerous. Not to mention the lack of economical means for the making of technically more advanced and interactive exhibition. One of the first problems was definitely, which materials (images) from the museums’ collection to use for this purpose when 90% of the whole museum fundus is bond to Tito. Therefore, the exhibition is made out of archive materials and documentary movies – so called meta, or secondary museum materials – so the first comment that could be found in the evaluation of this setting is that there is too much text no one is able to read in whole while visiting.

Co-author and the main curator, Ana Panić explains that the exhibition presents ten Yugoslav phenomena without any chronological order. Different thematic parts dealt with economy, regime and social life aspects. There were also the most famous events, assassinations and assemblies, important for the Yugoslav history. Culture and art were presented fragmentary through, mostly documentary TV shows and there was almost no presentation of the individual, every-day life in Yugoslavia.

Although the interpretation of the Yugoslav idea differentiated from one segment to another, the program manager Katarina Živanović explains that curators coming from various ex-Yugoslav countries, still could not make a compromise on some crucial aspects of the Yugoslav history, so these were just excluded from the exhibition: “Our next project is to make the exhibition of everything that finally did not enter in ‘Yugoslavia from the Beginning to the End’ setting.” (Živanović 2013, interview) However, the problem of making balance between the pro Tito oriented and the new audience coming to get objective answers about the construct called Yugoslavia was central again. The idea was to critically observe and give many interpretations of this phenomenon, but the curatorial team wanted still, as Ana Panić suggests, to skip and exclude nostalgic feelings. And there we come to the question if this is

possible; if we know all the history of the space and collection where the exhibition is taking place, and if there is no long historical grasp, and some people who lived in one of *Yugoslavia*s exhibited can give their opinion on it, is it possible to make a distance, be objective and exclude nostalgia from the place where people still long for their Marshal and bring flowers to the tombstone? One of the comments in the book of impressions is: “You completely killed the idea of Yugoslavia”. This was not the first time that the museum employees couldn’t make a balance between audience coming just to worship Tito and the one truly interested in the exhibitions. “Similar neglecting of the Yugo-nostalgia and disrespect to audience coming to Tito’s mausoleum from the new museum management could be recognized earlier in the attitude towards the celebration of the 25th of May, when no one of employees have paid much attention to this audience. Still, hundreds of tickets given for this occasion are finally counted in the annual report and number of museum visitors.”(Adić 2010)

“Nostalgia is complex, differentiated, emotionally colored, personally or collectively (un)instrumentalized narrative that speaks in binary oppositions and celebrates romanticized lost times, people, objects, feelings, senses, events, spaces, relationships, values, political and other systems; at the same time opposing them to the less valuable contemporaneity and regretting for the irreversible loss.” (Velikonja 2010: 31) Similar to neologism Ostalgia, which is used to refer to the recently developed nostalgia towards the East, or so called Red nostalgias that are present in various forms in all ex-communist countries, Velikonja develops the term Titostalgia and describes it as the nostalgic discourse developed in connection to the character of president of ex SFRY. The researches of this occurrence distinct two types of nostalgia – the so called *real* nostalgia that is the result of sincere regret for the past time, and *postmodern nostalgia* which is more playful and uses irony and the strategy of patchwork to develop a certain statement. This other type of use of the socialist signs and symbols is important to observe, as it is the core of understanding the emerging popularity and the status of retro chic symbols that insignia of socialism have.

It is not, therefore, accidental that in the museum shop, in the exhibition design and even in the program of temporary settings, a popular and superficial icon of Tito is created. Such image is sold to foreigners and the youth that probably does not understand or knows for any relevant fact of this historic personality, creates new and modern museum image with recognizable visual identity and presence in social media, making a pack for still no clear product, with again, the image of Tito that actually sells the most tickets and is present on almost every object in the museum shop. The vintage style (*The features of the vintage style*

2012) and aesthetics of the “instant nostalgia of today” (Sassen 2012) is omnipresent on the postcards where Tito appears with Che Guevara, paper wallets, T-shirts with Worcholian outlines of Marshals face, but also in the old paper used as the base material for the exhibition “Yugoslavia from the Beginning to the End”.

On the other hand, the young and urban population already used to coming to this exhibiting space, from 2001 to 2008 as mentioned before, cannot understand the basic idea of the exhibition nor the idea of Yugoslavia, as the museum collection cannot respond to the needs of museums name. There are no museum images that would follow the current exhibiting policy. Katarina Živanović comments on possible easier-way selection and play with nostalgia and fashionable aesthetics in exhibiting, as the ones museum tries to avoid in order to critically observe and offer different interpretations of Yugoslav identity, never mind if it comes to the collective or individual identity presentation. Still, if the exhibiting strategy tends to be a sharp critique of Yugo-nostalgia and Titostalgia, museum programs should then be more devoted to theories of identity construction, the cult of the personality and the tendency to demystify these categories.

However, even every day more sure that maybe it is not the time to construct the permanent setting of the exhibition, the Museum of Yugoslav history has just opened on the 25th of May 2014 the new exhibition about Josip Broz’s personality and hedonistic life in the house of flowers, while, the new exhibition in the Old museum is being planned for 2016. Still, there are some more innovative and positive projects this museum has recently introduced.

The *Bajskultura*, an innovative model of interpretation and animation of the local citizens in promotion of the Yugoslav cultural heritage has been introduced recently and it is already very recognisable and popular activity of the Museum. Actually, the curators from the Museum created a tour through the socialist architectonic heritage of the New Belgrade and are collaborating with the I Bike Belgrade association introducing both local citizens and foreign visitors with this important Yugoslav heritage. Groups of visitors who pay a ticket to go to tour do not just drive next to the monuments and listen about history of all those buildings and sculptures, but they also get to know the context of the time these monuments were created, have the opportunity to see the reproductions of original photos and objects kept in the museum. Except for the biking tours, there has been the whole line of the interpretative media used for this project – from the web site, Facebook page, brochure and a printed guide tour mutually complementary and communicating with different social groups. The idea in

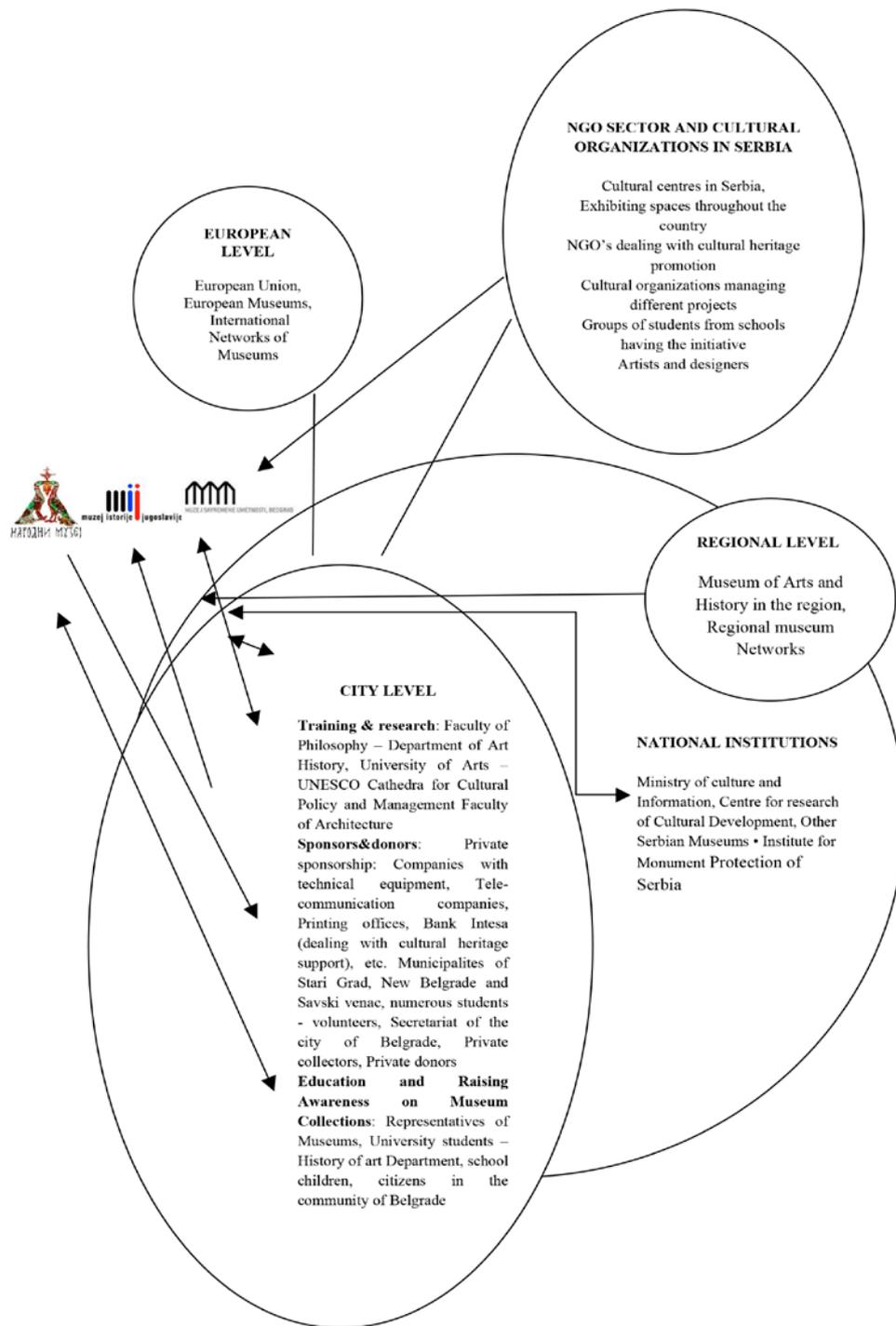
general is to link the space where people walk on a daily bases with the materials from the Museum of Yugoslav History and the purpose of this institution existence.

Another good initiative the Museum had is to install an interactive screen - infokiosk in the central hall with all the necessary information about Yugoslavia, but also with the interactive quiz about this phenomenon. This is the first so contemporary technical equipment meant to stay permanently in the museum space and not just to be a part of some exhibition that any museum in Belgrade has installed.

4. Comparative Analyses and Recommendations

4.1 Experiences Museums can Exchange and a Comparative Analysis of the Three Museums

As we have already concluded, there are many social and economic circumstances which are the same for those three Belgrade museums. In general, institutional positioning of these three museums can graphically be observed in the graph (see the following graph).



Of course there are many examples of regional and foreign cultural institutions and some already mentioned museums under reconstructions that have fought for the positive image and modernization in the context of the new museology that these three museums can learn from. However, it is maybe the easiest and still the most compatible for these three important Belgrade cultural institutions to take positive sides one from another and learn from the nearest examples. On the following graph, with the time period when both, the National Museum and the Museum of Contemporary Art were already closed for a while, and the Museum of Yugoslav History has started with the new permanent setting preparations, we will see that the number of exhibitions as the main museum programs varies from one year to another dramatically in each museum, where the National Museum is the only having a rising tendency, but we must take into account it still has the most exhibiting spaces throughout the whole Serbia.



However, the number of constant visitors decreases very much in the National Museum as the institution is becoming inert in its image promotion more through time, while the Museum of Contemporary Art does not target any new audience but just keeps constantly decreasing pace after 2010 (even though a great increase was done probably with the project *Museum on the Move* in 2009). Finally, even becoming more and more popular today, the Museum of

Yugoslav History has probably the only constant audience coming because the Yugo-nostalgic people from the whole region are still visiting this complex and it should be having more audience with more programs and exhibitions. In the annual reports from 2011 onwards it is visible that the museum management of the MYH constantly works to respond to the name given to their institution and have programs concerning the whole Yugoslav history and not just memory on Josip Broz Tito, but still, as it seems they do not succeed in bringing the new audience for a long term, but just for some occasional events (audience probably coming to some manifestation/festival and not becoming constant on every museum exhibition).

Naturally, these museums are very different in their collections, strategies, number of employees and problems, but still, they share at least a part of the same potential audience and have some similar opportunities for image building, public relations development and improvement. Therefore, in the following table, I will try to resume all the researched information of positive initiatives in the image building of each museum and to stress, which are the experiences one museum can overtake from the other two.

Experiences museums can take between each-other	The National Museum to 	The Museum of Contemporary art to 	The Museum of Yugoslav History to 
The Museum of Contemporary Art	<ul style="list-style-type: none"> - Educational department and often children and youth workshops following the exhibition - Inclusion of volunteers – students of arts and art history in the Museum stuff - Employment of one person in charge just of PR on social networks 		<ul style="list-style-type: none"> - Open-air exhibitions and project (as the <i>Bajskultura</i> is) - More smaller, attractive and visible projects - Collaboration with cultural centers, institutions and exhibiting spaces in Serbia - Organization of symposiums, conferences and seminars for experts in the field to improve work and modernize - Organization of the movie projections (documentaries, contemporary art movies) in the spaces of

			the Museum/on a glass façade in front of the central building.
The Museum of Yugoslav History	<ul style="list-style-type: none"> - Educational department and often children and youth workshops following the exhibitions and leading through the complex - Having at least one person in the exhibiting spaces in charge of answering questions to visitors, random guiding tours etc. (as the National Museum has docents-curators in every bigger exhibition) - Employment of one person in charge just of PR on social networks 	<ul style="list-style-type: none"> - Organization of big, block-buster exhibitions (as the recent exhibition by MSU organized particularly in the MYH was) - Make of more regional and international collaborations and traveling exhibitions (as MSU is collaborating with the Museum of Modern Art in Banja Luka, had the project “The Museum on the Move” etc.) 	
The National Museum		<ul style="list-style-type: none"> - Critical observation of the reconstruction problems with the use of Museum’s own competencies (critical exhibitions about the reconstruction period as it was the “Non Exhibition” by MSU) - Creation of souvenirs applied to the current situation (as the MSU had projects to create t-shirts, helmets etc. for reconstruction purposes) 	<ul style="list-style-type: none"> - Systematic employment of younger people - More smaller, attractive and visible projects – project oriented logic - Collaboration with cultural centers, institutions and exhibiting spaces in Serbia - Organization of symposiums, conferences and seminars for experts in the field to improve work and modernize - Improvement of the team work

However, we could conclude that the National Museum on one hand, has the best volunteer policy and the best developed youth club conducted by the educational department,

so the two other museum which really need these segments to be better arranged could follow the example of the National Museum.

On the other hand, it is clear that the most successful use of the competences of the museum when dealing with current turbulent situation comes from the Museum of Contemporary Art programs and exhibitions done in the last decade. Also, the most developed collaborations with regional, but international cultural organizations as well, is to be regarded as an advantage of this museum. Consequently, just in the year 2013, the Museum of Contemporary Art has been the organizer of the Serbian pavilion exhibition at the Biennale of Contemporary Art in Venice, while the new collaborative exhibition between the TATE Modern Museum of London and this museum has just recently been opened in the Museum Salon in Belgrade. This exhibition, being the second phase in this productive partnership also investigates problems of the prolonged edifice reconstruction through the use of art. Especially the National Museum of Serbia, but also the Museum of Yugoslav History could use the opportunity to custom these kind of initiatives to their own purpose.

Finally, the Museum of Yugoslav History seems to be the most enthusiastic in modernization of the working-positions division, open-air activities, and the lifelong learning, programs meant for the museum staff, but also for other experts in the field as well as the audience. It can therefore serve as an example for these segments to the other two museums researched. The idea of the offering of different interpretations to one topic is also making this museum much more open and critical platform, the characteristic which is quite necessary and recommendable today as we could already conclude.

4.2 General Recommendations for Potential Strategies and Recommended Specific Activities for Image Building

4.2.1 Case of the National Museum

The National Museum in Belgrade is probably in the most difficult position due to the number of different departments, employees, number of years of being closed but also responsibility it needs to stand behind of all the three museums studied. It is also a complete reflection of all the problems culture and social and political identity Serbia is facing in the last, already more than two decades. It is therefore, not easy to start with changes, but it is either impossible.

The first question the National Museum needs to confront in order to build up a new image, but also to solve many other problems, is the question of coherent long term mission and vision creation, from which the identity which this institution wants to present will be clear.

Also, crucial importance for the museum development has its team, all employees, who, in case of the National Museum need to feel at home, as members of productive and competitive group when coming to work every day. Therefore, it is recommended for the employees to be open to new knowledge, active when it comes to the lifelong learning and constant improvement of the skills minding the fast social, economic and technical changes every museum today needs to follow. Furthermore, today's museums can hardly effectively function without a program manager, the whole marketing department and public relation team. These are potentials the National Museum has when thinking of the first step of transformation and clever reorganization.

When it comes to the temporary settings, even though the Museum does not have all the technical conditions to exhibit masterpieces of the local, but also well-known European artists, it still needs to work more on block-buster exhibitions (which could last less in order to keep the artifacts) which are popular and can attract vast audience. The last exhibition like this, the closed museum had, was the exhibition of European impressionist paintings: "Impressive", sponsored by Mercedes Benz company in 2004 and held in the Atrium of its central, already closed for reconstruction, building. As there were lines in front of the Museum every day and between the period of the 29th of March until the 7th of April 40000 visitors have bought the entrance to the exhibition, this is the proof that audience is still very interested in visiting the Museum, just the content of the setting must be applied to the audiences needs and sometimes also wishes.

Even maybe arbitrary, it would be a mistake not to mention the possibilities virtual space and social media offer today to any promotion and presentation of heritage. The Serbian National Museum has recently (in 2012) started the new web site, definitely much better and easier to surf then the previous one. Facebook page has also been created and one part of the PR activities has been directed to the communication and promotion through the social media. Still, these attempts are still amateur and do not give many visible results, while the web site could be much more contemporaneous, interactive and animated (we could recall just one of many interpretations of heritage on the official web site of the Louvre museum with animated figure of Dominique-Vivant Denon leading the visitor through the tales of the Museum (<http://www.louvre.fr/en/tales-of-the-museum>, accessed: April 2014)).

Except for many potentials and possibilities for image building during the reconstruction period already mentioned in this paper, we shouldn't forget the ironical fact that day by day less people who live in Belgrade or visit this city, do not even know what does the building on the main, central square serve for. The location itself, as it is was already stressed by Tatjana Cvjetićanin, is a big advantage for this museum, especially in the 21st century when different light projections, open-air activities and installations are available and really popular. (We could again recall an example happened in Belgrade a couple of months ago when the light projection lasting for 15 minutes was repeated a couple of times on the whole building of the City Assembly embodying French-Serbian collaboration and interpreting the history of this friendship in a really original and contemporary manner.)

Finally, it is doubtless that the National Museum in Serbia is still struggling to find its own identity, ideology it stands for, and changing its vision, target audience(s) every now and then, disabling itself to build the image, visual representation of the identity. The idea of museum transformation is, as we can conclude, much more than the building reconstruction, but with the institution like this, constant changes of cultural policy in Serbia and turbulent circumstances in the past are making this struggle really hard. Still, this paper tends to show that even with the small steps and initiatives, a creative team with a clear vision can start to build the audience of this museum, develop a positive image in the public and position this institution as the main cultural destination in the region.

4.2.2 Case of the Museum of Contemporary Art

While the National Museum is being sanitized these days and is opening exhibiting spaces throughout the building which is under reconstruction, or at least a building which was closed for the reconstruction for years, the Contemporary Art Museum, firstly closed for just a year is now in the media famous just for the discussions with the Ministry of Culture and Information about the director change and many, earlier mentioned clever projects and initiatives dealing with the reparation of the central building are now in the background.

Still, even though this museum deals with topics sometimes uninteresting to wider audience, sometimes difficult to be presented to or understood by visitors, this problem can be taken also as an advantage. Actually, having the privilege to collaborate with contemporary artists who are in the same time very distinctive activists and critics of the socio-political and economic situation and having the opportunity to educate people about modern art through creative and interactive workshops is really an advantage, and not a problem. An example of

the good practice from the region would also be a creativity and cleverness of the curators from the Museum of Contemporary Art in Zagreb, who included works of really popular and well-known industrial designer – Karim Rashid in the permanent setting. After decorating a number of cafés, shops and different interiors with his furniture and total design proposals, this artist has had many exhibitions in world-well-known museums, to come to Zagreb finally. The most interesting fact of his exhibition in Zagreb is that it was spread throughout other artifacts and artworks already exhibited, so anyone who wanted to see Rashid's work, and a price for some furniture as well, needed to pass through the whole museum setting. Curators of this, or these exhibitions were also some kind of artists smartly including shapes and themes of the new artifacts with others. The number of visitors was for one third bigger in the whole museum during this experiment.

On the other hand, the contemporary art has the characteristic of often being created by new technological means, light projections, various installations, but also video works. Therefore, another positive practice the Museum of Contemporary Art in Zagreb has, is the projection of different documentary movies, art installations and video works on the glass façade of its building, even during the evening when it is more visible and even though Museum does not work at that time. Consequently, a good opportunity for the Museum of Contemporary Art in Belgrade is to use its building even when closed for the projection of different art works. We could also recall the example of collaboration of Serbian City Assembly and the French Cultural Centre last year when the whole façade of the city assembly was the canvas for storytelling with the use of contemporary lasers, light and sound design. This event was really attractive and educative in the same time reaching many different target groups.

The Museum of Contemporary Art also has much potential in educational department constitution, as it was mentioned before. However, volunteers, workshops and gathering of artists in the spaces of this museum, would open and make more communicative exhibitions of the Museum, while outdoor events and collaboration with alternative art and cultural scene would make the Museum more attractive and favorable to young audience.

4.2.3 Case of the Museum of Yugoslav History

The Museum of Yugoslav History, the only museum of the three researched that is not fighting with the building reconstruction problems, still has many problems to solve when it comes to the construction of the permanent setting in this museum or at least of an exhibition

which will answer to the name given to the Museum in 1996 by a political act. In order to have this setting in the future, regardless if it will be in the physical space of the museum, or on the Internet as well and followed by many open-air and guest exhibitions, this museum has firstly to make a long lasting and sustainable vision considering which kind of the Yugoslav history it wants to represent.

Thinking about the experimental project “Yugoslavia from the Beginning to the End”, I will rather ask a question, if the musealization of the Yugoslavia from the beginning to the end is possible with the objective interpretation(s) when we take into account everything discussed in this paper? Is the musealization of the whole Yugoslav idea possible in the memorial place that gathers images from the period of the glorification of Tito’s ruler ship while there are still living witnesses of this period? Is it possible to exhibit today “the History of one of the most interesting and most controversial state-building experiments in the 20th century”? (Introduction to the exhibition: Yugoslavia from the Beginning to the End in the Museum of the Yugoslav History, 2013)

Even though the Museum of the Yugoslav History builds an image of a new, modern museum with recognizable and fashionable visual identity, even its employees are young and enthusiastic, giving their best to follow tendencies of the new museology and calling it’s audience to discussion and critical observation, the place this institution takes is still perceived as Tito’s tombstone, while 90 percent of the collection shows greatness of the Marshal. The story, or better said, the image of the whole Yugoslavia, a country which existed at Balkan peninsula many years before and many years after Josip Broz, somehow still remains secondary – there are no so many images in the museum’s collection to retell this story, while, on the other hand the image/brand of Tito sells a lot of tickets and museum souvenirs.

However, these, Yugo-nostalgic people will not live forever unfortunately, and there is a danger for this Museum, today the second most visited destination in the whole Serbia, to lose many visitors. On the other hand, from the current time distance, museum curators definitely cannot make an objective interpretation of the Yugoslav phenomenon in the context of political and ideological issues of all the nations taking part in it at a time. Still, there is a great potential which museum curators can use researching the private life and social activities from the still living testimonies of Yugoslavia. As the Museum of Yugoslav history is one-of- a- kind museum and mausoleum with very specific collection, it could use the opportunity to stay as visited as it is from many local, but also foreign visitors animating the

audience and giving different interpretation to the idea of Yugoslavia, individual histories and transmitting the atmosphere and the particular value system of the time.

Concrete activities the curators and managerial department is already thinking of, are to have a guide through the complex of the museum who will, regardless of the temporary exhibition, always guide through “Ten steps of Yugoslavia” explaining the most interesting games, activities, songs, habits and stories of this country, animate the audience and give less confusing view on the idea of this Museum in these three buildings. On the other hand, educative, department for children is necessary for the museum of this kind.⁶

In order to give a coherent image of the whole complex, a map with the basic information about the complex on one and history of Yugoslavia on the other hand is needed. Therefore, leaflets for audience with this information could be printed. Also, a timeline with the Yugoslav history and a café in the courtyard and park of sculptures, which are beautiful but not completely exploited, would improve facilities of the museum, but also create a corner for visitors to gather, relax and during their brake read about the most important dates in Yugoslav history and orient themselves in time better.

One more activity which will improve a current image of the Museum and maybe attract new audience, and which is also on a list of the new managerial department is the organization of concerts and events with “Yugoslav stars”, famous singers, actors and popular artist of that time.

Finally, it seems as this Museum is - maybe because of its opened buildings, maybe because of the many young people working there, or maybe because of a number of visitors somehow “given” to this place because of the political situation and the Memorial Centre it became in one moment – the most active with the most innovative and diverse programs, the most up to date managerial-structure as well as enthusiasm for improvement.

⁶ The author of the paper is one of the two guides and creators of these Museum activities.

5. Conclusion

The general hypothesis of this thesis was based on the thinking that the three museums researched: National Museum in Belgrade, Museum of Contemporary Art and the Museum of the Yugoslav History, reflect the general problematic situation and turbulent circumstances museums in Serbia are dealing with, and stressed to stress that potentials in museum image building and maintenance, audience education and development are not well used, so that the museums still stay old-fashioned, linking activities mostly to their buildings and exhibitions. Consequentially, they are not using the opportunities given by the new museology potentials and the technological progress. This hypothesis has been questioned within this research through three different segments. Firstly, the detailed theoretical examination of the current museological and cultural management and marketing theory was very important to define main terms and get the objective impression of the position of the institution of the museum in general nowadays, but also on different points of view when it comes to the museum image building, brand identity and maintenance, but also the maintenance of the image of one cultural institution and its public relations in the period of the socio-economical crisis and transition. This theoretical research will afterwards help the author to get the objective impression which is the position of the three museums examined considering contemporary theory. On the other hand, the detailed research of the three museums, the observation of the current state and functioning of these three museums, analyses of annual reports and intern documents, as well as semi-directive interviews with museum employees have been very fruitful to the research. Therefore, the hypothesis is confirmed finally not just through the examination of the particular museums studied and the socio-economic situation these are facing with, but also through the comparative analyses with, on one hand regional museums facing with similar external problems, and on the other hand, western, more developed and modernized museums and heritage institutions. After a setting of these three segments, author has also come to conclusion that a good solution for future recommendations for image building and improvement of the National Museum, Museum of Contemporary Art and the Museum of Yugoslav History would be to share experiences in between these institutions and highlight positive initiatives which could be transmitted from one institution to its 'neighbor'. Therefore, the final segment of this paper offers a comparative analyses of the experiences of good practices and initiatives one museum can take from the other as all the three are facing with similar external problems and have some similar audience groups. Some recommendations for potential changes and improvements in image building, public relations

in the period of crisis as well as the necessary managerial changes are given in the last segment of the thesis, following all the data gotten in previous analyses.

As the research is concentrated on the period of the ten years, from 2003 to 2013, the author has the responsibility to give a small overview on current happening in the three institutions studied considering the issues examined throughout this thesis. Unfortunately, not many things have changed. The National Museum of Serbia has sanitized and opened for the audience a few more exhibiting rooms in the central building, next to the only constantly being used space of the atrium of the museum edifice. This initiative has just confirmed that the current Museum management has completely neglected the idea of complete transformation of settings, collection management and contemporary approach to the themes exhibited. Therefore, exhibitions stay old-fashioned, or classically set, with maybe the only positive result that some pieces of museum collection can finally be seen. On the other hand, stressing the state the museum edifice in whole is actually facing with, during one day every month, Museum offers a guided tour through the ruined parts of the building where the audience can actually hear and see the history of this institution, problems and limitations it has, observing the broken walls, fustiness of every corner and wasted furniture. However, not many changes in management and image building, nor in public relations towards electronic or social media can be recognized.

On the other hand, after a blockbuster exhibition of Yugoslav modern art paintings the Museum of Contemporary Art has set in the Museum of Yugoslav History, an intelligent exhibition which again questions reconstruction of the building and current cultural policy was done in the Salon of the Museum of Contemporary Art in collaboration with the Tate Modern Gallery in London. The exhibition: "Turnovers" has gathered artist in the central building of the Museum in Belgrade and all the contemporary art pieces afterwards exhibited have been inspired with the non-functional building of the Serbian in comparison with very functional and supplied building of the London museum. Also, artist expressed the struggle with the socio-economical circumstances that disturb normal museum functioning in Serbia, the struggle which seems to them every day more in vain.

Finally, the Museum of Yugoslav History has been dealing with the audience research and had many expert-in-the-field dedicated conferences and continued researching the dissonant heritage interpretation and trying to build up a solid path to the new permanent exhibition about the whole Yugoslavia setting. In addition to this, the Museum has also done the pilot audience research which is planned to be enlarged and more detailed in the forthcoming period. The new exhibition dedicated to the personality of Josip Broz Tito has

also been opened in the House of Flowers and the guided tours through the complex trying to explain not just history of the complex, but current state of the Museum and the complexity of its relatively new roll are organized every weekend. However, as it is shown throughout this paper, much is yet to be done, starting with the most banal issues as the marking of the Museum complex in order for visitors to find it more easily, as well as better communication and collaboration with the Tourist Offices of Belgrade and Serbia (as the Museum is not recommended and set as a destination to be visited in the official brochures).

The research could doubtlessly be much more efficient if it would be done in more separate segments and with much more details. Consequently, the new audience analyses with, particularly for the purposes of image building and brand identity research set questions, would add on the quality and richness of much information. On the other hand, the research set with the main and specific hypotheses as it is, tended to offer a good base and inspire further researches dealing with similar issues. It also tended to show the importance of the interdisciplinary or even transdisciplinary approach when dealing with museum image studies, so to set a theoretical frame, as well as socio-political and historical circumstances which has led the studied institutions to the current state. Only approach which crosses many different theoretical perspectives and social studies, with the detailed analyses of the given cases and consideration of the examples of the good practices throughout the world serving as a potential example to the museums studied, could lead to any objective recommendation.

Conclusion to this research cannot be the other then that the three institutions analyzed, as well as other Serbian museums will finally overcome the scarves of the political, economic, social but also cultural circumstances left after war period in nineties in this region. Fortunately, these three studied museums, but also other ones throughout the Serbia and in the region will solve problems of their identity interpretation and represent it finally with a contemporary image.

Still, it seems as there is a great struggle to be done in the future where many critics even think that institutions such as the National Museum, Museum of Contemporary Art or Museum of Yugoslav History won't even be necessary to exist in Serbia, particularly when it seems that those haven't been active in cultural life, did not educate their audience, and serve for the citizens' taste creation and collective heritage and tradition presentation, nor for some tourist offer of the country for a decade.

However, many different examples throughout the world as well as many cultural and social studies have proven completely different reality. While cultural heritage and tradition is

something every person needs to identify with in order to confirm its existence and purpose in this chaotic world, art has proven to be a catalyst and one of the most important tools in many political, social and racial struggles and therefore helped not just in economic recuperation, but also in keeping many nations and individual lives from complete disasters.

Consequently, it is necessary that one of the oldest museums in Serbia, with the biggest collections, finally manage to overcome many problems, strive for the mission, vision and strategy in the critical period creation, and luckily, build up the recognizable image calling the local and foreign audience to dialog, education and critical thinking development.

6. References

Bibliography:

- Adić Vesna (2011), *Nevidljivi poklonici: Dan Mladosti. u Muzeju istorije Jugoslavije*, unpublished paper
- Bart Roland (1981), *Retorika slike*, Rijeka: Izdavački centar
- Bulatović Dragan (2009), *Muzej kao ekonomija želje*, u: Zbornik seminar za studije moderne umetnosti Filozofskog fakulteta u Beogradu, Beograd, str. 22-36
- Bulatović Dragan (2011) "Cultural Heritage as a Brand or Museum as Economy of a Wish" in: *Zbornik za likovne umetnosti Matice Srpske*, Novi Sad: 285-292.
- Cvetkovic Marijana (2006), *Reform of Serbian Museums through Contemporary Art Projects*, Beograd: Univerzitet umetnosti u Beogradu, Master thesis
- Finlend, Paula (2004) *The Museum: Its Classical Etymology and Renaissance Genealogy*, in: *Grasping the World*, London: Ashgate Pub Ltd.
- Glusberg Jorge (1983) "Hladni" i "vrući" muzeji, Zagreb: Muzejski dokumentacioni centar
- Klein Naomi (2000), *No logo*, London: Flamingo
- Krstović Nikola (2012) Unpublished paper
- Kotler Neil and Philip (1998), *Museum Strategy and Marketing: Designing Missions, Building Audiences, Generating Revenue and Resources*, San Francisco
- Kotler Philip (2011), *Marketing Management* 14th edition, Northwestern University
- Maroević, Ivo (1993), *Uvod u muzeologiju*, Zagreb: Zavod za informacijske studije
- Milosavljević M., Maričić B., Gligorijević M. (2007), *Osnovi marketinga*, Beograd: Centar za izdavačku delatnost Ekonomskog fakulteta
- Ognjanov G (2000), *Integrisane marketinške komunikacije*, Beograd: Centar za izdavačku delatnost Ekonomskog fakulteta
- Olins Wally (2003) *On Brand*, London: Themes&Hudson
- Preziosi Donald (1998), *The Art of Art History: A Critical Anthology*, Oxford
- Protić B. Miodrag, (2000), *Nojeva Barka I: pogled s kraja veka*, Beograd: SKZ

- Radić Nenad (2012) „Jedan muzejski predmet kao metafora jugoslovenskog kulturnog nasleđa“, in: I. Kovačević (ed.), *Ogledi o jugoslovenskom kulturnom nasleđu*, Beograd: 125-139.
- Rendal Rothberg (1995) *Where the Suckers Moon*; New York: Vintage, 1995
- Rijkenberg Jan, (2005) *Concepting*, Belgrade, ekon:books
- Savić Aleksandra (2012), *Muzeji u javnosti, javnost u muzejima; Muzejski PR: savremeni pristupi*, Beograd: Zavod za udžbenike
- Slavković Mirjana, *Mediation of memory of socialist past – Dealing with nostalgia and politics of oblivion: Case study the Museum of Yugoslav History*, Master thesis, University of Arts in Belgrade (Belgrade, 2009)
- Stransky Zbynek. (1983) 'Basic paper', in: V. Sofka ed., *Methodology of museology and professional training*, Stockholm: ICOFOM Study Series 1: 126-132.
- Šešić Milena, Dragojević Sanjin (2005) *Menadžment umetnosti u turbulentnim okolnostima* Beograd: Clio
- Šešić Dragičević Milena, Stojković Branimir (2007) *Kultura; Menadžment, animacija, marketing*, Beograd: Clio
- Šola Tomislav (2002), *Marketing u muzejima ili o vrlini i kako je obznaniti*, Beograd: Clio
- Šola Tomislav (2011), *Prema totalnom muzeju*, Beograd: Centar za muzeologiju i heritologiju
- Velikonja Mitja (2010), *Titostalgija*, Beograd, 2010
- Vuksanović Divna (2011), “Tehnološki napredak i zastarelost“, in: *Kultura: časopis za teoriju i sociologiju kulture i kulturnu politiku*, Beograd: Zavod za proučavanje kulturnog razvitka No. 131: 88-100.
- Wallace A. Margot (2006) *Museum Branding: How to Create And Maintain Image, Loyalty, And Support*, Oxford
- Милосављевић-Аулт, Ангелина (2005), Студиоло као предмет истраживања у историји уметности и историји колекционарства, *Гласник Народног музеја Црне Горе*, Нова серија, 2. књига, Цетиње.
- Попадић, Милан (2014), *Време прошло у времену садашњем*, Београд: Центар за музеологију и херитологију

- Попадић, Милан (2011) *Ars Oblivionalis: случај заборављања*, у: докторска дисертација: *Грађење памћења: просторно-меморијски систем музеолошке вредности. Случај Музеја савремене уметности у Београду*, Београд: Филозофски факултет Универзитета у Београду, Одељење за Историју уметности, стр. 88-108.
- Цвјетићанин Татјана (2004), *Народни Музеј, нови визуелни идентитет; Нови живот Мирослављевог јеванђеља*, Београд, Народни музеј

Webography:

- Janjić Majda (2013), *Pare ću tražiti od naroda*, Interview with Vladislav Šćepanović, <http://www.nin.co.rs/pages/article.php?id=80084>
- Jovanović Milan (2006), *Brendokratija*, <http://www.brandocratia.com/teorija.html>
- Ohridska, Olson R. (2011), *Measuring iLike*, Conference ICOM MPR, Brno www.icom/museum.com
- Sasseen R, (2012) *The Manufactured Nostalgia of Instagram*, (<http://www.smithsonian.com/opinions/the-manufactured-nostalgia-of-instagram-1.2852973#.T66JwuhwuSo/>)
- *The features of the vintage style* (2012), <http://www.yourinspirationweb.com/en/the-features-of-the-vintage-style/>
- Musée du Louvre official web site: <http://www.louvre.fr/en/tales-of-the-museum>
- Czeck National Museum official web site: <http://www.nm.cz>
- National Museum official web site: <http://www.narodnimuzej.rs/>
- Museum of Contemporary Art official web site: <http://www.msub.org.rs>
- Museum of Yugoslav History official web site: <http://www.mij.rs>

Publications by the Institute for Cultural Development in Serbia:

- *Muzeji Srbije*, 2000, Benderić Ljiljana (ed.), Beograd, Zavod za proučavanje kulturnog razvitka
- *Muzeji u Srbiji – aktuelno stanje 2009*, Martinović Dragana, Jokić Biljana (ed.), Beograd: Zavod za proučavanje kulturnog razvitka
- *Muzejska publika u Srbiji, rezultati istraživanja*, 2010, Martinović Dragana (ed.) Beograd: Zavod za proučavanje kulturnog razvitka
- *Muzejski stručnjaci i razvoj muzejske delatnosti*, 2010, Jokić Biljana (ed.) Beograd: Zavod za proučavanje kulturnog razvitka
- *Noć muzeja kao kulturološki i društveni fenomen u Srbiji*, 2012 Martinović Dragana, Jokić Biljana, Beograd: Zavod za proučavanje kulturnog razvitka.

Authors' interviews particularly conducted for the purposes of this research with:

- Tatjana Cvjetičanin, previous director and current curator of the National Museum in Belgrade (Belgrade, Jun 2013)
- Katarina Živanović, project manager of the Museum of Yugoslav History, (Belgrade, July 2013)
- Ana Panić, curator at the Museum of Yugoslav History
- Gordana Grabež, PR of the National Museum in Belgrade
- Lidija Ham, previous PR of the National Museum in Belgrade
- Andrej Dolinka, visual designer in the Museum of Contemporary Art in Belgrade
- Nataša Lazić, PR of the Museum of Contemporary Art in Belgrade

Documents from the National Museum:

- Annual Reports from 2003 to 2013

Documents from the Museum of Contemporary Art

- Annual Reports from 2003 to 2013
- Statistics about the number of visitors and exhibition success from 2003 to 2012

Documents from the Museum of Yugoslav History:

- Annual report for 1996
- Annual Reports from 2003 to 2013
- Audience Research: Jauković Marija (2014), *Studija posetilaca Muzeja istorije Jugoslavije*
- Evaluation of the exhibition: “Yugoslavia from the Beginning to the End“
- Interview of Ana Panić with Mirko Ilić, July 2013
- Narodni odbor Beograda, Odluka o osnivanju Muzeja 25. Maj, / Peoples committee of Belgrade (City assembly), Decision of foundation of Museum May 25th , (Belgrade, 1962)

Sommaire

C'était en 2003 que le Musée national de Serbie situé à Belgrade a refermé ses portes au public suite aux problèmes techniques qui devaient être réglés et afin d'améliorer les conditions de conservation de ses collections. Depuis ce temps-là, cette institution centrale du patrimoine serbe a organisé plusieurs expositions temporaires dans le pays et à l'étranger, a pris de différentes initiatives et a eu des idées pour le projet de reconstruction des édifices, cependant, elle affronte encore les problèmes économiques et politiques derrière ses portes fermées qui se trouvent, ironiquement, en plein centre ville, à la Place de la République qui tout le temps fourmille de gens.

D'autre côté, le Musée d'art contemporain de Belgrade, situé dans un édifice magnifique bâti dans la deuxième partie du XXe siècle spécifiquement pour abriter cette institution est aussi depuis presque une décennie en reconstruction. Lors de la première phase prometteuse de réparation de cet édifice, il semblait que le musée attirera bientôt un public large. Cependant, à cause des temps tumultueux pour l'économie et la politique culturelle serbes, des changements fréquents de gouvernements, de priorités et d'objectifs culturels, cet édifice reste, de nos jours, en 2014 toujours fermé aux visiteurs. Les curateurs du Musée d'art contemporain préparent des expositions dans le Salon du Musée, dans le légat de Čolaković (une salle d'expositions récemment ouverte) et aussi beaucoup de diverses expositions internationales comme la présentation des artistes contemporains serbes à l'Exposition de la Biennale de Venise et pourtant ils restent incapables d'expliquer pourquoi cette reconstruction dure aussi longtemps. C'est la raison pour laquelle l'opinion publique est provoquée par des expositions qui soulèvent des questions.

En revanche, pendant que ces deux musées sont reconstruits, le Musée d'histoire de la Yougoslavie crée aujourd'hui son exposition permanente. La collection qui se trouve derrière le nouveau nom n'était jamais censé représenter l'histoire yougoslave entière, mais seulement la grandeur de Josip Broz Tito. Par conséquent, ce musée est en train d'inventer de nouvelles approches pour raconter ses histoires à travers des objets qu'il possède et qui sont, pour la plupart, les cadeaux que Maréchal Tito avait reçus pendant son mandat présidentiel. Comme la collection ne peut pas couvrir tous les aspects, les curateurs ont commencé à préparer des brouillons pour l'exposition permanente en racontant l'histoire de ce pays qui n'existe plus en s'appuyant sur le matériel textuel des archives, sur des objets d'usage quotidien et sur des films documentaires. Il est intéressant de remarquer que le public vient principalement de la

région, des fois même de l'étranger, probablement afin de découvrir le mythe de yougoslave ou de partager les sentiments nostalgiques vis-à-vis de ce pays.

Cependant, quoi que ces trois musées soient tout à fait différents en ce qui concerne leurs collections et leurs rôles principaux, l'auteur de cet article a tenté de souligner leur importance pour l'identité culturelle de Belgrade et de l'entière Serbie. Par ailleurs, même si tous les trois sont actuellement en (re)construction et survivent dans des circonstances sociopolitiques spécifiques, ces institutions culturelles extrêmement importantes devraient, comme indiqué dans le présent article, constamment chercher des manières à représenter leurs identités, à faire la promotion des musées, à développer le public et à améliorer l'image de marque à travers des expositions temporaires, de l'identité visuelle spécifique, de l'usage de l'espace virtuel et des partenariats stratégiques. Bien entendu, il est très difficile de créer une image de marque du musée et de développer le public sans expositions permanentes et sans édifice qui représenterait le point central de toutes les activités du musée, cependant, les innovations technologiques, l'approche de consommation et la créativité pourront rendre tout cela possible.

Lorsque l'on parle de la signification du terme *l'image de marque du musée*, Philip et Neil Kotler utilisent les syntagmes *développer l'image (de marque)* ou *l'identité de marque* pour écrire à propos des stratégies des musées et du marketing. Quand ils expliquent le positionnement des musées et de leur offre, ils définissent le positionnement comme l'acte de design et l'image organisationnelle, valeurs et offres, pour que les consommateurs comprennent, apprécient et se sentent attirés par tout ce que l'organisation représente par rapport à sa concurrence. Le positionnement d'un musée, comme ces auteurs concluent, respecte les principes similaires à ceux du positionnement des produits commerciaux. Le positionnement spécifique que le musée adopte dépend de l'analyse des segments du marché : de ses points forts et faibles, son offre distinctive et ses concurrences. D'autre côté, en respectant les principes de la nouvelle muséologie et du nouveau rôle éducatif et communicatif des musées dans la société de nos jours, tous les aspects de l'image de marque du musée dans ce contexte ont été examinés et appliqués sur des exemples concrets.

L'image de marque du musée ne peut pas se créer uniquement autour de l'identité visuelle, du slogan superficiel ou du message qu'il transmet au public, mais aussi sur les attitudes des curateurs et d'autres employés, la bonne sélection des partenaires stratégiques et, bien sûr, sur le choix des sujets et des designs des expositions que le musée représentera. Encore un aspect qui devient de plus en plus important, c'est la représentation visuelle de

chaque organisation et de sa vie dans la sphère des médias d'une société, ce qui assure encore une caractéristique particulière à l'image du musée.

Dans le but de leur application sur les études de cas des trois musées belgradois et sur la situation spécifique dans laquelle ils se trouvent, les aspects différents du développement de l'image de marque de ces musées ont été étudiés sur les bases théoriques expliquées et examinées ci-dessus, mais aussi en vue de la notion de *La gestion artistique à l'époque turbulente* proposée par les professeurs Milena Dragičević Šešić et Sanjin Dragojević.

L'objectif principal de cette thèse repose sur l'examen et l'évaluation de l'état actuel de l'image de marque du musée des trois musées en question et sur l'analyse des pratiques courantes afin de proposer des recommandations pour aboutir au meilleur modèle possible du maintien et de la formule de l'image de marque du musée. L'hypothèse générale de cette thèse est fondée sur l'idée que les trois musées examinés (Musée national de Belgrade, Musée d'art contemporain et Musée d'histoire de la Yougoslavie) reflètent la situation problématique générale et les circonstances turbulentes dans lesquelles se trouvent les musées en Serbie tout en soulignant que les potentiels du développement et du maintien de l'image de marque du musée, l'éducation et le développement du public ne sont pas utilisés à bon escient si bien que les musées restent démodés, relient leurs activités dans la plupart de cas à leurs locaux et aux expositions et ne profitent pas d'opportunités qui leur sont offertes par les nouveaux potentiels muséologiques et le progrès technique.

Tout au long de cette recherche, l'accent a été mis sur les questions suivantes : Comment les musées sont-ils perçus par leurs employés et par le public ? Quel est le rôle de ces musées dans l'identité de la Serbie et de sa capitale ? Quel est le public actuel de ces musées ? Quelles sont les stratégies de segmentation et de ciblage pour le développement du public au sein de ces institutions culturelles ? Existe-t-il dans chaque musée un département spécial qui s'occupe du marketing stratégique, du marketing ou du développement de l'image de marque ? Dans quelle mesure les employés sont-ils conscients du potentiel du développement de l'image de marque du musée ? Quelles méthodologies relatives à la création de l'identité de marque de consommation peuvent être appliquées sur les musées ? Quels exemples de bonnes pratiques les trois musées concernés pourraient-ils suivre pour développer l'image de marque ? Quelle est l'identité virtuelle du musée – le site web, le profil sur un réseau social - et comment fonctionne-t-elle ? Qu'est-ce que l'identité virtuelle du musée (logo, catalogue, panneaux, entrées, publicités, designs des expositions, etc.) raconte sur cette institution ? Les musées sont-ils en quête d'un profil spécifique des partenaires

(sponsors, donateurs, collaborateurs sur des projets différents ? Quelles expositions choisies comme temporaires présentées dans ces musées traitent des problèmes de reconstruction des édifices et comment ? Comment ces institutions préparent des expositions et des promotions pendant la période de (re)construction ?

L'enquête de la période de dix ans a été choisie volontairement. C'est la période dès 2003 où l'exposition permanente du Musée national a été fermée, la période dans laquelle la caractéristique principale de la culture est cet héritage fermé, la construction interminable et la période d'attente malgré de nombreux événements culturels qui ont lieu dans la capitale serbe. Par conséquent, les objectifs spécifiques de cette étude étaient les suivants: d'identifier et d'analyser les principaux problèmes de la construction de l'image de marque, les types existants de programmes, de mécanismes, et d'instruments pour la construction de l'image de marque dans la situation spécifique, turbulente, et dans la période de la reconstruction ; d'examiner, à court terme et à long terme, les résultats, les effets et l'impact d'un bon entretien de l'image de marque; d'analyser dans quelle mesure le public est attiré au musée en raison de son image de marque, et dans quelle mesure ses employés sont conscients de l'importance de la création d'identité de la marque, même dans les institutions culturelles aujourd'hui; de procéder à une analyse comparative des forces, des faiblesses, des opportunités et des menaces de ces trois musées particuliers et de proposer des exemples de bonnes pratiques dans d'autres institutions patrimoniales étrangères similaires; d'analyser si l'identité visuelle et les potentiels technologiques sont bien utilisés pour la construction de l'image de marque dans ces exemples; de proposer des solutions possibles aux problèmes et les meilleurs modèles futurs pour le maintien et la construction de l'image de marque du musée dans l'atmosphère socio-culturelle spécifique.

Compte tenu de l'aspect méthodologique, la recherche a été menée sur plusieurs niveaux avec une approche interdisciplinaire croisant les études de marketing et de management culturel avec les études sur le patrimoine culturel et la muséologie, tout en gardant une observation historique et socio-économique des sujets pertinents pour une meilleure recherche des études de cas de la thèse. Enfin, les analyses comparatives et la déduction ont aidé l'auteur à tirer des conclusions et à donner des recommandations. Les méthodes de recherche qui ont été utilisées afin de confirmer ou de rejeter les hypothèses établies ci-dessus sont à la fois qualitatives et quantitatives. Par conséquent, après une recherche documentaire détaillée et la création du contexte théorique pertinent pour ce sujet, la recherche détaillée des documents spécifiques pour les études de cas a été faite. La deuxième phase de la recherche a inclus les entretiens semi-directifs avec les employés du

musée menés avec tous les employés important pour le sujet, ainsi que les entretiens avec des experts dans le domaine (professeurs de muséologie et conseillers du musée). En outre, les recherches sur le public des musées et sur l'état actuel des musées serbes menées par l'Institut pour le développement culturel ont été prises en compte. Après la synthèse de tous les résultats obtenus dans cette recherche, les analyses comparatives et l'application des résultats donnés à la perspective théorique du thème, l'auteur est venu à des conclusions et a créé des recommandations pour la future construction de l'image de marque et le développement du public pour les trois musées étudiés.

Le document se compose de quatre parties principales. Dans la première partie, les objectifs généraux et spécifiques de la recherche, ainsi que les hypothèses sont présentés et la méthodologie de la recherche entière est expliquée.

Ensuite, la deuxième partie de cette étude essaie de donner un point de vue théorique plus large quand il s'agit de la construction de l'image de marque du musée et l'image de marque du musée en général, ainsi que d'analyser les approches différentes à ce sujet du point de vue de la muséologie d'une part, et des études de management d'autre part. L'importance de l'image de marque de toute organisation est soulignée, mais un examen plus approfondi de tous les éléments pertinents pour l'image de marque du musée et de la marque commerciale est donné dans ce chapitre. Enfin, l'état actuel des musées de Serbie et de leurs images est donné.

La troisième partie de l'étude examine dans les détails les trois cas: le Musée national de la Serbie, le Musée d'art contemporain de Belgrade et le Musée d'histoire de la Yougoslavie. Bien que les trois études de cas soient présentées séparément, le même ordre thématique dans chaque étude a été suivi. Donc, la première partie de l'analyse de cas donne un tableau contenant des forces, des faiblesses, des opportunités et des menaces (SWOT) que l'auteur a identifiés au cours de la recherche. En outre, afin de mieux connaître ces musées, la manière à laquelle ils créent leurs collections et leur but, l'histoire de ces institutions, leurs bâtiments et leurs collections, ainsi que l'état actuel des musées auquel ils sont confrontés tous les jours, sont analysés dans la deuxième partie. La troisième partie des études de cas pose des questions sur l'identité visuelle de chaque musée, en mettant l'accent sur l'observation suivante : dans quelle mesure elle reflète l'identité des institutions et si cette identité visuelle est réfléchiée d'une manière stratégique par ses créateurs et si elle a été modernisée et a changée à travers le temps. Enfin, le dernier segment de la recherche des études de cas présente quelques exemples choisis des initiatives positives qui se sont produites

dans ces musées au cours de la dernière décennie, quand il s'agit de la promotion de la collection, du développement du public et de l'augmentation de la sensibilisation aux problèmes que ces musées rencontrent pendant la période de la reconstruction. Grâce à cette étude des exemples individuels des trois musées, des conclusions communes et des situations similaires ont été observées, ce qui a permis de faire des analyses comparatives et de donner des recommandations pour un échange d'expériences. Bien sûr, tout au long de l'étude, de nombreux exemples de bonnes pratiques de différentes institutions culturelles et des musées similaires serbes, mais aussi ceux de l'étranger sont rappelés et pris en compte pour les recommandations finales.

La dernière partie de cette thèse résume tous les résultats obtenus et donne une analyse comparative des expériences que les trois musées peuvent utiliser en s'inspirant l'un de l'autre. Enfin, des recommandations des stratégies possibles pour le maintien et pour le développement de l'image de marque sont données et des activités spécifiques pour la construction de l'image de ces trois musées dans les circonstances socio-économiques turbulentes sont considérées.

Pendant ces deux dernières années, l'auteur a pris part à plusieurs projets et a activement participé à de nombreux séminaires, donc, elle a également utilisé son expérience personnelle, son savoir ainsi que des discussions informelles pour conclure cette recherche et arriver à des solutions possibles pour le développement de ces trois musées, pour la construction de leur image de marque et pour la présentation de leur identité. Pourtant, ce qui améliorerait certainement cette recherche est l'étude sur la présence ou l'absence du public à l'aide des questionnaires réalisés par l'auteur pour les fins spécifiques de l'étude. L'opinion du public donnerait une meilleure image publique que n'importe quelle étude du musée. Cependant, faute de temps, les recherches faites par l'Institut pour le développement culturel, ainsi que les statistiques sur les visites qui existent déjà dans la documentation des musées, les conversations informelles avec le public sur place, ainsi que les conversations avec différents citoyens de Belgrade, étaient utiles pour compléter cette recherche. À cette occasion, l'auteur tient à remercier les employés de tous les musées qui ont participé de plein gré à tous les entretiens et ont aidé l'auteur à obtenir la documentation nécessaire ainsi.

Toutefois, la conclusion de cette recherche ne pourrait pas être l'autre que l'espoir que ces trois institutions analysées, ainsi que d'autres musées serbes guériront finalement les cicatrices causées par les circonstances politiques, économiques, sociales, mais aussi culturelles, après la période de la guerre des années quatre-vingt-dix dans cette région. Heureusement, ces trois musées étudiés, mais aussi d'autres musées en Serbie et dans la

région, résoudre les problèmes de l'interprétation de leur identité et ils la présenteront enfin par une image contemporaine. Pourtant, il semble qu'il y aura une grande lutte à faire dans l'avenir, car de nombreux critiques considèrent que les institutions telles que le Musée National, le Musée d'Art Contemporain ou le Musée d'histoire de la Yougoslavie ne devront même pas exister en Serbie, surtout quand il semble qu'ils n'ont pas joué un rôle actif dans la vie culturelle, n'ont pas éduqué leur public, n'ont pas servi à la création du goût des citoyens et le patrimoine collectif et la présentation de la tradition, ni à l'offre touristique du pays pendant une décennie.

Cependant, de nombreux exemples à travers le monde ainsi que de nombreuses études culturelles et sociales ont démontré une réalité complètement différente. Tandis que le patrimoine culturel et la tradition est une chose à laquelle chaque personne a besoin de s'identifier afin de confirmer son existence et le but dans ce monde chaotique, l'art s'est avéré être un catalyseur et un des outils les plus importants dans de nombreuses luttes politiques, sociales et raciales et il a permis non seulement le rétablissement économique, mais il a également sauvé de nombreuses nations et individus des catastrophes.

Par conséquent, il est nécessaire que l'un des musées les plus anciens et les plus connus en Serbie, avec les plus grandes collections, parvienne enfin à surmonter de nombreux problèmes, s'efforcent à créer la mission, la vision et la stratégie dans la période critique, et enfin, construire une image reconnaissable, invitant le public local et étranger à discuter, à s'éduquer et à développer la pensée critique.

Biography of the Author

Milena Gnjatović, born on April 9th 1989, has graduated from the Art History department at the Faculty of Philosophy, University of Belgrade as well as from the Cultural Management department at the Faculty for Culture and Media, Megatrend University. After having her MA in Art History finished, she enrolled PhD studies of Museology and Heritology at the Faculty of Philosophy, University of Belgrade, where she also is a teaching assistant.

Throughout her professional career she was interested as in theoretical perspective of the art and heritage studies, as in practical work in the field. Therefore, she is a member of the Europa Nostra Serbia organization dealing with projects of education and awareness raising about the importance of the cultural heritage and being also in charge for the public relations in the ENS team. On the other hand, she is a member of the Center for Museology and Heritology researching the field of the culture of memory, personal and microhistories, but also the cultural heritage youth education and manners of the cultural heritage presentation. From the May 2014, Milena started working as an associate of the Museum of Yugoslav History.