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**Master Thesis**

***Engaging Museum Collections in Serbia:  
Instruments to Allow More Artefacts Available to the Public***

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## Abstract and Key Words

This master thesis tries to make a suggestion for a system of support for displaying a greater number of museum artefacts. The main goal of the thesis is to propose a way of making the museums more available to the general public, thus fulfilling the main purpose of the museums.

The paper starts from the following general hypothesis: *only a small percent of the overall number of museum artefacts is displayed in museums in Serbia.*

This entails another hypothesis – that *creating a system for support through various cultural and economical instruments could engage a larger part of the collections in Serbian museums.*

Some specific hypotheses are:

- lack of space for displaying artefacts prevents museums from displaying a larger part of the collections
- lack of research leading to specific goals and resulting in a museum exhibition prevents museums from displaying a larger part of the collections
- high insurance costs for artefact display and transportation prevent museums from displaying a larger part of the collections
- there are no specific systems of support, in terms of economical and cultural instruments, that try to engage a larger part of the collections in Serbian museums
- adapting museums to the contemporary tendencies (e.g. the concept of new museology and new technologies) is a part of the solution to the problem of availability.

The paper concludes that the thesis applies only to big museums (since the smaller ones have around 80% of their collections displayed). The main problem that these museums face is the lack of space and research. It is also confirmed that new technologies are an important part of the solution to the problem.

A further general conclusion is that museums in Serbia have to implement also changes of “mental” nature. This means that they have to turn to a new logic in museology, and use the *crisis of museums* as an opportunity to introduce new and exciting methods of developing collections, rather than as an excuse for institutionalism, elitism and escapism.

**Key Words:** museum management, artefacts, new museology, insurance, lack of space, new technologies

## Résumé

Ce mémoire de master essaye de faire une proposition pour un système de soutien aux affichages d'un plus grand nombre d'artéfacts du musée. Il aborde les problèmes de manque d'espace et de coûts élevés d'assurance et de transport d'artéfacts de musée, aussi bien que les problèmes du manque de recherche etc. Le but principal de ce mémoire est de proposer une façon de faire les musées plus disponibles au grand public, accomplissant ainsi le but principal des musées.

Selon le Code d'éthique professionnelle de l'ICOM (1990), le muse est définie comme: *une institution permanente sans but lucratif au service de la société et de son développement ouverte au public, qui acquiert, conserve, étudie, expose et transmet le patrimoine matériel et immatériel de l'humanité et de son environnement à des fins d'études, d'éducation et de délectation.*<sup>1</sup>

Les musées ne devraient jamais oublier que leur but principal est de servir au bien public d'une manière démocratique, ce qui rend les artefacts et les connaissances disponibles pour tous [Šola, 2002], permettant ainsi l'autonomisation culturelle<sup>2</sup> [Bergkvist et al, 2004].

Cependant, un des problèmes actuels le plus brulant dans la gestion de musée provient des données non officielles, selon lesquels seulement 1 % (ou au moins un très petit pourcentage) du nombre complet d'artefacts<sup>3</sup> de musée est affiché, chose complètement contradictoire à l'éthique et au but original des musées.

L'objectif de ce mémoire est d'analyser la situation actuelle dans les musées en Serbie, en se concentrant sur les questions de coûts élevés de l'assurance, le manque d'espace et d'autres obstacles qui empêchent les musées d'exposer un grand nombre d'artefacts et œuvres d'art. Il sera donné une attention particulière aux musées les plus importants en Serbie (Musée national de Belgrade, Musée d'histoire yougoslave, Musée ethnographique, Musée des sciences et technologies, etc.) La situation sera ensuite comparée à celle de certains pays de la région et de l'UE, et ensuite de différentes recommandations seront données, basées sur les bonnes pratiques et l'évolution ultérieure probable.

Le document abordera également de différentes questions sur les divers musées qui s'entrecroisent avec la question principale, comme les musées virtuels mentionnés ci-dessus, l'état d'indemnité,

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1 <http://icom.museum/qui-sommes-nous/la-vision/definition-du-musee/L/2.html>

2 Référence à Ames (1990)

3 Dans l'UE

l'interdiction du terme «l'exposition permanent»<sup>4</sup>, les expositions itinérantes [Svanberg, 2010], des expositions et des galeries en plein air<sup>5</sup>, question d'originalité [Šola, 2002], les collections d'art contemporain<sup>6</sup>, etc.

L'objectif à long terme de l'étude est d'attirer l'attention sur la question pertinente de l'affichage d'un plus grand nombre d'artefacts de musée (puisque peu de recherches ont été consacrées à ces questions), et finalement, d'améliorer la situation des musées dans la société, en aidant leur développement durable et en construisant leur importance.

Le document commence à partir de la suivante hypothèse générale: *seul un petit pourcentage du nombre total d'objets de musée est exposé dans les musées en Serbie.*

Cette idée en entraîne une autre - *que la création d'un système de soutien par le biais de divers instruments culturels et économiques pourrait engager une plus grande partie des collections dans les musées serbes.*

Quelques hypothèses spécifiques sont les suivants:

- Les coûts élevés des assurances pour l'affichage et le transport d'artefacts empêchent les musées d'afficher une plus grande partie des collections
- manque d'espace pour afficher des artefacts des musées empêche d'afficher une plus grande partie des collections
- manque de recherche conduisant à des objectifs spécifiques et résultants en une exposition du musée, empêche les musées d'afficher une plus grande partie des collections
- il n'existe pas un système spécifique de soutien, en termes d'instruments économiques et culturels, qui tentent d'engager une plus grande partie des collections dans les musées de Serbie
- adaptation des musées aux tendances contemporaines (par exemple le concept de muséologie et de nouvelles technologies) fait partie de la solution pour le problème de la disponibilité.

Afin de prouver mes hypothèses, j'ai basé cette recherche sur une analyse documentaire, les études de cas, l'observation, la déduction de la littérature, l'analyse du cadre juridique, et les interviews en

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4 En Suède, cette "interdiction" a été récemment présentée. Cela marque une nouvelle tendance d'essai de faire les musées s'engager dans des événements socio historiques aussi bien que dans la communauté locale. Cela implique également que un grand nombre d'expositions est créé et ainsi plus grand nombre d'artefacts est montré.

5 Le projet Art Tour (Juillet-Octobre 2011) par le Musée national de la Serbie,  
<http://www.narodnimuzej.rs/code/navigate.php?Id=391>.

6 The Contemporary Collecting and Hot Topics conference:  
[http://www.swedenabroad.com/CalendarView\\_\\_\\_\\_\\_10113.aspx?slaveid=125615&showperiod=2011-06-11](http://www.swedenabroad.com/CalendarView_____10113.aspx?slaveid=125615&showperiod=2011-06-11)

profondeur semi-structurées. Ainsi, recherche qualitative et quantitative sont combinés avec la priorité donnée au qualitatif.

Les dix musées étudiés dans le cadre d'études de cas - cinq d'entre eux de la Serbie, cinq autres en dehors de la Serbie - offrent une grande variété de structures organisationnelles, des traditions, des systèmes d'exposition, des philosophies et des milieux professionnels.

Ils vont des anciens musées traditionnels fondés au 19<sup>ème</sup> siècle ou au début du 20<sup>e</sup>, situés dans une sorte de bâtiments historiques, comme les musées de Malmö ou le Musée national et le Musée ethnographique de Belgrade, aux musées fondées assez récemment qui n'ont toujours pas de locaux permanents ou un bâtiment qui est complètement adapté pour être un musée, comme le Musée des sciences et de la technologie, Ars Aevi ou Musée national d'art contemporain, ou encore aux musées complètement virtuels et n'ont pas de contrepartie physique – comme le musée Unstraight, etc.

La conclusion générale est atteinte en testant les hypothèses selon les données recueillies dans la recherche.

Si nous considérons la tendance générale marquée parmi les musées - plus ils sont importantes, un plus faible pourcentage de nombre total de leurs objets est affiché – et si nous concluons que même les deux musées qui ne pouvaient pas fournir des informations sur le pourcentage des artefacts affichés (le Musée Ethnographique et le Musée des sciences et Technologie) ne font pas exception à cette règle, nous devons dire que, sur cinq musées trois ont très faible pourcentage (estimé à 0-2%), et deux ont pourcentage beaucoup plus élevé des artefacts affichés (estimées à environ 80%).

L'hypothèse principale devrait être ainsi modifiée pour s'appliquer exclusivement aux grands musées qui possèdent des dizaines de milliers d'artefacts. Appréciée du point de vue de petits musées qui ne possèdent que près de 10.000 ou 20.000 d'objets<sup>7</sup>, cette hypothèse est réfutée.

La deuxième hypothèse est vraie seulement si on considère la première à être correcte (c'est-à-dire si on la limite à de plus grands musées).

Quant aux déclarations spécifiques, la première, le manque d'espace, correspond clairement à la division entre les petits et les grands musées - tous les grands musées ont explicitement déclaré qu'ils avaient un manque d'espace, tandis que les autres, les plus petits, ne considère pas que ce soit un problème principal. Le Musée d'Art Africain a simplement dit qu'il pourrait utiliser une espace

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7 Ce ne sont que des estimations. Une recherche plus détaillée devrait être menée afin d'établir des régularités et des corrélations précises.

supplémentaire, tandis que le Musée de Science et la Technologie a été plus préoccupé de l'état des locaux où il est situé (les parties diverses du bâtiment devraient être rénovées).

Il y a de différentes manières d'enlever le manque d'espace comme un obstacle et de permettre au plus d'artefacts d'être affichés. Ceux-ci incluent : la coopération entre des musées, plus d'expositions temporaires ou itinérantes, la suivie des principes de nouvelle muséologie se tournant vers la logique de projet, des solutions alternatives pour l'affichage d'artefacts - pensant "à l'extérieur de la boîte" en utilisant de nouvelles technologies, s'emparant des bâtiments industriels abandonnés comme l'espace d'exposition supplémentaire.

La deuxième déclaration concernant les coûts élevés d'assurance est réfutée puisque aucun des musées serbes inclus dans la recherche ne s'est plaint des coûts d'assurance (qui pour les artefacts dans le musée et les expositions itinérantes, ne sont plus que 3 % du prix de marché des artefacts, mais le plus seulement ils ne représentent que 1 %). Le Musée d'Art Africain est un cas un peu particulier, car ses artefacts ne sont pas assurés.

Bien que cette déclaration se soit relevée fausse, elle ouvre de nouvelles questions qui pourraient être intéressantes pour des futures recherches. Elles concernent la sécurité dans les musées aussi bien que les réglementations juridiques mises en œuvre dans l'UE (l'état d'indemnité, la responsabilité partagée), etc.

La troisième hypothèse spécifique concerne le manque de recherche scientifique aboutissant à une exposition provisoire. Bien que la majorité des musées ait rejeté le manque de recherche, je pense que cette hypothèse pourrait en réalité être vraie si plus de musées ont été prises en compte (aussi une plus grande variété, y compris des musées régionaux). Les deux qui ont reconnu d'avoir peu de recherche étaient le Musée Ethnographique, qui a déclaré que cela a été causé par le manque de finances et le Musée de Science et la Technologie, qui a blâmé le manque d'employées comme la cause possible. La solution du premier problème serait dans la capacité des musées de trouver un financement supplémentaire<sup>8</sup>, tandis que les suggestions pour la deuxième situation proposent l'introduction des volontaires et des internes comme force de travail supplémentaire des musées.

La quatrième déclaration spécifique concerne l'absence d'un système spécifique d'instruments économiques et culturels qui permettrait aux musées d'organiser plus d'expositions, d'afficher plus

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<sup>8</sup> Les détails de cette solution ne sont pas pris en considération parce que le point ensemble de ces recommandations est de trouver des solutions en fonction du contexte socioculturel en Serbie, qui en ce moment inclut la crise économique.

d'artefacts, etc. Sachant que la loi sur les musées n'a pas encore été adoptée, nous pouvons conclure que cette déclaration est vraie. Toutefois, la simple introduction de la loi ne changera pas beaucoup de choses - des changements doivent être mis en œuvre dans la pratique aussi. Cela signifie que les musées doivent renforcer leurs liens avec le ministère de la Culture, coopérer et lutter ensemble pour plus de droits.

La cinquième hypothèse spécifique indique que de nouvelles tendances et de nouvelles technologies font partie de la solution du problème. Ceci est complètement vrai - les musées en Serbie peuvent tirer des avantages de la transformation de leur logique institutionnelle dans la logique de projet, mais aussi de l'utilisation des IT, bon marché, qui ont beaucoup de potentiel. Les musées doivent comprendre que les visiteurs sont leur raison d'être- leur fonction basique doit servir la société et pour cette raison les musées devraient utiliser les nouvelles technologies pour établir une relation forte à leur public. De cette façon, ils pourraient apprendre ce qui concerne l'environnement et essayer d'aider les gens à obtenir des réponses aux certaines questions, ou à construire leur identité, ou bien de prendre position sur les questions brûlantes de la société contemporaine, etc.

Les technologies peuvent être également utilisées dans la création de collections numériques, mais puisque cela nécessite un financement, ce ne sera pas examiné en détail.

Finalement, les principaux changements que les musées doivent mettre en œuvre en Serbie sont de la nature «mental», et non pas «physique». Cela signifie que les musées doivent se tourner vers une nouvelle logique de la muséologie, et utiliser la crise des musées comme une opportunité d'introduire des méthodes nouvelles et excitantes de collections en développement, plutôt que comme une excuse pour l'institutionnalisme, l'élitisme et l'évasion.

## Introduction

According to the ICOM Code of Professional Ethics (1990), a museum is defined as: *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.*<sup>9</sup>

Museums should never forget that their main goal is to serve the public good in a democratic way, making the artefacts and the knowledge available for everyone [Šola, 2002], thus enabling cultural empowerment<sup>10</sup> [Bergkvist et al, 2004]. This democratic quality of museums has not always been there:

*The old collections in most museums by and large contain materials that appealed to the upper and middle classes. To a great extent they cover artefacts which have been passively accumulated in the form of gifts and donations. Often they have been received on the basis of their aesthetic values rather than their contextual illustrative role* [Bergkvist et al, 2004].

This marks a historical shift in museum logic: from the above described Museum Archive (which collects objects and places them in the depot) and Museum Window (which represents the power and the identity of its environment), to Museum Spectacle (by the end of the last century) and, ultimately, the Museum Mediator (from the beginning of the 21<sup>st</sup> century) [Dragičević-Šešić and Dragojević, 2005].

However, one of the current burning issues in museum management stems from the unofficial data that only 1% (or, at least, a very small percentage) of the overall number of museum artefacts<sup>11</sup> ever gets displayed in museums (5% being a middle value in Serbia), something which is completely contradictory to museum ethics and the original purpose of museums.

This problem may be caused by different factors in different contexts. The reasons could be high costs of artwork insurance, high costs of transportation insurance (in travelling exhibitions)<sup>12</sup>, lack of space for display, lack of appropriate conditions for display, lack of research leading to exhibitions etc. In Serbia, another problem is the socio-cultural context, which is characterised by “turbulent times”

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9 <http://icom.museum/who-we-are/the-vision/museum-definition.html>

10 Reference to Ames (1990).

11 In the EU.

12 The issue of insurance, state indemnity and shared liability agreement is presented in detail in the Theoretical Framework.

[Dragičević-Šešić and Dragojević, 2005] and the ongoing economic crisis<sup>13</sup>. According to a paper by the Centre for Study in Cultural Development, the employees of museums in Serbia consider approximately 25% of the overall problems to be of material nature: *Almost every fourth comment related to material problems (space, technical equipment, finances)* [Jokić, 2010]. This means that economical instruments, such as systemic investing of money in display space, transportation, insurance, technical support and research, are also very much needed for addressing the problem.

All of this is additionally marked by a global change in understanding museums, the *new museology* [Šola, 2002; Desvallées and Maraisse, 2010] – including, among other things, the introduction of new technologies. These, according to some authors, are an important part of the so called “death of museums”:

*The virtual museum: the next step on from the learning museum is to provide not only information about the institution’s collection but to link to digital collections of others. In this way, digital collections are created which have no counterparts in the real world. This is the implementation of André Malraux’s vision of the “museum without walls”.*

*The idea of becoming virtual might not be a pleasant one for some museums, especially not for art museums who cherish the ideal of the “real thing” and its aura. But this development is inevitable because of the increasing digitisation of cultural heritage and the demand to make collections more accessible.*<sup>14</sup>

New technologies are both a threat and an opportunity for museums – of course, depending on how the situation is used [Šola, 2002].<sup>15</sup>

Be that as it may, the “bricks and mortar” museums have to make an effort to make their collections more accessible, not only by using new technologies, but also by adapting the museum management and influencing the making of policy instruments.

The aim of this paper is to analyse the current situation in museums in Serbia, focusing on the issues of insurance costs, lack of space and other obstacles that prevent the museums from exhibiting a larger number of artefacts and artworks. Special attention will be drawn to some of the most prominent museums in Serbia (National Museum in Belgrade, Museum of Yugoslav History, Ethnographic

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<sup>13</sup> [www.culturalpolicies.net](http://www.culturalpolicies.net)

<sup>14</sup> Development of Virtual Museums <http://icom.museum/who-we-are/media/icom-news-magazine/icom-news-2004-no3.html>

<sup>15</sup> Virtual museums and cyber museums.

Museum, Museum of Science and Technology, etc.). The situation will then be compared to that of certain countries in the region and the EU, and then different recommendations will be given, based on good practice and probable further development.

The paper will also touch upon various museum issues that intertwine with the main issue, such as the above-mentioned virtual museums, state indemnity, the ban on the term “permanent exhibition”<sup>16</sup>, travelling exhibitions [Svanberg, 2010], open-air exhibitions and galleries<sup>17</sup>, the issue of originality [Šola, 2002], contemporary collecting<sup>18</sup>, etc. The issues of insurance in the frame of the cultural policz of the European Union will be discussed in detail in the Discussion chapter<sup>19</sup>.

The long-term goal of the paper is to draw attention to the relevant question of displaying more museum artefacts (since not much research has been dedicated to these issues), and eventually, improving the status of museums in the society, helping their sustainability and building their importance.

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16 In Sweden, this “ban” has been recently introduced. This marks a new trend of trying to make the museums engage in recent socio-historical developments and issues, as well as in the local community. It also entails that a greater number of exhibitions are being created, and thus a greater number of artefacts are being displayed.

17 The Art Tour project (July-October 2011) by the National Museum of Serbia,  
<http://www.narodnimuzej.rs/code/navigate.php?Id=391>.

18 The Contemporary Collecting and Hot Topics conference:  
[http://www.swedenabroad.com/CalendarView\\_\\_\\_\\_\\_10113.aspx?slaveid=125615&showperiod=2011-06-11](http://www.swedenabroad.com/CalendarView_____10113.aspx?slaveid=125615&showperiod=2011-06-11)

19 Ibid. p. 20.

## Theoretical Framework

*New museology* is the main concept that underlies this paper. It is a shift in thinking that took place after the Second World War, when it became obvious that the rapid progress of society had to be followed by a likewise progress in museum institutions. Museums had to break their ties to the premises from previous centuries which made museums into representations of power and identity of the environment [Dragičević-Šešić and Dragojević, 2005]. This old-fashioned view of museums led to a *museum crisis* that came up in the late 60s, when the general opinion was that “the museum should be placed into a museum”<sup>20</sup> [Krivošejev, 2011], meaning that museums of the time were understood as stiff, hermetic, untouchable institutions with collections of dead objects, which did not have anything whatsoever to do with the reality that people found themselves in. What was demanded of museums were new social requirements, a new view on reality, “research and actions that contribute to individual and social development”<sup>21</sup>. Museums were asked to shape the collective consciousness of the communities that they serve, to make analytical links between past and present [Krivošejev, 2011], which is also something that Bergkvist et al. stress:

*The museums' pre-occupation with the past is centred on acquisition, conservation, storage, research and exhibition of ancient objects in museums. Rarely is the reconstructed past used in seeking solutions to or solving contemporary problems and issues. [There is also] a general lack of adequate public awareness making mechanisms to provide a quick response, contributions and information to the society on critical political, socio-cultural and economic issues. [Bergkvist et al, 2004:10-11]*

The great shift that thus followed was the shift from object to the visitor and his needs, and it led directly to the *museum boom* that started in the 80s when museums finally understood that they are actually creating a “product”. This was a time when the already existing museums started implementing certain changes in their vision, mission and management, and also when a huge number of new museums was founded (Krivošejev states that a new museum was founded every single day somewhere in the world, that a museum was founded every two weeks in the UK, and that 40% of all USA museums were founded at that time). Museums broke up with elitism and turned to all the levels of society and all walks of life. Communication, presentation, animation, interaction and interpretation became the new names of the game. Exhibiting ideas became more important than exhibiting objects

20 Reference to the book: Gob, Andre and Druge, Neomi. *Muzeologija — istorija, razvoj i savremeni izazov*. 2009. Clio, Beograd.

21 <http://museumstudies.si.edu/claims2000.htm#2.%20Elements>

[Krivošejev, 2011]<sup>22</sup>, and the new museum became the mediator museum, one which translates, transmits and exchanges values [Dragičević-Šešić and Dragojević, 2005:151].

An even more contemporary view, as suggested above, is that museums should also serve as *hot spots* and “provide space for debate, information and education. [...] The hope is that by being controversial and provocative or "hot"<sup>23</sup>, museums should be able to appeal to the audience, contribute to ongoing debates in society outside the institution and make the public openly reflect upon what is going on around them” [Bergvist et al, 2004:22]. More and more museums have grown to exist for real people, real life, real needs, in real time and for solving real problems. [Šola, 2002]

When compared to traditional museums, reformed museums show clearly different focal points: the concept is more important than the object, the contextual more important than the specific, the complexity and multidisciplinary are more welcomed than the specialisation, the dynamic more than the static, pointing out problems, posing questions and speculating are more fundamental than positivist preferences, etc. [Šola, 2003:50-53]

| <b><u>Schematic representation of the ideal "new" museum</u></b>  | <b><u>Schematic representation of the traditional museum</u></b> <sup>24</sup>   |
|---|--|
| <p><b>1. Objectives:</b><br/>Coping with everyday life<br/>Social development</p> <p><b>2. Basic principles:</b><br/>Extensive, radical public orientation<br/>Territoriality</p> <p><b>3. Structure and organization:</b><br/>Little institutionalization<br/>Financing through local resources<br/>Decentralization<br/>Participation<br/>Teamwork based on equal rights</p> <p><b>4. Approach:</b><br/>Subject: complex reality<br/>Interdisciplinarity<br/>Theme orientation<br/>Linking the past to the present and future</p> | <p><b>1. Objective:</b><br/>Preservation and protection of a given material heritage</p> <p><b>2. Basic principle:</b><br/>Protection of the objects</p> <p><b>3. Structure and organization:</b><br/>Institutionalization<br/>Government financing<br/>Central museum building<br/>Professional staff<br/>Hierarchical structure</p> <p><b>4. Approach:</b><br/>Subject: extract from reality (objects placed in museums)<br/>Discipline-oriented restrictiveness<br/>Orientation to the object<br/>Orientation to the past</p> |

22 Šola refers to this as *Conceptualisation or the end of the “barbarian” era of heritage*. [Šola, 2002:53]

23 i.e. critical issues such as environmental problems, diseases, unemployment, migration, etc. [Bergvist et al, 2004]

24 <http://museumstudies.si.edu/claims2000.htm#2.%20Elements>

|   |                  |
|---|------------------|
| Cooperation with local/regional organizations | <b>5. Tasks:</b> |
| <b>5. Tasks:</b>                              | Collection       |
| Collection                                    | Documentation    |
| Documentation                                 | Research         |
| Research                                      | Conservation     |
| Conservation                                  | Mediation        |
| Mediation                                     |                  |
| Continuing education                          |                  |
| Evaluation                                    |                  |

New museology helped museums conquer broader audiences, and then even involve them in the dealings of museums<sup>25</sup>. It introduced intangible heritage and included collective memory into museums. It also transformed museums into “customer-friendly” places where people want to spend their free time, socialize, maybe even have fun. It broke the boundaries of the four walls of museums and helped them expand spatially (into the space around or near museums; into the World Wide Web) and psychologically. It introduced the *museum experience* [Šola, 2002] as an important factor, so that museums take certain forms of a “scientific” or “fiction theatre”<sup>26</sup>. New museology has finally made the museums rethink their original purpose, which is *common welfare and public good*. [Šola, 2002:79]



It is of highest importance to take this theoretical framework into account when dealing with this paper, because it can be easily misunderstood that the thesis presupposes that the more artefacts displayed in museums, the better the museums. Needless to point out, this statement is false. It is not true that the museums that have over 80% of their overall number of artefacts displayed are serving the society better than those who have less than 10% displayed. The question of this cannot be solely put into numbers and calculated. Many different additional facts have to be taken into consideration – from the spatial capabilities of a museum, to the availability of the exhibitions to the public, to the relations between the permanent and the temporary exhibitions, to the quality of exhibitions, etc. The quality of exhibitions is especially vital to the question of whether a museum is of highest excellence or not, whether it truly tackles the issues of contemporary society or just passively serves the ruling class or academia. This is why certain museums included in the research did not find the thesis problem of great (or, for that matter, any) importance – because they thought that the paper was based on the absurdity

<sup>25</sup> Volunteering in museums as an example.s

<sup>26</sup> One of the museums included in the research, namely the Museum of Byzantine Culture, takes special pride in their permanent exhibition which is presented in precisely such a way.

of “the more, the merrier”. It should be stressed that the paper is, in fact based, on the theory of new museology, and that it is fully aware of the “from object to visitor” shift.

It is well understood that this transition from the paradigm of collections and curators to the paradigm of the exhibition medium is not really an evolution, but a break-up. It implies a new importance for new tasks, both an increase of responsibility and evolution of the profession (communication as an important part of this), and keeping all of the previous traditional obligations. This is why museums have become more comfortable, likeable, friendly and interesting. Instead of the strict atmosphere of the scientific laboratory, they have become places of moving pictures, live installations, narration, humour, ideas and emotions. [Šola, 2002:51]

Furthermore, this paper, quite contrary to the premise above, has as a goal to draw attention to the certain problems that museums may come across in wanting to exhibit certain objects. Even if the concept is more important than the object, we cannot shy away from such practicalities as the insurance costs, lack of space and research, lack of use of the new technologies, etc. Solution to all these may not improve only on quantity, but also, and very much so, on quality of the exhibitions. Collections have to be engaged and activated, but to do so, certain conditions have to be fulfilled. Making more artefacts available to the public is about introducing variety into displayed objects and allowing for more powerful exhibitions – and that is very much in sync with new museology.

## **Methodology of Research: Hypotheses and Instruments**

The paper starts from the following general hypothesis: *only a small percent of the overall number of museum artefacts is displayed in museums in Serbia.*

This entails another hypothesis – that *creating a system for support through various cultural and economical instruments could engage a larger part of the collections in Serbian museums.*

Some specific hypotheses are:

- lack of space for displaying artefacts prevents museums from displaying a larger part of the collections
- lack of research leading to specific goals and resulting in a museum exhibition prevents museums from displaying a larger part of the collections
- high insurance costs for artefact display and transportation prevent museums from displaying a larger part of the collections
- there are no specific systems of support, in terms of economical and cultural instruments, that try to engage a larger part of the collections in Serbian museums
- adapting museums to the contemporary tendencies (e.g. the concept of new museology and new technologies) is a part of the solution to the problem of availability.

### ***Instruments of Research***

In order to prove my hypotheses I have based my research on desk research, case study method, observation, deduction from the literature, legal framework analysis, and in-depth semi-structured interviews. Thus, qualitative and quantitative research are combined with precedence given to the qualitative.

The first part of the research concentrates on desk research – analysing the data found in the literature, as well as online resources. While the main resources from literature are stated below, some of the global online sources are: ICOM — the General Conferences, UNESCO, European Commission, and similar or academic organisations dealing with museums and heritage issues. The main online sources

for Serbia are the Centre for Study in Cultural Development, the Ministry of Culture and online presentations of the respective museums. This part explores the already existing research on this or similar topics, as well as researching legal framework analysis (concerning insurance for example). This introduction part focuses on the relationship between the number of displayed artefacts and the total number of the artefacts in museums. It also tries to find out the main causes of this discrepancy (if there is any<sup>27</sup>).

The second part concentrates on more specific cases, and includes the analysis of good practice from the EU, in-depth interviews with museum directors from Serbia and observation<sup>28</sup>. Several museums from both sides are chosen according to their prominence and involvement in the subject – but also with the aim of providing a variety of cases – using the method of case study. This part is predominantly aimed at describing the current situation in Serbia and comparing it to the situation in similarly or more developed countries. It explores how different museums cover the financial costs when organising exhibitions, how they deal with such issues as the lack of space, and how they use new technologies to upgrade their service and overcome certain problems.

The third part is based on my own conclusions and tries to give recommendations for museums in Serbia, giving advice and suggesting a system of support (made up of economic and cultural instruments) for engaging a larger part of the museum collections. It also takes into account the socio-cultural context of Serbia, so as to give the most realistic proposals.

The specific hypotheses are tested in the following ways:

- lack of space for displaying artefacts will be tested by in-depth interviews with museum staff, having in mind the overall number (quantity) of artefacts of a specific museum, and how it relates to the space available for exhibitions, as well as to the space used for storing the artefacts; the interviews will also touch on the subject of alternative solutions (internet, open-air exhibitions, travelling or visiting exhibitions, etc.) and see if the museums in Serbia are thinking “out of the box”;
- lack of research leading to specific goals and resulting in a museum exhibition will be tested by information gathered from museum websites, observation (including the impressions from the

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27 The discrepancy varies from museum to museum. For example, it can be more visible in museums established in the 19<sup>th</sup> or in the beginning of the 20<sup>th</sup> century, because they have larger collections.

28 Various opportunities have been used for data gathering, such as the international conference of museum workers that took place in Novi Sad in May (*Management&Marketing@Museums*), the *Contemporary Collecting and Hot Topics* conference that took place in Belgrade in June and trips to Sarajevo in July and Thessaloniki in August.

author's previous experience with museums), and from in-depth interviews with museum staff members and museum experts;

- high insurance costs for artefact display and transportation is tested by desk research, interviews with museum staff and researching data on providers of such services; analysis of the legal framework that stands behind insurance will also be taken into consideration here<sup>29</sup>;
- the premise that there are no specific economical and cultural instruments is tested by desk-research and in-depth interviews;
- the premise that adapting museums to the contemporary tendencies (e.g. new technologies) is a part of the solution to the concerned problem is tested by information gathered from observation, various case-studies and desk research, deduction from the literature, as well as from interviews with museum/culture experts.

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<sup>29</sup> The author also takes the new Law on Culture, and to an extent, Law on Museums (which is currently in the making) into consideration.

## Discussion

This first part of the thesis research concerns the existing research on the same or similar topics.

The existing research that relates to the topic of this paper does not strictly follow the lines of the same hypotheses, mainly due to the problematic discussed in the part on the Theoretical Framework<sup>30</sup>. Instead, it concerns somewhat different issues, namely collection mobility (long-term and short-term loans), travelling exhibitions, insurance and indemnity schemes, immunity from seizure and illicit archaeology, cooperation between museums, illicit trafficking, etc. Other research touches upon subjects such as cyber-museum, total museum, etc. [Šola, 2002, 2003]

Since insurance and related issues are most connected to the topic of the paper (“insurance costs” is one of the specific hypotheses; also, the issue of lack of space can sometimes be tackled by introducing travelling exhibitions, and reducing insurance costs certainly allows for more of these<sup>31</sup>), this part of the paper will concentrate on explaining the research done so far on that subject. The bulk of the discussion part focuses on the following sources – Petterson, Susanna et al [editor]. *Encouraging Collections. Mobility – A Way Forward for Museums in Europe*. 2010. Kariston Kirjapaino Oy, Finland<sup>32</sup>, and OMC Expert Working Group on the Mobility of Collections. *Final Report and Recommendations to the Cultural Affairs Committee on Improving the Means of Increasing the Mobility of Collections*. 2010. European Union.



Although many museums, as will be seen in case studies below, do not consider insurance to be a great problem, for some of them, this issue is of paramount importance. Why is there such a difference? Probably because different museums' collections are worth different amounts of money. Certain collections are more valuable than others – both in their market and cultural value (but especially the first one, since it very much affects the “price” of the collections, and therefore, the “premium” of the insurance) – and it is no wonder that among the museums involved in the case studies, the Museum of Contemporary Art in Thessaloniki, with its worldwide famous Costakis Collection containing masterpieces of Russian Avant-garde, found this problem to be one of the most serious.

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30 Ibid. p. 14.

31 “Collections mobility is considered to be a highly efficient tool for distributing common knowledge of our cultural heritage.” [Petterson et al, 2010]

32 Suggested to me by Mrs. Maria Tsantsanoglou, the director of the Museum of Contemporary Art in Thessaloniki, and also a member of the working group that is about to implement the state indemnity scheme in Greece (expected in October 2011).

The insurance that is mainly discussed in contemporary texts concerns collection loans, i.e. travelling exhibitions. However, information gathered here can certainly lead to some conclusion that relate to even permanent exhibitions and cases other than travelling exhibitions.

Travelling exhibitions are a type of temporary exhibitions that are available for visiting more premises than the original one (the museum or museums that own(s) the collection shown in the exhibition). Travelling exhibitions are an innovative way of presenting certain artefacts that would not have otherwise been presented in one country/region, of putting together dispersed works of one artist, or on one theme, or of one historical period, etc. They are also a good opportunity for sharing ideas, materials and resources between different museums<sup>33</sup>. The problem with travelling exhibitions is that artefacts have to be insured against risks of loss and damage, and these costs can reach enormous sums.

There are three ways of insuring artefacts: 1. commercial insurance, 2. shared liability agreement, and 3. state or public indemnity scheme [Petterson et al, 2010].

Although highly unpopular because of the expensive premiums that it can reach, commercial insurance is still widely used in museums in Serbia<sup>34</sup>. The necessity of such insurance has been, however, questioned in Europe, “particularly in light of increasing improvements in security systems in museums” [Petterson et al, 2010:174]. The general idea is that money spent on insurance premiums should instead be directed to museums and invested in their own security systems, thus diminishing all the risks. Paying absurd amounts of money sometimes does not guarantee the safety of an object any better than the other two ways. A research conducted in the Netherlands indicates that insurance costs contribute to approximately 15% of the budget of those major art exhibitions that use foreign loans [Petterson et al, 2010:179], so it is no wonder that museums are looking forward to reducing these costs.

In order to reduce them, the state indemnity scheme has been invented. In 2010, only seven of 27 EU Member States did not have an indemnity scheme [Petterson et al, 2010:179]<sup>35</sup>, and those are currently working on introducing new laws that would insure the existence of such a system. The state indemnity scheme is a system under which the government supports the organisation of major exhibitions by taking on (part of) the risk liability from the organiser [Petterson et al, 2010:175]. For the organiser of the exhibition, this means that they do not need to take out insurance, or, in certain cases, that they need to take out only limited risk insurance. The state guarantees – if certain requirements are met, of course

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33 [http://en.wikipedia.org/wiki/Travelling\\_exhibition](http://en.wikipedia.org/wiki/Travelling_exhibition)

34 *Dunav osiguranje* is one of the insurance companies that deal with museums in Serbia.

35 In contrast to that, it is worth saying that only four countries in Europe provide state indemnity coverage for outgoing loans, among them Finland. [Petterson et al, 2010:179]

– that it will compensate for any eventual damage or loss of the artefacts (including the transport). Money is, therefore, paid only if the risk of loss or damage actually materialises.<sup>36</sup> These requirements include basic security options, that is to say, the state approves of the indemnity only when it assesses that the risk is acceptable. The museums, in their turn, get an opportunity to invest the saved money into perfecting their security systems – the focus is therefore on prevention, and not reparation by high premium costs.

The proper functioning of an indemnity scheme can be achieved best by two simple rules: “by clearly determining the responsibilities of the principal actors within the indemnity chain (i.e. the state, the borrower, the lender, and the shipper), and reducing the sources of risks to a minimum, while objects are under the control of any of the actors.” [Petterson et al, 2010:175]

A report from 2010 by the OMC Working Group on Mobility of Collections 2008–2010 (*‘Report of the Subgroup on State indemnity and reduced liability schemes’*) states that “out of 5,605 applications accepted during the period 2003–2008 in 18 European States, the number of officially reported claims was seven. The total compensation paid was remarkably low as well, at only 79,981 €. These statistics suggest that insurers over-evaluate risks, which in turn leads to high insurance premiums.” [Petterson et al, 2010:175]

A bad side to state indemnity is that application for it might prove too cumbersome. Apart from the security requirements, the exhibition in question has to be of exceptional importance and application has to be made at least 13 weeks before the exhibition.<sup>37</sup>

There are varieties to state indemnity. The so-called Dutch Solution (practised in the Netherlands and France) combines state indemnity with commercial insurance. Sweden and the UK, on the other hand, have introduced state-employed security advisors, who, having measured the risks, counsel state on whether it should enter the agreement or not. [Petterson et al, 2010:177]

Another way of going around insurance costs is a shared liability agreement, which means that the Lender and the Borrower share the liability between themselves and according to their own deal. This happens when the country from which the museum is, does not have an indemnity scheme or, rarely, if the state dismisses the indemnity proposal based on some specific risks involved. The reciprocal relationship between the two is based on trust. The Netherlands and Belgium are especially famous for practising this system [Petterson et al, 2010], but such system is often met with disapproval, usually

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36 [www.museumcollectionsonthemove.nl](http://www.museumcollectionsonthemove.nl)

37 [www.museumcollectionsonthemove.nl](http://www.museumcollectionsonthemove.nl)

because museums are used to “nail-to-nail” coverage<sup>38</sup> insurance.

However, research has confirmed that mobility can also be a social factor, a driver for the economy, welfare and tourism, as well as a relevant tool for education. Especially mobility set off by the shared liability scheme can be a great method of consolidating relations between museums and countries, thus also a great opportunity for the use of EU structural funds. [OMC, 2010]

Finally, the important and basic thing that has to be understood about insurance is that it is only financial compensation which cannot cure the loss or damage of an object. That is why it is overrated.

Although museum artefacts, beside their cultural, also have economic value:

*For all their distinctive character, cultural objects inhabit the same prosaic world as other assets. They can be bought and sold, owned and stolen, loaned and exhibited, valued and disparaged, like any other commodity. They can also become the subject of complex and sophisticated transactions between individuals and the state.* [Pettersen et al, 2010:92]

However, the cultural value is what these objects offer most. That is why the indemnity and the shared liability schemes are not about providing money, but about reducing risk – because no amount of money can compensate for the cultural value, the information that a museum artefact contains<sup>39</sup>.

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38 This vivid expression means “from the moment the artefact is moved from its original place in one museum, to the moment it is placed back to the same place”. The Museum of Byzantine Culture in Thessaloniki uses this kind of insurance.

39 However, it could be good to relativise this and mention that Šola [2002] considers *obsession with originality* one of the “museum sins”, following the theory of new museology and stressing that museums are places for concepts, not objects. If the truthfulness, reliability and quality of information is present, then the fact that an object is or is not an original does not have to be of vital importance. He claims that in today's world of mass production and technologies that are able of making perfect reproductions, originals have become less significant than they used to be. Cvetković also discusses the topic of a supplement for the missing objects in her paper, where she analyzes the use of contemporary art in today's museums [2006:40]. This paper only slightly touches upon the issue.

# Data Analysis

## *Situation in Serbia*

According to the Serbian page at Compendium, “there are 124 museums (43 regional museums and 81 museum branch offices, museum legacies and homeland collections), out of which there are: 3 natural museums, 13 economic-technical museums, 28 social-historical museums, 49 complex museums and 31 artistic museums. The National Museum in Belgrade is the central museum<sup>40</sup> in the Serbian museum network. There are also 5 museums with specific competencies: the Museum of Contemporary Arts, the Museum of Applied Arts, the Museum of Science and Technology, the Natural Museum and the Ethnological Museum”<sup>41</sup>. Of the above-mentioned, three museums have entered the research in this paper – the National Museum, the Museum of Science and Technology and the Ethnological Museum. Another two museums are also considered – the Museum of African Art and the Museum of Yugoslav History. Focus is, as is seen, on the national museums in Serbia.

Since the topic of the paper is mainly concerned with the situation in Serbia, a small introduction on the state of museums will be made.

The history of Serbian museums is tightly connected to all the historical periods that Serbia has gone through as a country. The crisis of the 1990s has especially made a disastrous impact not only on cultural institutions, but on society in general. The consequences of this period are still felt today. The great shift of new museology and the *museum boom*, which were in expansion at this time, as well as the shift from institutional to project logic [Cvetković, 2006] have completely bypassed Serbia [Gavrilović and Stojanović (ed.), 2008], just as the general process of transition was halted. It is also very likely that the museum boom will not take place in Serbia any soon.

At the turn of the century a considerable number of regional museums in Serbia did not have a central/permanent exhibition, and those that did have it had not changed it for several decades, some even ever since they had been opened [Krivošejev, 2011:177]. Furthermore, it can be said that even now the average age of a permanent exhibition in regional museums is 15 years [Krivošejev, 2011].

In contrast to the beginning of 2000s, when cooperation with ICOM was restored, when the Museums

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40 *Matični muzej*.

41 <http://www.culturalpolicies.net/web/serbia.php?aid=422>

Society (2001) and the National Centre for Digitisation (2002) were founded, and a little later when the Night of the Museums event was reintroduced<sup>42</sup> (2006 in Belgrade and 2007 around Serbia), the current socio-cultural context which can be defined as *Turbulence from Economic Crisis*<sup>43</sup> is an important key to understanding the state of museums in Serbia. In 2008, in the beginning of this period, things were still looking enthusiastic as at the beginning of the century and many innovative changes were starting to be implemented, including the *Law on Culture* which was eventually ratified in 2009<sup>44</sup>. However, when the Economic Crisis hit the world, among other countries – Serbia, the cultural sector found itself in problems again. The legislative system which has finally started to keep up with the positive changes in practice slowed down again. The general state of museums in Serbia is that many of them are closed to the public<sup>45</sup>, the budget for heritage institutions has been drastically diminished, and many of the reforms turned out to be only nominal [Krivošejev, 2011:185].

The current year of 2011 has so far been marked by political changes in the Ministry of Culture<sup>46</sup>, which are probably going to continue in the same fashion having in view that the national elections are planned for the next year, but also, on the other hand, by various discussions and conferences (Whose history is our history? – The role and responsibility of cultural institutions in society, Contemporary Collecting on Hot Topics, Museums and Community/Outreach Work<sup>47</sup>, Marketing@Museums, etc.), as well as actions (*Ideje za muzeje* – the Ideas for Museums project by students of the University of Arts in Belgrade, etc.). The discrepancy between legal issues and practice is thus continued, but further conclusions will have to wait until after the elections.

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42 Compare to the former Week of the Museums that existed during the period of former Yugoslavia, for which Krivošejev [2011] claims to be the actual predecessor to the ICOM's Day of Museums.

43 [www.culturalpolicies.net/web/serbia.php](http://www.culturalpolicies.net/web/serbia.php)

44 There is only a draft of the Law on Museums written in 2008, see Appendix.

45 There used to be 311 museums in Serbia [Krivošejev, 2011].

46 Which has been transformed into the Ministry of Culture, Media and Information Society, with a newly appointed Minister.

47 These three organised or co-organised by the Embassy of Sweden in Belgrade. Their new Cultural Counsellor, Helene Larsson, has museological background and has become a prominent figure in this field in Belgrade and around Serbia.

## The National Museum

The National Museum was founded in 1844 in Belgrade, as the first Serbian museum. It is the central and probably most important Serbian museum (it is also a Monument of Culture of Great Importance<sup>48</sup>), which owns 34 archaeological, numismatic, artistic and historical collections and includes various subsidiary museums with permanent exhibitions (Vuk and Dositej Museum in Belgrade, Gallery of Frescoes in Belgrade, Archaeological Museum of Iron Gates in Kladovo and Lepenski Vir Museum in Donji Milanovac, Museum of Nadezda and Rastko Petrovic in Belgrade).<sup>49</sup> as Tatjana Cvjeticanin, the director of the National Museum, points out, “[...]the richness of the starting collection served for founding many other significant museums, among others the Ethnographic, Historical and Museum of Natural History [...] and its Centre for Conservation, particularly Department for Preventive Conservation *Diana*, [was] decisive for creating the Central Institute of Conservation, the last step in the rough road to establishing comprehensive system for heritage protection in Serbia” [Cvjetićanin, 2011].

The museum was established during the period of national awakening in the 19<sup>th</sup> century as an institution “dedicated to protection, interpretation and promotion of a multi-layered cultural heritage of Serbia and the region”.<sup>50</sup> Although the content of the museum has changed considerably since its early days, so that the number of artefacts amounts to 400.000 now, its mission stays the same.

In 1950 the museum was granted the building of the former Mortgage Bank in the very city centre at the Republic Square, where it remains to this very day. Ever since that period, the museum has realized over 1.400 exhibitions and over 500 publications<sup>51</sup>.

However, the museum (the main building) has been closed to visitors for 9 years now<sup>52</sup> (namely, its permanent exhibition) because of the planned renovation. This is viewed as the biggest obstacle in exhibiting artefacts to the public, since closing the building obviously entails that the exhibition space has been immensely diminished.

In an interview with the PR of the museum<sup>53</sup>, I have found out that the museum tackles this problem

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48 <http://www.belgradeheritage.com/cyr/kdb/?conid=81&act=list>

49 <http://www.narodnimuzej.rs/code/navigate.php?Id=94>; <http://www.narodnimuzej.rs/code/navigate.php?Id=114>

50 <http://www.narodnimuzej.rs/code/navigate.php?Id=94>

51 <http://www.narodnimuzej.rs/code/navigate.php?Id=94>

52 <http://www.beobuild.rs/read.php/451.html>

53 The interview with Gordana Grabež, the PR, took place in the National Museum, on August 4, 2011.

mainly by organizing various travelling exhibitions that tour around the country (e.g. the 1+1 Life&Love travelling exhibition, realized together with ten other museums from the region), by various projects that are supposed to make their material available to the public (e.g. the Art Tour project) or that are simply taking place at the premises of the museum (e.g. the Archaeological Film Festival), and by digitalization of the artefacts.

The Art Tour project<sup>54</sup> is especially interesting because no museums in Serbia have so far attempted to make their collections available in such a way. The idea was to make an open-air gallery on the façades of the buildings in the very city centre – in the Knez Mihajlova Street, which is in close vicinity of the museum. The passers-by were able to see high-quality reproductions<sup>55</sup> of 33 classical artworks of the National Museum<sup>56</sup>, covering the period from 17<sup>th</sup> to the 20<sup>th</sup> century, and including masterpieces of Claude Monet, Camille Pissarro, Piere-Auguste Renoir, Matisse and Pablo Picasso, as well as the famous Serbian painters Katarina Ivanović, Paja Jovanović, Nadežda Petrović, Jovan Bjelić, Sava Šumanović and Milena Barili. An audio guide was also provided by the National Museum on their website, so that the ones interested could make the best of their “visit” to the museum<sup>57</sup>.

This idea of taking artworks (not originals, but reproductions) outside the museum touches upon some previously mentioned topics – the new museology, decentralisation and thinking “out of the box”<sup>58</sup>; the predominance of information over originality<sup>59</sup>; the project logic and entrepreneurial spirit which made this exhibition a successful collaboration between a cultural institution and two international companies (Telenor and Hewlett Packard)<sup>60</sup>.

The digitization of the musealia from the National Museum was finalized in 2007 and made available with the online application called *Eternitas*<sup>61</sup>. This application, created by the Museum Information

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54 <http://www.narodnimuzej.rs/code/navigate.php?Id=391>, <http://www.arttura.rs/> (the site is hacked at the moment)

55 Printed on canvass by HP printers (HP was one of the sponsors of the project).

56 The exhibition closed on September 30.

57 The project was, however, controversial and not everyone approved of it. Certain museum professionals thought the project was a disgrace to the profession, that it looked more like a circus than a museum.

On the other hand, a certain group of young artists from the Faculty of Visual Arts in Belgrade (*Grupa 4* -

<http://www.facebook.com/pages/Grupa-4/272863482725188>) were enraged by the fact that only classical works were included in the exhibition – they thought that this was another display of elitism of the National Museum, masked into “decentralisation”; they, therefore, self-organised a guerilla “art tour” with their own works, following the concept of the National Museum, but with very different contents.

The Art Tour has also appeared several times in the media, as some of the reproductions were damaged by people in the street.

58 Ibid. p. 18.

59 Ibid. p. 23.

60 Ibid. p. 24.

61 [www.eternitas.rs](http://www.eternitas.rs)

System of the National Museum, is supposed to gather digital data from all museums in Serbia, and serve as a platform for both museum professionals and anyone interested in museums. It is planned that an add-on be designed, so that the users gain a possibility to create their own cyber-exhibitions, which they can afterwards share with other users.

As for the insurance issues, the National Museum does not feel that insurance is an obstacle to exhibiting artefacts. If insurance costs surpass the planned budget, the museum contacts the Ministry of Culture which offers the option of state indemnity. Insurance budget plan does not exist separately, but is a part of the general exhibition budget. It is almost never thought of in advance, while creating a concept for an exhibition.

It is of no wonder that the National Museum as a big, and one of the most important museums in Serbia does not feel threatened by insurance costs. Their collections are of highest national significance and they obviously do not have problems getting state indemnity.

The information on what part of the overall fund of artefacts off the National Museum has ever been displayed is not available, since it is not taken care of. In an earlier interview<sup>62</sup>, the PR made a guess that the ratio between the number of all the artefacts and the number of the ones that got displayed at one time or other is less than 1%. Although not based on facts, but on a guess, this assumption may well be true, since the National Museum is generally known as the institution the depots of which are rarely shown to other professionals and colleagues, let alone the general public. This situation was common in the days when the museum was open, but now it is very much definite.

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62 At the international conference Management&Marketing@Museums in Novi Sad, on May 26, 2011.

## The Museum of African Art

The Museum of African Art is the one and only museum in the region of South East Europe that is wholly dedicated to the arts and cultures of the African continent. By expert assessment the African collection of the Museum is qualified as representative.<sup>63</sup> Data on the museum artefacts was gathered by questionnaire sent to Emilia Epštajn, a curator from the museum.<sup>64</sup>

The museum was established in 1977 from the private collection of Croatian diplomat in service of Former Yugoslavia, Zdravko Pečar, and his wife Vida, and was a result of his long stay as Ambassador to Africa. The collection contains many rare and valuable pieces from the regions in which he travelled. The collection was bequeathed to the City of Belgrade in 1974 by the ambassador.<sup>65</sup>

Aside from the permanent display, which mainly features the traditional arts of West Africa, the Museum organizes temporary exhibitions as a way of presenting the most important segments of traditional and contemporary African art. The purpose of the exhibitions, as well as a diverse range of programs, is to cover not only west Africa, but also the other regions that are underrepresented by the material from the museum collection – North, East, Central and South Africa.

The presentation of Africa's cultural heritage is realized in the form of exhibitions, lectures, film and video screenings, art and music workshops. Publishing is an important activity of the Museum which includes exhibition catalogues, scholarly books, program brochures, as well as an annual journal *Afrika* – Journal of the Museum of African Art. The Museum is also an important documentation centre, in that it archives photographic, audio, video and film records.

Since its initial establishment from Pečar's private collection, the museum has continually expanded its collection and today contains approximately 2,120 pieces.

The permanent exhibition contains 260 artefacts, and includes artefacts from Mali, Senegal, Guinea, Burkina Fasso, Benin, Ghana, Ivory Coast, Nigeria, Togo, Cameroon and Congo. The objects are exhibited according to material type and geographic provenance, and they belong to artistic traditions of various ethnic groups: Bamana, Dogon, Kissi, Baga, Marka, Malinka, Bobo, Dan, Gere, Gouro, Senufo, Ashanti, Eve, Baule, Fon, Yoruba, and Bamileke.<sup>66</sup>

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63 <http://www.museumofafricanart.org/>

64 Answers were received on August 2, 2011.

65 [http://en.wikipedia.org/wiki/Museum\\_of\\_African\\_Art\\_%28Belgrade%29](http://en.wikipedia.org/wiki/Museum_of_African_Art_%28Belgrade%29)

66 Preparations for the renovation of the permanent display are underway. The new permanent display will feature tradition-based objects from West, East and Central Africa.

The number of artefacts in temporary exhibitions (in the Small Hall) vary depending on the size. At the time of the correspondence<sup>67</sup> there was a temporary exhibition of miniature Akan goldweights, all in all, some 700 of them. However, when larger objects are concerned, nearly 80 of them can be placed in the Small Hall.

Contrary to the general expectations of the thesis, it turned out that only nearly 15% of the overall number of artefacts of the Museum of African Art has never been displayed. This is mostly due to the fact that this is not a big museum. Also, the attitude of the museum is that there should be regular temporary exhibitions based on the already existing museum collections. The expectations of such behaviour is that in 10 years one would not even once repeat exhibiting same artefacts. This is the regular practice in the museum – there is always enough research that results in a temporary exhibition. The continuing and intensive educational, scientific and research work, distinguishes this institution as an important factor in the cultural life of Belgrade and the wider region.

Apart from that, the museum is generally felt as one of the important cultural centres in Belgrade. It takes part in various cultural programs and festivals that are on offer in Belgrade: BELEF – Belgrade Summer Festival, BEMUS – Belgrade Music Festivities, Days of Belgrade organized by the City of Belgrade, NGO initiatives such as the Museum Night or the International Day of Museums, the Month of Francophonie organized by the French Cultural Centre in Belgrade, events by the Goethe Institut in Belgrade, etc.

As far as the insurance goes, the museum artefacts are not insured.<sup>68</sup>

The lack of space is not really felt as a problem, but more space would certainly be welcomed.<sup>69</sup>

The attitude of the Museum of African Art towards new technologies is positive and pretty much simple – the director and the staff realize that they are very much needed. However, financial obstacles stand in the way to including new technologies in the permanent and temporary exhibitions. Furthermore, their collection is, unlike the National Museum, not digitised.

Some of the plans to overcome this would be to animate sponsors which would borrow certain technologies (computers, lighting, etc.) during an exhibition – e.g. Siemens could be included in an

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67 August 2011.

68 According to the draft of the Law on Museums, this should be considered illegal (see Appendix). However, the Law has still not been accepted and some changes may still happen in the meantime. On the other side, the practice in EU is such that this situation is not uncommon [Petterson, 2011].

69 Also, the space where the museum is placed is in need of renovation. Due to lack of finances, however, it is impossible at the moment.

exhibition as a donor of displays or laptops, at least while the exhibition is under way.

The Museum has though a rather well organised internet presentation (with detailed information on their collections, programs, activities, publishing, etc.), and is also present and active on Facebook, so – as far as marketing is concerned, new technologies are well used.

## The Ethnographic Museum

Ethnographic Museum is one of the oldest museums in the Balkans – in a matter of days, it will celebrate its 110<sup>th</sup> birthday. It was established in 1901, but its roots reach deeper into the past. Gathering of ethnographic items started as early as in the middle of 19<sup>th</sup> century, and in 1844 some ethnographic items could be found in the National Museum of Serbia.<sup>70</sup> When the ethnographic collection from the National Museum was moved into a separate building, a gift by a wealthy Serbian trader, the Ethnographic Museum was born.

Up to now Ethnographic Museum had eight permanent exhibitions and held some 300 occasional displays. The permanent exhibition is placed on three levels. It illustrates the whole traditional culture of 19<sup>th</sup> and 20<sup>th</sup> centuries through a story about fairs as mirrors of society.

Today, the museum cherishes a large number of ethnographic items, organized into separate collections (household items, jewellery, customs, folk costume, national architecture, economy, cattle breeding, transport, rite items etc.). It has one of the richest specialized libraries in the Balkans and it publishes its professional publications. The museum also possesses conservation service that can treat all sorts of materials, a huge display premises and it organizes large-scale ethnographic researches.

There are five departments in the museum: for study of national culture, documentation, conservation and restoration, design and communication, and the library.

Manak's house is an integral part of Ethnographic museum, although it is situated in another location. It is an architectural monument of great cultural value (urban architecture of the old Balkans) and its collection is very valuable.

Apart from different cultural events, the ICOM committee, etc., the museum also organises the annual Festival of Ethnological Film.

As with the National Museum, it was not possible to extract the information on the ratio between all the artefacts and the displayed artefacts of the Ethnographic Museum from the vice director of the museum<sup>71</sup> (not even a guess), only that the overall number of artefacts is 50.000<sup>72</sup> organised into more than 25 collections, and that the permanent exhibition takes up 2.000 of those. The general attitude of the museum was that this kind of information is impossible to get in any museum, since it concerns only statistics and not any real problem. The view was that not all of the artefacts can ever be displayed

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70 <http://www.etnografskimuzej.rs/e0101.htm>

71 The interview with Vesna Dušković was conducted on August 4, 2011 at the Ethnographic Museum in Belgrade.

72 At the internet presentation, it says that 160,000 is the overall number of artefacts.

because the museum would thus lose its primary function – conservation.<sup>73</sup>

However, as one of the problems, the museum stressed the lack of space – although it is one of the biggest museums in Serbia. Since the permanent exhibition takes up 70-90% of the overall exhibition space, there is not much left for temporary exhibitions, and that is something to think about.

The lack of finances, on the other hand, is the cause of the lack of scientific research which would result in a temporary exhibition at the museum (in general, there are two exhibitions per one year). The Ethnographic Museum is one of the six museums in Belgrade financed by the state, which provides for 80% of its total budget.

As in the National Museum, insurance is absolutely not considered to be a problem, and is not thought of separately. All the objects in the museum are insured, and part of the budget also goes on the around-the-clock guard and video surveillance.

As for the use of new technologies, the museum also displayed a rather conservative view. Digitisation is planned, but so far only for the use of employees at the museum. The digital collections will be available to the general public when the people learn “not to abuse the new technologies”. The view also entailed that museums exist solely because of the object, the musealia. Therefore, any hope of getting visitors via Internet is futile.

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<sup>73</sup> See Theoretical Framework, p. 10.

## The Museum of Yugoslav History

The Museum of Yugoslav History is located in the Dedinje district of Belgrade.<sup>74</sup> It was founded in 1996 as a successor to the Memorial Centre “Josip Broz Tito” and the Museum of the Revolution of Yugoslav Nations and Ethnic Minorities. It has a collection of more than 200,000 items that illustrate Yugoslav history throughout 20<sup>th</sup> century, with the special accent on life and work of Josip Broz Tito.<sup>75</sup> The data about the artifacts was gathered in a questionnaire sent to the director of the museum, Katarina Živanović.<sup>76</sup>

Much like the presidential libraries in the United States, Tito's memorial centre was intended as a repository for preserving and making available the papers, records, collections and other historical materials relating to his life and work and the history of Yugoslavia.

For almost a decade after the breakup of the Socialist Federal Republic of Yugoslavia, the entire complex was closed to the public and the military guards were permanently removed. The complex is now again a major tourist attraction. Many people visit the place as a shrine to "better times", especially on 25<sup>th</sup> May (see down).

The Museum of Yugoslav History comprises of three buildings (the Museum “May 25<sup>th</sup>”, the House of Flowers and the Old Museum) with total surface of 5,252.57 m<sup>2</sup>, and a 3.20 hectare park.

*The May 25<sup>th</sup> Museum* was purpose-built as a gift from the City of Belgrade to Tito, on the occasion of his 70<sup>th</sup> birthday (on May 25, 1962). It has a total floor space of 3,480 m<sup>2</sup> with 1,600 m<sup>2</sup> of exhibition space on the first floor.

Gifts received by Josip Broz, both at home and abroad, were exhibited, curated, catalogued and studied in this museum until 1982. Its distinguishing feature was the permanent exhibition of batons. The museum was used for meetings of young people and artists and also presented exhibitions on topical themes from the collection. Visitors to the museum could watch documentaries on the life and work of Josip Broz Tito.

The May 25<sup>th</sup> Museum became the entry and exit facility of the Josip Broz Tito Memorial Centre (1982-1996), the major memorial complex established to preserve and nurture the memory of Josip Broz and to collect, catalogue and display documents and other items connected to his life and work.

Exhibitions of material from the Museum of Yugoslav History collection have been presented in this

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74 [http://en.wikipedia.org/wiki/Museum\\_of\\_Yugoslav\\_History](http://en.wikipedia.org/wiki/Museum_of_Yugoslav_History)

75 [http://www.mij.rs/Onama1\\_new.aspx](http://www.mij.rs/Onama1_new.aspx)

76 The answers were received on August 3, 2011.

exhibition space since 1992, along with exhibitions and other events organised by the museum in collaboration with both local and international partners.

From 1945 to 1987, the day of May 25<sup>th</sup> was celebrated as the birthday of Josip Broz Tito. From 1957, on the initiative of Tito himself, the date was celebrated as Youth Day with a festival in the Yugoslav People's Army stadium. May 25<sup>th</sup> became a youth review in which the physical and spiritual achievements of young Yugoslavs were presented at a rally which included the presentation of a baton to Tito as part of the event.

*The House of Flowers* was built in 1975, as a winter garden with a total of 902 m<sup>2</sup> of work and leisure space for Josip Broz, close to his Residence.

It comprises a central flower garden between two parallel utility spaces. Opposite the entrance is an open terrace overlooking Belgrade. In accordance with his wishes, Tito's body was interred in the central flower garden in 1980.

*The Old Museum* (870.57 m<sup>2</sup>) was built in 1964-5. It was originally used to store and display the many gifts presented to Josip Broz on his travels throughout the country and abroad and for his birthdays.

The ethnographic collection of the Museum of Yugoslav History contains more than 4,000 items. These include vivid national costumes (gifts from throughout the former Yugoslavia other countries including Mongolia, the USSR, India, Burma, Ethiopia, Mexico, Chile and Bolivia), richly decorated towels, hand-woven rugs and tapestries, folk instruments and hand-crafted weapons from many parts of the world. The ethnographic collection also boasts a variety of handicrafts such as old carved wood chests, pipes, chibouks, spinning wheels and a vibrant collection of dolls in national costumes.

Since 1987, part of this collection has made up the permanent collection of the Old Museum. Items of particular interest are an authentic Bolivian shaman's costume such as is used to this day in magic rituals, a Tanto sword (this 14<sup>th</sup> century which item is one of the most valuable in the collection), a national costume from Prizren from 1870 (the oldest textile item in the collection), and a stone *gusle* (a one-stringed folk fiddle) which has been crafted from a single piece of stone.

Out of the total of 200,000 artefacts, only 991 have been exhibited (284 in the House of Flowers, 480 in the Old Museum and 226 at the Golden Album exhibition in the 25<sup>th</sup> May Museum<sup>77</sup>). This ratio does not have to be seen as problematic, since a wise exhibiting policy can help the museum show its exhibits to the public – both through exhibitions that represent the collections, and through temporary exhibitions where different artefacts are fit. Collections of the museum do not equal the museum itself.

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<sup>77</sup> More research has to be conducted for further information, because this data concerns only this one exhibition.

Exhibiting all the artefacts would not answer the task set for us by the permanent exhibition which deals with the history of Yugoslavia. This ratio is rather seen as a challenge and opportunity which may even contribute to a more mature thinking about the future of the museum and the structure of its collections.

As with the previous museums, insurance costs were not considered so problematic (the director's estimation is that this was 20% problematic).

The lack of space is a somewhat bigger problem (45%). The museum has touring exhibitions from time to time, and this might be a partial solution to the problem.

Other problems that the museum faces is the problem of financing – the director wished the finances would come through the state, but that it is also a very unrealistic wish at the time, having in view the general economic depression – not only in Serbia, but around the globe (this is 35% of a problem).

As for the new technologies, the museum hopes that some time they will help overcome the problem of the lack of space, but it is rather unrealistic at the moment due to the lack of finances. The elementary new technologies are used (internet presentation and computers for the staff). Further plans for new technologies, however are: digitisation of the artefacts, the museum collections available on-line, an additional tool in the educational projects, an additional tool in creation and realisation of international projects, etc.

## The Museum of Science and Technology

Unlike other museums in Serbia, the Museum of Science and Technology did not have any initial collection at the moment of the foundation in 1989 in the frame of the Serbian Academy of Sciences and Arts. In other words, Museum's fund was collected exclusively by its curators, mainly through gifts and donations. Collecting objects started at the moment of Museum's foundation with inventory number 1. During past two decades, curators have conducted research of laboratories of Serbian universities, factories, private funds and collections. Through media, as well as by personal contacts, the public was motivated to make donations to the Museum. At the core of the action of Museum's fund formation lays the personal motivation of Museum's employees, which is and will be the main instrument of further development policy of the Museum of Science and Technology. Since its foundation, curators of the Museum collected more than 5,000 objects, which are classified through different collections.<sup>78</sup>

The main goal of the Museum of Science and Technology is the protection of the scientific and technological heritage of Serbia. Besides collecting, research and protection of technological cultural property, the purpose of the Museum is their presentation to the public in order to elevate scientific and technological culture, as well as to popularize science and its modern achievements.

There are certain parallels between the Ethnographic Museum and the Museum of Science and Technology, in view that both tend to fixate on the object, and moreover, on the original. The director of the Museum of Science and Technology<sup>79</sup> explicitly said that people are visiting museums not to see objects but to see original exhibits.<sup>80</sup>

Her view that not all the artefacts could and should ever get displayed was supported by the postulate of a very well-known museologist, Ivo Maroević, who said that not all the objects in the collections are exhibits.<sup>81</sup>

Two major problems in displaying artefacts were actually lack of space and lack of museum professionals employed at the museum.

The museum extends over 1.200 m<sup>2</sup> (the first floor), but due to the museum profile, this is not that

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78 <http://www.muzejnt.rs/en/198>

79 The interview with the director of the Museum of Science and Technology, Sonja Zimonić, was conducted on August 5, 2011, at the museum, in Belgrade.

80 She also had a comment on the National Museum's Art Tour project.

81 Compare: Ibid. p.15.

much, since many of the artefacts are heavy-weight machines of grand proportions.

Also, the museum is rather young and still in the phase of collecting new artefacts (3-4 artefacts are collected each week). The curators are usually engaged in this job, so they rarely have time for creating temporary exhibitions.

At the end of 2005, by the decision of the government, the Museum of Science and Technology received, as its new location, the first public thermo power plant building, located in Dorcol. While solving the problem of housing for the museum, the inevitable need for reconstruction of this building became apparent (some of the plans for renovation are the heating/cooling which would be regulated by underground streams and a new roof). Reconstruction is needed in order to meet the requirements for the complete, modern functioning of the museum. Because of this, the Museum of Science and Technology is one of the cultural institutions that is to be reconstructed using funds from the National Investment Plan.

Insurance is also not considered a problem. Everything that is meant to be exhibited (not only the artefacts, but also different props and technical support involved in an exhibition) is insured, most often by Dunav Osiguranje d.o.o. Dunav takes only 1% of the artefacts' value (market and cultural value combined), so the insurance costs are never considered a problem when organizing an exhibition. Curators make up these costs themselves while dealing with artefacts.

## ***Situation in the Region***

### **Ars Aevi**

Ars Aevi is a museum of contemporary art currently situated in Skenderija Youth Centre in Sarajevo, Bosnia and Herzegovina. It was founded in 1992 during the siege of Sarajevo as an international cultural project with the symbolic meaning of expression of collective will of progressive intellectual circles<sup>82</sup> and “resistance of culture”<sup>83</sup>, which is visible in its manifesto<sup>84</sup>. It was also meant to “strengthen the bridges linking this region to Europe” [Hadžiomerspahić, 2006:59]. The concept of the museum was “to invite the most eminent artists of our time to donate their representative works and thus form a collection for a future museum of contemporary art in Sarajevo” [Hadžiomerspahić, 2006:17]. In 1995, the Ars Aevi Network was launched, and now, apart from artists, curators, supporters, donors etc. from Sarajevo, it also includes those from Milan, Prato, Venice, Ljubljana, Vienna and the list is constantly growing (negotiations with Belgrade are also planned, as well as with Zagreb, Istanbul, Athens, Cetinje). The collection was the first phase in the development<sup>85</sup>.

Ars Aevi is a particularly interesting case, since the museum does not have its own museum building – which is the second phase of its development (the final goal is to create an incomplete mobile exhibition). In 1999, the famous architect Renzo Piano accepted the invitation to design the building, but up till now only the Ars Aevi Pedestrian Bridge has been actually constructed. Even though the plans for the museum building are ready and the location has already been decided on, the realization has not started yet due to lack of funds. However, the employees are hoping that the construction will start around 2014.

In the meantime, the collecting has been continued and it has been decided that the Ars Aevi Collection can be housed in the newly reconstructed south wing of the Skenderija Youth Centre (it had been devastated during the war) which spans across 1500 m<sup>2</sup>. The collection there is stored, protected and

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82 <http://www.arsaevi.ba/EngSve/1rvi%20ArsWEBsa%20LOADOM.swf>

83 [http://en.wikipedia.org/wiki/Ars\\_Aevi](http://en.wikipedia.org/wiki/Ars_Aevi)

84 Ars Aevi Manifesto:

*Art defeats evil and destruction.*

*Culture is the mother of tolerance.*

*Intercultural dialogue enriches.*

*The universal language of art unites.*

*Sarajevo – Multicultural Capital.*

85 The long-term plan is to establish a mobile incomplete exhibition.

displayed in the form of an exhibition depot open to visitors ever since 1999 – only on request, though [Hadžiomerspahić, 2006:49]. The concept of the exhibition depot is that of a box – instead of white walls, typical of museums, the Ars Aevi depot is made of wood – in order to remind the visitors and the employees that the current state is only temporary and that the future building is about to be constructed.

According to the director of the museum, Amila Ramovic<sup>86</sup>, whom an interview has been conducted with, the amount of the displayed artefacts is around 80%, that is to say that only 20% is not available to the general public. This is not a typical case, and one has to have in mind that Ars Aevi is currently only an open depot. In a sense, there is not really an exhibition, only artworks displayed – some of them not completely (e.g. the sculpture of blah is not wholly exhibited since one part of it is rather sensitive) and some of them not in an appropriate environment (some artworks need to be displayed outside the museum, some need the white washed walls, other need a special room, etc).

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86 The interview was conducted on July 25, 2011 at the Ars Aevi Museum in Sarajevo.

## ***Situation in the EU***

The situation in the EU is viewed from two different perspectives, each consisting of two museums – the Swedish and the Greek one. These two perspectives were chosen for various reasons. The most pragmatic reason concerning the Swedish museums is previous personal connections, and for the Greek museums, a one-month scholarship in Thessaloniki, which made a perfect opportunity for interviews. Apart from the real situation that made the decision obvious, the choice of the countries allows for comparison between very different models of functioning, and shows that even the political entity such as European Union contains a variety of perspectives and solutions.

## **Malmö Museer**

Malmö Museums is the largest museum in southern Sweden, with extensive collections, mainly in Malmöhus Castle and neighbouring buildings. It is located in the heart of Malmö in a beautiful park-like setting surrounded by canals. The museum's permanent exhibitions focus on history, natural history, technology and seafaring. There are also about a dozen temporary exhibitions every year. Thanks to their professionalism and social engagement, in March 2002 Malmö Museums won the Swedish Museums Association's prize *The Museum of the Year 2002*.<sup>87</sup>

The data on the museum was obtained from Josefine Floberg, Head of Exhibitions in the museum, and her answers to the questionnaire<sup>88</sup>.

*The Malmöhus Castle* is the oldest remaining Renaissance castle in Scandinavia. It was built in the 15<sup>th</sup> century, and has been used as a fort, later on as a prison, and finally, restored in the spirit of the 16<sup>th</sup> century, it became a museum. The castle is part of Sweden's cultural heritage and presents historical exhibitions, but also houses a collection of art (*Konstmuseum*).

Apart from the historical exhibitions (one of them being *The City of All Times*, which describes development of the city of Malmö from the 1850s to today), Malmö Museer has a large archaeological collection which reflects the region's development from the Ice Age up to the Renaissance.

*The aquarium* is a popular department and features everything from southern Swedish fish and frogs to

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<sup>87</sup> [www.malmo.se/museer](http://www.malmo.se/museer)

<sup>88</sup> The answers were sent on September 15, 2011.

green python snakes and electric eels.

There is a great variety of exhibitions *Impressions — Linnaeus, Science and Print* provides glimpses of the 18<sup>th</sup> century's thirst for knowledge and order, but above all the awe that people felt for nature. *From Muscle Power to Motor Power* describes the era when hand- and horse-powered machines were replaced by engines driven by steam, electricity, gas, oil and petrol. The exhibition presents the museum's largest and most spectacular objects. *Smart!* is an exhibition about innovations from Skåne over the past 200 years.

The Governor's House contains *The Room for Photography*, Malmö Museer's permanent exhibition room for photography which showcases various kinds of photo exhibitions. Here, photography is exhibited and discussed in exhibitions, seminars and workshops.

The Science and Maritime House (*Teknikens och Sjöfartens hus*) presents the maritime history of Scania, development of aviation, steam engines, just to name a few examples. It is also famous for its U3 submarine, as well as an interactive knowledge-park.

Malmö Museums furthermore include: Ebba's House (a hundred-year-old home with its special interior decoration and atmosphere), Wowragården (a farmhouse from the 17<sup>th</sup> century, with an impressive collection of old tools and implements), the Fishermen's Huts, the Castle Mill (dating back to the 1850s), and the Museum Tram (dating back to the 1920s).

Due to the fact that Malmö Museums are actually a huge complex of various museums, the Head of Exhibitions explained that the information on the ratio of exhibited and unexhibited artefacts is very difficult to obtain.

The museums contain five big permanent exhibitions and some space for additional temporary exhibitions. Their permanent exhibitions usually last for a decade and they still produce those. The oldest permanent exhibition was built in 1978 and will be changed in 2013.

The attitude of the Head of Exhibitions towards the term "permanent exhibition", having in view the fact that the term has recently been banned in Sweden, was negative – she thought that the term is misleading since no exhibition is really permanent.

As for insurance, Malmö Museums use commercial insurance and cooperate with Kammarkollegiet, the most well-known insurance company in Sweden.

As for other possible problems, the Head of Exhibitions thought that Malmö Museums do not find

obstacles in either the lack of space, scientific research or lack of state support.

The point on the new technologies was rather interesting, however. The museums have come to the conclusion that including AV technologies<sup>89</sup> in exhibitions make the costs of maintenance and renovation rather high. They also require personnel which can deal with them. This is why the museums are right now working on implementing more environmentally friendly and sustainable technology with lower maintenance costs, but with retained artistic quality.

Their collection has not been digitised yet, although the process is under way. When all collections have finished digitising, they will be made available in Carlotta, a Swedish software system for object digitalization . The Head of Exhibitions also believed that museum visitors would not change much with the introduction of the “digital museum”, because a museum is first and foremost a social and physical space that can be visited. The thought that digitising can only serve as an informational extension of the physical museum, and for the goals of marketing or professional research.

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89 **Audiovisual education** or **multimedia-based education** (MBE) is instruction where particular attention is paid to the audio and visual presentation of the material with the goal of improving comprehension and retention.  
[http://en.wikipedia.org/wiki/Audiovisual\\_education](http://en.wikipedia.org/wiki/Audiovisual_education)

## The Unstraight Museum

The Unstraight Museum is the only cyber-museum included in the research. It is very specific and differs very much from all other museums listed in this paper. It has strong and socially engaged goals, has been founded very recently and is in many ways very experimental. The data on the museum is obtained from its internet site and previous personal connections to the *Article 1* project (see below).

Questions of insurance, lack of space and similar do not matter here. It was, however, useful to include the Unstraight Museum in the research as a vision of something that, in a way, represents future, or, at least, an alternative to brick-and-mortar museums as we know them. The project of the Unstraight Museum is a non-government, non-profit organization based in Sweden run and by a group of museum professionals.

Its site, [www.unstraight.org](http://www.unstraight.org), was launched in July 21, 2011, and is still a project in development. The site is in its first stage and will envelop with improved search functions and links to *Europeana*<sup>90</sup> and other museums shortly.<sup>91</sup>

The story of the museum, however, goes back to 2007, when a group of people in Sweden got tired of the fact that most museums neglect to tell the stories of Unstraight<sup>92</sup> people and therefore decided to do something about it by starting the exhibition project *Article 1*<sup>93</sup>, a collaboration between some of Sweden's most prominent museums (The Army Museum, The Nobel Museum, The National Museum of Science and Technology, The National Historical Museum and The Police Museum). From this project sprung the idea of a new museum focused on collective collecting of Unstraight history.

The aim of the Unstraight Museum is to:

- collect and document LGBT history in all its forms,
- catalogue and create open artefact databases,
- make all collected information available to the general public,
- work to encourage more museums to include the LGBT perspective in their collections.

The founders of the Unstraight Museum start off from the premise that museums and exhibitions in

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90 <http://www.europeana.eu/portal/>

91 [www.unstraight.org](http://www.unstraight.org)

92 Most common defined as LGBT. This term is a bit broader, though.

93 Named after the first article of the United Nations' Declaration on Human Rights.

general form an important part of our view of reality. These are the places where the cultural heritage – the collective memory – is given concrete form, and these places define what is, or is not important. If something is absent from the museums, such as the stories of LGBT people, this means that the cultural heritage does not contain them – they are not important. The view is that the museums have thus failed to uphold the equal rights and dignity of all human beings.

The Unstraight Museum also has a specific view on what a museum artefact can be. They start from the fact that most people have a secret place where they keep items of great personal value: old letters, children's comic books, souvenirs from a memorable trip. Some of these objects we have procured ourselves, others we have inherited from those who lived before us or have received from people who have meant something to us. These objects are imbued with memories, feelings and stories. The objects connect us to these stories; they build bridges across time and space, create structure and meaning.

This they link to museums, because, like individuals, museums also choose to keep objects. The purpose of museums in collecting artefacts is somewhat similar to the reasons why individuals save certain objects, although museums do so on a much larger scale. Museum collections intend to preserve objects that can link us with, and supply structure and meaning to, our shared history. They serve as knowledge banks for both researchers and the general public alike, and they have long been of great importance for education. They represent our cultural heritage; our collective memory.

But just as individual collections tell individual stories, museum collections both carry and convey collective stories. These many objects tell us not only the way things were, but also what is important – and by its exclusion, what is not. The fact is that not all artefacts have been saved and not all stories have been considered of equal importance. Often, those who have managed museum collections have especially prized artefacts and stories linked to nations, although other explicit and implicit values have also shaped the formation of collections. This continues to be the case even today. Many artefacts and stories have been, and continue to be, excluded from these collections because they are considered unimportant or shameful and undesirable.<sup>94</sup>

The Unstraight Museum leans heavily on modern technology, which has provided it with new opportunities to both collect artefacts and to make them accessible. Their view is that collecting physical items is time-consuming and requires a great deal of space and money. That is why the Unstraight Museum aims to collect images of artefacts and to tell the stories behind them. This method

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<sup>94</sup> This links to a much broader topic of why some artefacts are exhibited and others not. This paper does not deal directly to this issue, but it is certainly aware of it.

is significantly less complicated and cheaper than operating a conventional museum and also provides opportunities that traditional museums cannot.

The Unstraight Museum is a museum with a global reach. Everyone can contribute to the museum's collection, as long as they provide all the necessary data<sup>95</sup>. These include description/name of the object, a photo or a video of it, meta-data of the photo/video, data on the story connected to the object (what the story is and why it is "unstraight"), data on the object (location, when and where it was made, what is the material it is made of, its size, its weight and its accession number – if the object already exists in a museum collection), and basic information about the uploader. This concept of democracy is truly something that only Internet can provide. The objects themselves remain with their owners and, as such, while the museum's collection will be very widely-dispersed in a physical sense, the website allows the collection and all its stories to become available to the entire world.

As a museum, this global reach gives us the opportunity to promote a broader perspective than a traditional, national focus would. Even though both historical circumstance and daily life conditions vary greatly from place to place, our stories and contemporary reality is not primarily bound to nations. All over the world, our history and our experiences have been hidden from sight. Everywhere, they need to be brought out into the light and told. All our stories are interesting and all of them are important. And these artefacts are needed to help tell them.

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95 [http://www.unstraight.org/blog/?page\\_id=2](http://www.unstraight.org/blog/?page_id=2)

## **The State Museum of Contemporary Art**

The State Museum of Contemporary Art is one of the five major museums in Thessaloniki (other four are the Museum of Byzantine Culture, the Archaeological Museum, the Museum of Modern Art and the Telogleio Centre for Contemporary Art<sup>96</sup>).

It was started as a private collection of Russian Avant-Garde, generally known as the Costakis collection, which include such artists as Kazimir Malevich, Vasilii Kandinsky, Liubov Popova, Vladimir Tatlin, Aleksandr Rodchenko, Ivan Kliun, Solomon Nikritin, Olga Rozanova, Varvara Stepanova, Nadezhda Udaltzova, Mikhail Matiushin, Gustav Klutssis, etc. This is the biggest artwork collection of that period outside Russia.

The collector George Costakis, a Greek from Zakynthos, spent the greater part of his life in Moscow. He worked as a driver for the Greek embassy until 1940 and afterwards as the head of local personnel in the Canadian embassy. Within the framework of his professional duties, he accompanied foreign diplomats in their visits to antique shops and art houses. Without having any specific artistic education and contact with modern art, he developed an interest in Russian art from the beginning of the 20<sup>th</sup> century and came into contact with the artists' families, from which he bought their works. He continued collecting works for at least three decades, therefore creating a wonderful collection which salvaged an important part of modern European art from destruction and oblivion, since the Stalin Regime had banned all works of the Russian Avant-Garde, imposing the socialist realism dogma on art. During the time when socialist realism dominated arts in Russian, Costakis purchased works which others confronted, having concentrated today one of the most important collections in the world. When Costakis asked for permission to export the whole collections, he had to allow the curators of the Russian State Museum in St. Petersburg and Tretyakov Gallery in Moscow to choose some of the masterpieces for their collections.

The idea for the institution of Museums of Contemporary Art began in a conference held in 1986, but the museum came to being only in 1997, when the Minister of Culture, Evangelos Venizelos, passed a law in Parliament for its foundation.

At the same time, the issue of the acquisition of the Costakis collection involved a number of state and private cultural institutions who supported the idea of the purchase by the Greek government and its installation in Thessaloniki's new state museum.

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<sup>96</sup> Together these five museums organise a Biennale. They also have common projects and share collections.

After a lengthy and complicated process the contracts for the acquisition of the Costakis collection were signed in 2000. Following estimations by a special committee the amount was agreed upon by the Ministry of Culture and the owners of the collection and determined at 14.2 billion drachmas (41.7 million €). The invaluable material (1,275 works of art consisting of paintings, sculptures, drawings and constructions) arrived in Thessaloniki in October 1998.

The State Museum of Contemporary Art is situated in the north-east wing of the Moni Lazariston complex (an old monastery constructed in the late 19<sup>th</sup> century designated a historical monument – the building restoration began and was completed by the Thessaloniki Cultural Capital of Europe 1997 Organization), with a total area of 3,300 m<sup>2</sup>. The building was modified into a museum according to modern international standards through the necessary alterations and add-ons to technological equipment and security and control systems (temperature and humidity control systems that ensure proper climate conditions on a 24-hour basis, fire detection and suppression systems, emergency exits and security systems at visitor entry points). The exhibiting halls of the Museum are situated in the basement and on the ground, first and second floors, covering totally an area of 1400 m<sup>2</sup>. In the basement floor beyond the exhibiting places (8 exhibiting halls), there are storage places, as well. On the ground floor, there are the reception desk, the sales office, the security systems control office, exhibiting halls, administrative offices as well as the preservation workshop. The Library, which contains an extensive bibliography related to the modern and contemporary European and Greek Art as well as Russian Avant-Garde, lies on the first floor of the Museum. On the first floor, there are also administrative offices and a large exhibiting area. The second floor consists of offices of the Museum's scientific staff, Directors and Secretariat as well as a large exhibiting area.

The Museum's total area is 3,270 m<sup>2</sup>. The exhibition halls of the museum permanently house part of the Costakis collection, which alternates periodically. This is, however, only a temporary solution since the museum does not own the premises, but the building is rented by the prefecture of Thessaloniki and its cultural department.

Since the summer of 2001, the museum is using another exhibition place at the Port of Thessaloniki, the Warehouse B1 which houses the temporary exhibitions of the museum, as well as the exhibitions organized by the Centre of Contemporary Art, the autonomous section of the State Museum of Contemporary Art. This building is also kept on temporary basis and does not offer a lot of space (approximately 700 m<sup>2</sup>, but only is 651 m<sup>2</sup> exhibition space).

In the future, Museum plans to change its residence, and move at the industrial complex of YFANET, an old textile factory<sup>97</sup>. The whole site covers approximately a 13 thousand square meters area, while the buildings consist of 18,000 m<sup>2</sup>. However, due to the financial crisis in Greece, it is still not certain when the space will be ready for the museum to move.

The museum is thus based on its biggest collection, the Costakis collection which now includes around 1400 artworks, although it also incorporates two other as significant collections – of Greek contemporary art (around 1000 artworks) and of international contemporary art (around 3000 artworks). The building has altogether three floors and the ground is always used for the permanent exhibition.

The Costakis collection is a of great mobility and, being so famous, parts of it always travel around the world<sup>98</sup>. The museum is also known to host other museums' collections.

Although there is not an exact number concerning what percent of the museum artworks has so far never been presented, the director of the museum attempted a guess at 30% of the Costakis collection (the museum bases almost all its information on this collection). She then explained that some artefacts from the collection are impossible to wholly present to the public (e.g. sketch notebooks).

The museum also contains an archive which was donated by the Costakis family three years ago. Only a small part of the archive has so far been studied, probably only 10%.

The museum has its collection digitised – the process took place in 2004 and 2005. Ever since that, there has been a rise in the rate of visitors, according to the director. The digitisation takes two forms – one system is meant to be a data bank the museum researchers, and the other for the general public. The public has access to around 90% of all the artworks online<sup>99</sup>. These pictures cannot be downloaded in high definition, and they have a stamp across themselves so as to prevent site visitors from using the pictures too any other means but being acquainted with what the museum offers.

The plans for the next year is to open an electronic shop and to develop the existing one.

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97 In 2006 the Ministry's of Culture Central Assembly for Modern Monuments decided the purchase of the complex to grant it as a seat to the S.M.C.A. and particularly to its departments, the Thessaloniki Center of Contemporary Art, the Museum of Photography and the Museum of Design. The purchase took place on 27<sup>th</sup> December 2006 with the support of the Third Community Support Framework for Greece. Due to extent of the project and the location of the complex in the busy city center, the transformation of YFANET into a multidynamic museum of contemporary art is a grandiose project. It aims at restoring the complex and integrating it into the city life, by using modern artistic and cultural methods of great radiance with respect to the architectural character of the building.

98 Two parts of the collection are in Madrid and London at this moment.

99 The director made a comparison to the Tate Modern site, which also has its collection well-organised and available to the general public. <http://www.tate.org.uk/modern/>

The museum pays 80,000 € per year for the insurance of their collection – each and every artefact; both those stored in the depot and those exhibited. This amount of money is a special agreement that the museum has with the insurance company. According to the director, this is something that is not common in other museums – the Museum of Contemporary Art in Thessaloniki chooses to insure everything for the whole year.

There are various insurance costs. Exhibition insurance costs less than 1% of the artwork market value (around 0.8%) and transportation insurance costs 1%. these two combined give the cost of hosting exhibitions, because the museum then pays almost 2% of the artwork market value, which can be a serious problem.

The director of the museum is a member of the working group for designing the Law on State Indemnity in Greece (the law is expected to be passed in October/November 2011). Most EU countries have the law on indemnity, but some, such as Greece and Belgium, do not (yet)<sup>100</sup>. This law will be very important for small museums that cannot afford the expenses of organizing exhibitions.

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<sup>100</sup>Ibid. p. 21.

## The Museum of Byzantine Culture

The Museum of Byzantine Culture is another big museum in Thessaloniki. It aims at presenting various aspects of life during the Byzantine and Post-Byzantine periods: art, ideology, social structure and religion, as well as how historical changes and the political situation were affecting people's everyday life. This is an exceptionally important centre for the preservation, research and promotion of Byzantine and Post-Byzantine culture, for publishing as well, and was even awarded the Council of Europe Museum Prize for 2005.<sup>101</sup>

The information on the museum was gathered at an interview with Anasastios Antonaras, a museologist working at the museum.<sup>102</sup>

The founding of the Museum of Byzantine Culture and its official opening in 1994 in Thessaloniki, the most "Byzantine" city of the modern Greek state, marks the end of a story that had begun long before, just after the city's liberation in 1912.

In August 1913, a decree issued by the Governor General of Macedonia resolved to establish a "Central Byzantine Museum" in Thessaloniki. First it was decided to be housed in Acheiropoietos Church, but this never happened. Instead, the Rotunda became the new Macedonian museum, with large a number of Christian sculptures, and remained so until the earthquake of 1978. Meanwhile, the Christian and Byzantine Museum was founded in Athens in 1914. In 1916 antiquities were transferred en masse from Thessaloniki to Athens "for their own protection" and eventually included in the collection of the Byzantine Museum in Athens.

The question of founding the Museum reappeared after the change of polity in 1975. In 1977, a nationwide architectural competition was announced and it was won by the entry submitted by Kyriakos Krokos. The foundation stone was laid in March 1989 and the building was completed and handed over in October 1993. The building is considered to be among the best works of public architecture of the last decades in Greece, and has received a special notion by the international committee of the competition Awards 2000 of the Hellenic Institute for Architecture. In 2000 the Ministry of Culture has declared it a historically listed monument, and a work of art.

The antiquities that had been transferred to Athens in 1916 returned in June 1994, part of which was

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<sup>101</sup><http://www.mbp.gr/html/en/index.htm>

<sup>102</sup>The interview took place at the Museum of Byzantine Culture, on August 29, 2011.

displayed in the museum's inaugural exhibition, "Byzantine Treasures of Thessaloniki: The Return Journey", which opened, together with the museum, on 11 September 1994.

The 11 rooms that comprise the Museum's permanent exhibition opened gradually to the public from 1997 to early 2004.

The permanent exhibition of the Museum of Byzantine Culture presents various aspects of Byzantine art and culture, as well as of the following era, after the fall of the Byzantine Empire to the Ottoman Turks in 1453.<sup>103</sup>

The permanent exhibition displays 2,900 artefacts, organised in units which narrate, in chronological order, "short stories" that present, in a comprehensive and pleasant way, aspects of Byzantine art and culture, from its origins in late antiquity (3<sup>rd</sup>–4<sup>th</sup> century A.D.) to the Fall of Constantinople (1453), as well as surviving aspects of the former culture to the ages after the Fall to the 19<sup>th</sup> century. Frescoes, mosaics, icons, marble architectural members, integrally detached frescoed early Christian burials, valuable ecclesiastic utensils, objects of personal ornament, but also humble functional objects of everyday use present aspects of life in Byzantium, from the organisation of religious and social life and the artistic and intellectual production to private life and activities in the market, the countryside and the sea. The exhibits are displayed not merely as works of art, but as witnesses to the culture that created them and the society that used them, within an informational framework of information on their original context and function.

Very much has been invested in building the scenario of the permanent exhibition, and the museum aimed at creating certain theatricality that would please the visitors (lighting was very important, as well as the disposition of the artefacts). The attitude is that a visit to the museum is a certain experience, and making that experience memorable is the task of the museum.

As Mr. Antonaras explained, it took a while until the logic of Greek museology reached this level. The breaking point was in the 1980s when there happened a great change in the museum ethics – mainly in big national museums, but also in other ones. It was however the next decade that brought along the *museum boom* and the theatricality.

The overall number of the artefacts is approximately 45,000 (the permanent exhibition takes up only a small part of it – 2,900, and a few hundred objects are on the loan). The precise numbers are not

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<sup>103</sup>Another permanent exhibition dedicated to the 23 centuries of the history of the city of Thessaloniki has been recently organised by the Museum of Byzantine Culture and opened at the White Tower, the city's most famous symbol.

known, but it is estimated that more than 80% of the overall number of artefacts has never been shown to the public.

The Museum of Byzantine Culture is housed in a modern building 11,500 m<sup>2</sup> wide, of which 3,000 m<sup>2</sup> comprise the permanent exhibition area. It also includes spacious and well-organised conservation laboratories (where workshops are held)<sup>104</sup> and storerooms, a small amphitheatre, a café-restaurant and a separate wing for temporary exhibitions, a space of 300 m<sup>2</sup>.

Another space that is used for hosting (modern) art exhibitions is the niches in the corridors where the permanent exhibition is placed. The Museum of Byzantine Culture generally both hosts exhibitions and has its own travelling exhibitions. Being one of the five biggest museums in Thessaloniki, it also cooperates a lot with the others – also contemporary artists. One example is when in summer 2009, the Museum of Byzantine Culture gave its premises to the Greek artists Lucas Samaras to create a sculpture which was later shown at the Venice Biennial.

Insurance is not considered a problem, and the amount that goes on it is less than 1%.

The collections of the museum are only partly digitised, as much as possible under the current situation in Greece. It cooperates with the Greek part of the Europeana network<sup>105</sup>. Ever since the digitisation and the introduction of the internet site, there has not been many fluctuations in the number of visitors. However, Mr Antonaras stated that it has been noticed that the average visitor is more informed.

The attitude towards new technologies is generally positive, but the important thing is to give the public just the right amount of information, i.e. enough to attract them as visitors.

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<sup>104</sup>Conservation laboratories at the museum are very important at the moment, since a new law has been introduced in Greece which obliges every 10<sup>th</sup> place for conservation to close.

<sup>105</sup>Ibid. p. 44.

# Interpretation – Management Models and Policy Recommendations

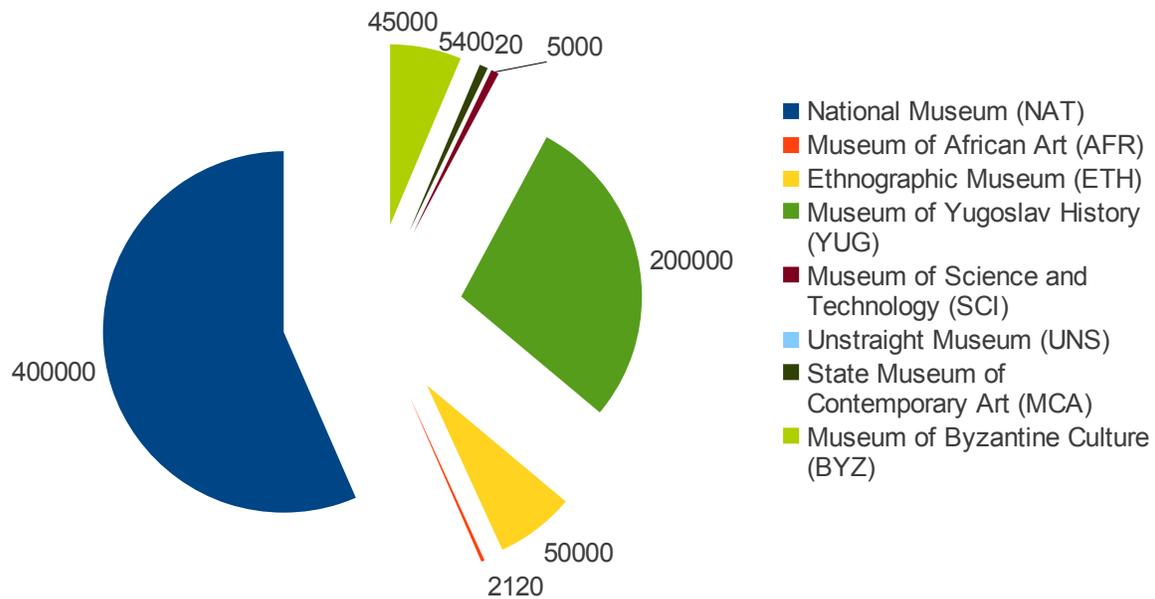
The ten museums researched as case studies – five of them from Serbia, other five outside Serbia – offer a truly great variety of organisational structures, traditions, exhibition systems, philosophies and professional backgrounds. They range from old, traditional museums founded in the 19<sup>th</sup> or early 20<sup>th</sup> century situated in some sort of historic buildings, such as the Malmö Museums or the National Museum and the Ethnographic Museum in Belgrade, to the museums which have been founded rather recently and still do not have either permanent premises or a building that is completely suited to be a museum, such as the Museum of Science and Technology, Ars Aevi or State Museum of Contemporary Art, to a museum that is completely virtual and has no physical counterpart – the Unstraight Museum, etc.

The first thing to notice is that they cannot be easily divided into two or more distinct groups. At the first glance they do not make a system. Each one of them has a rather specific situation and a specific perspective. The most blatant, political-geographical division (inside/outside Serbia, or inside/outside the EU) will not do, as some of these museums from the same country, region or union differ so much. However, this is what makes them interesting for comparison.

Firstly, it would be good to get an impression of how they relate to each other in size of their collections, and in the percentage of the displayed artefacts. The Illustration 1 (below) shows the total number of artefacts. Ars Aevi and the Malmö Museums are left out of the illustration, as their data was inaccessible. However, we can easily guess what the results would have been had the data been available.

The Illustration 1 clearly shows that the research has dealt with three distinct kinds of museums – according to the sizes of their collection. Although the National Museum in Belgrade is twice the size of the Museum of Yugoslav History, the two of them have distinctly bigger slices than the rest. The assumption based on the museum's profile is that, had the Head of Exhibitions of the Malmö Museums had the information on the sizes of their collections available, these three museums would have most certainly made a separate group of “big museums”. The second distinct group comprises of the Museum of Byzantine Culture and the Ethnographic Museum. These are the “middle-sized museums”. The last group comprises of all the rest who have only tiny splinters of the cake – the splinter of the

Unstraight Museum is not even visible, as their collection has only just been started (Ars Aevi would have most likely found its place in this group). These are the “small museums”.

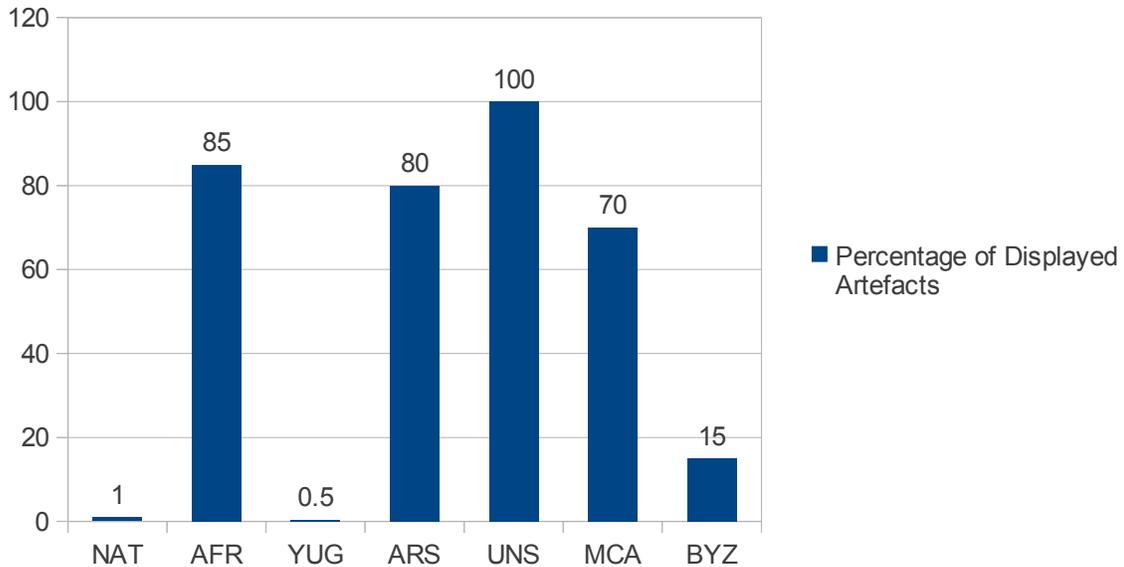


*Illustration 1: The Total Number of Artefacts*

The next illustration deals with the percentage of the artefacts displayed in the museums. This illustration is also faulty because it lacks information on Ethnographic Museum, Museum of Science and Technology, and again Malmö Museums. In addition to that, information provided for the Museum of Yugoslav History deals only with the percentage of artefacts shown in the permanent exhibitions, not the overall percentage of all the artefacts ever to be displayed. Be that as it may, certain conclusions can be easily made.

There is a clear correlation between the two charts: the bigger the number of artefacts, the fewer of them are displayed, and vice versa – the smaller the collection, the bigger part of it is shown to the public. This makes sense having in view the simple truth that museums are (let us for a moment keep the Unstraight Museum aside) limited in space. The fact that the National Museum in Belgrade has a collection that is around 10 times bigger than that of the Museum of Byzantine Culture, or around 75 times bigger than that of the State Museum of Contemporary Art in Thessaloniki, does not mean that the facilities of the museum are also as much bigger. Also, the size of artefacts has to be taken into

account – the numismatic collection of the National Museum, for example, comprises of a considerable number of artefacts, but does not take up as much space as some other objects would. On the other hand, the Museum of Science and Technology owns many extremely large machines, which cannot even be placed inside the museum building. Therefore, space and size come up as significant factors in the question of engaging museum collections.



*Illustration 2: The Percentage of Displayed Objects*

## Space

Space appears to be one of the main problems in displaying artefacts. We have seen in the research that some of the museums are in acute need of exhibition space, or space in general. It was only the Malmö Museums that directly declined having a lack of space; the Museum of Byzantine Culture has not mentioned space as a problem; and, of course, the Unstraight Museum is excluded from the discussion. The museums highly in need of space, as we have seen, are: Ars Aevi which is still only an open depot and not really a museum, the State Museum of Contemporary Art which is only waiting for the new premises to be renovated and will then move, and the Museum of Science and Technology whose building has not been completely renovated yet. The National Museum, then, has had problems with space ever since a larger part of it closed for renovation; the Museum of Yugoslav History also has a

problem with space, which is completely understandable having in mind the size of its collection; the Ethnographic Museum complained about having 70-90% of the space used up by the permanent exhibition, saying that it needs more exhibition space; finally, the Museum of African Art only said that it could make use of extra space, but that they really do not find this to be an issue.

The lack of space is the most universal complaint not only in the paper, but also generally in the museum world. No wonder, since it is an immanent part of the contemporary *crisis of museums: Collections have become too large, the space has become too small: the museums have, generally speaking, reached the limits of their physical growth* [Šola, 2002].

One way of dealing with the space problem is to enter the area where physical space does not matter, i.e. the virtual world of internet. The Unstraight Museum is the only one of the above-named whose artefacts are and will always be displayed, 100% of them, irrespective of their actual number. The State Museum of Contemporary Art is also more available online than in vivo (90% of the collection digitised vs. 70% of the collection ever exhibited)<sup>106</sup>. The Museum of Yugoslav History also shares this view, hoping that new technologies will enable them to overcome the problem of space<sup>107</sup>.

Another way of dealing with this is to introduce more travelling exhibitions (as well as more mobility in general) – both as a Borrower or a Lender, like in the case of National Museum which has made travelling exhibitions one of its primary activities. This will allow for a greater variety of artworks available at one place. Thinking out of the box and using alternative ways of exhibiting material are other methods that could be used for this. To give another example from the National Museum, the Art Tour project is precisely that – using the space outside the museum and using non-original artworks – like from a practice book on new museology! Although not everyone agrees on the quality of the project, one has to admit that it has its merits, both in entrepreneurial and museological sense. It also shows that it is not hard even for museums with a tradition that dates back to the 19<sup>th</sup> century to successfully switch to project logic.

Building new and bigger spaces for the already existing museums is a result that first comes to mind, but this is highly unrealistic – not only having in mind the universal economic crisis, but also the fact that such an idea is not at all sustainable. However, it could be good to mention that the State Museum of Contemporary Art goes along a current trend of activating old industrial buildings and placing

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<sup>106</sup>As the director explained, there are difficulties exhibiting certain artefacts. If a sketchbook is to be exhibited, it can be shown only in part because if the visitors cannot be allowed to touch it, turn its pages and see it from all the sides.

<sup>107</sup>Ibid. p. 32.

cultural institutions inside them<sup>108</sup>. In its case, this is an excellent solution because by moving to the YFANET, the museum will gain both extra space and a more central position in the city<sup>109</sup>. This is also expensive since the building then has to be adapted to the international standards for museums, but it is a certainly better solution than building new venues.

## Insurance

One of the premises of the paper was that insurance is one of the major obstacles to exhibiting artefacts. We have established that this usually concerns only museums with extremely valuable objects whose market value is sky high. Only one of the above-named museums fits into this category, and that is the State Museums of Contemporary Art with its Costakis collection of Russian Avant-garde, the only one which actually considered insurance to be a problem and whose director is directly involved in implementing the law on state indemnity in Greece. The State Museum of Contemporary Art has both high security standards and all its artefacts insured year round, irrespective of whether they are exhibited or not. We can compare it to the Museum of African Art in Belgrade, which has a great cultural value, but probably not much of a market value, and which has none of its artefacts insured.

It also turned out that of the countries involved in the research, only Sweden has the law on state indemnity officially implemented. Serbia has still not officially adopted the Law on Museums, so the Clauses on Insurance and State Indemnity<sup>110</sup> attached in the Appendix are nothing more but a draft. From the interviews with several Serbian museums, I have found out that a practice in state indemnity exists (the National Museum and the Ethnographical Museum), but only the biggest museums know about it, and use it only rarely. In all other cases commercial insurance is used. Greece is about to adopt the law on state indemnity, but this may be delayed due to the terrible situation in the country at the moment<sup>111</sup>. Bosnia and Herzegovina does not have state indemnity officially regulated yet.

The important thing for the museums to realise about insurance, state indemnity and shared liability is the basic reason of why such instruments are used in the first place. It is to protect the museum

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108[www.teh.net](http://www.teh.net)

109As cities grow, old industrial buildings dating back to the 19<sup>th</sup> or the beginning of the 20<sup>th</sup> century, which were at the time places at the outskirts of the city, have now “grown into” city centers. The location of YFANET is especially attractive and tourist-oriented.

110*Državna garancija*.

This also concerns the specific hypothesis which says that there is no systematic support for exhibiting more artefacts at the state level. This hypothesis is proven to be true. However, there is hope that the new Law on Museums may change something in that direction.

111Due to the Economic Crisis, Greece is facing bankruptcy at the moment.

artefacts. Buying an insurance of 1-2% of the object's market value, which is the usual price, does not protect the object. It is only a guarantee that the museum will get a refund if anything happens to the artefact. But if an object is lost or damaged, it means that the information it carried is gone, the cultural value disappears, and no money can refund that. Investing in security is what is needed in museums in Serbia, as well as spreading the awareness that an active approach to security will save both the artefacts and the money.

Another point to be made is that the shared liability scheme is something that none of the museums above have had experience in. Not only does this scheme keep the costs down, it also boosts cooperation between museums. This is why it should be promoted, not only inside one country, but also internationally.

## Research

The lack of scientific research leading to a temporary exhibition was another one of the specific hypotheses in the paper. Research is considered one of the traditional museal tasks, along with collecting, conservation and storage [Šola, 2002:50], and as such, it is expected that all museums perform it. However, scientific research that results in an exhibition is another thing. The only museum of those included in the paper that pointed out their lack of this kind of research was the Ethnographic Museum. This issue they contributed to the lack of finances, as most of the money they receive from the state (which accounts for 80% of their budget) is spent on the running costs of the museum, salaries, etc.<sup>112</sup>

The lack of research is also contributed to the shortage of employees. The Museum of Science and Technology in Belgrade, for example, is a rather young museum and is still in the middle of the acquisition process (their collection is growing weekly by 3-5 objects). Their curators have so much work to do, that they simply cannot manage to wholly devote themselves to temporary exhibitions. The State Museum of Contemporary Art has, on the other hand, recently acquired a large archive from the Costakis family. Again, due to the shortage of curators, only 10% of the archive has been researched so far.

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<sup>112</sup>A general conclusion can be drawn that the Ethnographic Museum has serious lack of temporary exhibitions. The conclusion is based on their lack of space (even though they are considered to be one of the bigger museums in Serbia, their permanent exhibition takes up most of the exhibition space) and their lack of research resulting in temporary exhibitions.

## New Technologies

The issue of new technologies concerns such questions as the use of new technologies in marketing (presentation of the museums), exhibitions, the digitisation of the collections and the introduction to the idea of the cyber-museum.

All of the above museums have realized the value of new technologies which are used for museum marketing and promotion. They all have more or less well-structured and freshly updated web sites. Some of them have even ventured into social networks, such as Facebook and Twitter. However, some of them seem to consider this the sole use of new technologies, as we shall see later on.

The use of new technologies in the exhibitions is something that the Museum of African Art and Malmö Museums have considered. The comparison between these two cases is particularly interesting because they represent two completely opposite standpoints and different profiles. The Museum of African Art is a small museum with very low finances which has not yet had the opportunity to introduce new technologies into its everyday functioning. They are looking forward to using computers, professional lighting, audiovisual technologies etc. in their exhibitions. On the other hand, there are the Malmö Museums which is a big and traditional institution and functions in a rather different environment<sup>113</sup>. These technologies that the Museum of African Art is hoping for have already been around for a quite some time in Malmö Museums. The conclusions that they have reached from their experience is that the AV technologies are actually rather costly (both in money and staff) and not sustainable enough. They are also not a guarantee for a quality exhibition. This attitude could mark a new trend on how new technologies are viewed in museums, but it might take some time until it reaches Serbia.

Only 50% of the museums included in the research have their collections digitised (namely, the National Museum, the Museum of Science and Technology, the Unstraight Museum, the State Museum of Contemporary Art and the Museum of Byzantine Culture), and some of these are involved in such digitalisation networks, such as *Europeana*, *Eternitas* and *Carlotta*. Not all of these museums have their collections available to the public, however, and none of them, apart from the Unstraight Museum, have all of their artefacts available to the public. The most important reason for digitisation is to have the collections available to museum professionals – the general public comes into second place here. However, the State Museum for Contemporary Art, for example, strives for making as many artefacts

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<sup>113</sup>Needless to say, the museum field is much better regulated in Sweden than in Serbia.

as possible available to average users (90% of their collections is available on their web site), having as role models world famous museums such as Tate Modern. Others are more oriented towards professional development, and the Museum of Byzantine Culture even has the attitude that the public should not have access to everything in the museum, but only as enough as it takes to attract visitors.

The attitude of the Ethnographic Museum, which is planning to start with digitisation as soon as they acquire financial means to do so, is that only a small part of the collections should be available to the public online, because people abuse new technologies. This probably meant that people who can download pictures of artefacts, or only access them, will stop going to actual museums. Such view is directly contradicted to the situation in the State Museum of Contemporary Art, where a rise in the number of visitors was marked after the digitisation has been completed.

On the other hand, the Unstraight Museum, the only cyber-museum in the research, completely leans on new technologies and considers that to be its greatest advantage. Of course, having no physical counterpart in the reality deprives it of “real visitors” who could get this very special experience by entering the building, viewing the artefacts, and everything else that goes hand in hand with a visit to a museum. This is why the Unstraight Museum has a travelling exhibition, *Article 1*<sup>114</sup>, which in a way substitutes the real museum and allows people to actually see some of the artefacts and hear the stories about them live (since the exhibition always incorporates discussions and panels on the topic it deals with). The cyber-museum, as seen above, goes around the obstacles that the brick-and-mortar museums have to deal with – lack of space and costs of insurance (at least for the “permanent exhibition”<sup>115</sup>) are not of any significance to it. Although the future of such a museum is just about to be seen, it could well be that it represents a step to André Malraux's vision of the *total museum* [Šola, 2002:32 & 2003:320].

It is obvious that new technologies and the way they can affect the audience is still a controversial topic in museums. Irrespective of whether they have their collections digitised or not, all the museums included in the research have shown some kind of attitude towards this. So far, only the two Greek museums have found concrete correlations between the use of new technologies and the changes in the profile or rate of visitors. On the whole, these seem to be positive.

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114<http://www.facebook.com/pages/Article-One/207709412597439?sk=info>

115Costs of the travelling exhibition are, naturally, just as in traditional museums.

|   | <i>Number of artefacts</i> | <i>% of artefacts displayed</i> | <i>Lack of space</i>               | <i>Problems with insurance</i> | <i>Lack of research</i>     | <i>Digitised collections</i>        |
|---|----------------------------|---------------------------------|------------------------------------|--------------------------------|-----------------------------|-------------------------------------|
| <b>National Museum</b>                  | 400,000                    | 1                               | Yes<br>(permanent ex. closed)      | No                             | No                          | Yes<br>( <i>Eternitas</i> )         |
| <b>Museum of African Art</b>            | 2,120                      | 85                              | No                                 | No<br>(collection not insured) | No                          | No                                  |
| <b>Ethnographic Museum</b>              | 50,000                     | ?                               | Yes<br>(permanent ex. 70-90%)      | No                             | Yes                         | No                                  |
| <b>Museum of Yugoslav History</b>       | 200,000                    | 0.5<br>(permanent ex.)          | Yes                                | No                             | No                          | No                                  |
| <b>Museum of Science and Technology</b> | 5,000                      | ?                               | No<br>(problems with the building) | No                             | Yes                         | Yes<br>(site)                       |
| <b>Ars Aevi</b>                         | ?                          | 80                              | Yes                                | No                             | Yes                         | No                                  |
| <b>Malmö Museums</b>                    | ?                          | ?                               | No                                 | No                             | No                          | No<br>( <i>Carlotta</i> )           |
| <b>Unstraight Museum</b>                | 20                         | 100                             | No                                 | No                             | No                          | Yes<br>(site and <i>Europeana</i> ) |
| <b>State Museum of Contemporary Art</b> | 5,400                      | 70<br>(90 online)               | Yes                                | Yes                            | No<br>(but yes for Archive) | Yes                                 |
| <b>Museum of Byzantine Culture</b>      | 45,000                     | 15                              | No                                 | No                             | No                          | Yes<br>( <i>Europeana</i> )         |

*Table 1: Overview*

## ***Management Models and Policy Recommendations***

Taking into account the socio-cultural context in Serbia, an attempt will be made to give the most realistic recommendations for engaging museum collections.

The most visible obstacle to exhibiting artefacts in museums is the lack of space. This concerns especially the National Museum, the Ethnographic Museum and the Museum of Yugoslav History, as well as the Museum of Science and Technology<sup>116</sup>, although the problem is caused by different reasons for each of them.

This problem could be solved by supporting cooperation between museums, but also other institutions, organisations and artists [Cvetković, 2006], and organising more temporary and travelling exhibitions (which some of them are already doing).

The museums in Serbia have to turn to project logic and create more short-term goals. The time of the big institutions with even bigger administrations is gone and the principles of new museology should be adopted. A museum should not consist only of one permanent exhibition which does not change in 15 years<sup>117</sup>.

Thinking out of the box and finding alternative and creative ways of exhibiting artefacts is another solution. Using the space outside the museum, as in the *Art Tour* project, and creating an open-air gallery is one example.

Using the new opportunities that the IT have provided can also be a solution to the problem. The new technologies are cheap and available to everyone, and should be used for audience development. Museums can in this way connect to their visitors directly, explore their needs more easily and, finally, relate their everyday lives, their problems and interests<sup>118</sup>. This can help fight elitism [Šola, 2002:65] and overcome the distance, or even hostility, that many people feel towards museums, and convince them that museums exist for them and because of them.

A policy recommendation that could be made concerning this problem, is to try to legally regulate the rights of museums (and other cultural institutions) to make use of abandoned old industrial buildings. Some NGO actions have already been directed in this way<sup>119</sup>. This would directly contribute to

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<sup>116</sup>The problem here is about to become bigger as the museum collection grows.

<sup>117</sup>Compare to the ban on the term “permanent exhibition” in Sweden.

<sup>118</sup>*Hot spot*. Ibid. p. 9.

<sup>119</sup>*Otvoreno o javnim prostorima* is one of them. <http://www.javniprostori.org/>

museums as additional space.

Insurance turned out to be almost irrelevant in Serbian museums. Nevertheless, certain points should be discussed, at least for the sake of problems that might await in the future.

Firstly, it is important to ratify the Law on Museums as soon as possible, otherwise many things concerning museums will stay unregulated, among them insurance issues. State indemnity should be defined more precisely (e.g. What exactly is considered an exhibition of great importance?, or Can smaller museums get a chance to apply for it, even though they do not deal with extremely valuable artworks, etc.), and shared liability should be introduced, both for national and international cooperation.

Also, security issues should be further researched and discussed, because insurance, as mentioned before, is not really a guarantee for security of artefacts.

Scientific research resulting in an exhibition has proved to be somewhat more problematic than insurance. This is caused by either lack of finances or lack of employed curators<sup>120</sup>. Also, in the case of Ethnographic Museum, temporary exhibitions should be allowed more space in the museum, as a prerequisite to organising them.

Since the socio-cultural context in Serbia is such that museums and other cultural institutions cannot count on receiving more money from the state, the lack of finances in organising research will not be further discussed here. However, the lack of staff could be solved by introducing volunteering and more internships for the students in museums [Kisić, 2010]. Also, more mobility among museum professionals could be organised, which leads us back to the project logic – curators from different museums could be gathered around one project/temporary exhibition and thus, with all their different backgrounds and know-how, contribute to the quality of the exhibition. Such projects that promote national and international cooperation usually get funded easily, and that should be also something to have in mind.

Finally, when the new technologies are considered (some of this was already mentioned in the discussion on the lack of space), the aim is to use those that are cheap. Expensive technologies can contribute to exhibitions, but the quality of an exhibition is not necessarily found in the costs that it accumulated. Digitisation is important, but it is not an acute problem. The recommendation is thus to use new technologies that are cheap and available to everyone, and use them in such a way to connect

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<sup>120</sup>This is also linked to finances, since it means that museums do not have enough money to employ more people.

to the audience and to develop the audience. If the people do not come to museums, let museums come to people.

|                  |   |
|------------------|---|
| Lack of space    | <ul style="list-style-type: none"> <li>• Cooperation</li> <li>• Travelling exhibitions</li> <li>• Temporary exhibitions</li> <li>• Project logic</li> <li>• Alternative solutions (think outside the box)</li> <li>• IT and cyber-museum</li> <li>• Industrial buildings</li> </ul> |
| Insurance        | <ul style="list-style-type: none"> <li>• Ratify the Law on Museums</li> <li>• Introduce shared liability</li> <li>• Security</li> </ul>   |
| Lack of research | <ul style="list-style-type: none"> <li>• Volunteering and internships</li> <li>• Cooperation</li> </ul>   |
| New technologies | <ul style="list-style-type: none"> <li>• Use cheap and available technologies</li> <li>• Connect to the audience</li> </ul>   |

*Table 2: Overview of the Recommendations*

## Conclusion

This paper started from the hypotheses that only a small percent of the overall number of museum artefacts in Serbia is available to the general public and that creating a system of different cultural and economic instruments could help engage the collections. The main hypothesis then branched into several specific statements that tried to determine what problems might be the cause of the situation (these included lack of space, high costs of insurance, lack of research, the absence of specific economical and cultural instruments supporting museums) and a part of the solution to the problem (contemporary tendencies and new technologies).

If we take into account the general tendency marked among the museums – that the bigger they are, the smaller percentage of the overall number of their artefacts is displayed – and conclude that even the two museums that could not provide information on the percentage of the artefacts displayed (the Ethnographic Museum and the Museum of Science and Technology) do not make exceptions to this rule, we should say that out of five museums three have very low percentage (estimated at 0-2%), and two have much higher percentage of the artefacts displayed (estimated at around 80%). The main hypothesis should be thus modified to apply exclusively to big museums that own tens of thousands of artefacts. Viewed from the perspective of smaller museums that own no more than around 10,000 or 20,000 artefacts<sup>121</sup>, the hypothesis is refuted.

The second hypothesis is true only if the first one is considered to be true (i.e. if we limit it to bigger museums).

As for the specific statements, the first one, the lack of space, clearly correlates to the division between smaller and bigger museums – all of the bigger museums explicitly stated that they had a lack of space, while the other two, the smaller ones, did not consider this to be a primary problem. The Museum of African Art only said that it could use some extra space, while the Museum of Science and Technology was more preoccupied with the state of the premises where it is placed (various parts of the building which should be renovated).

There are different ways to remove the lack of space as an obstacle and allow for more artefacts to be displayed. These include: cooperation between museums, more travelling and temporary exhibitions,

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<sup>121</sup>These are just estimations. Further and more elaborate research should be conducted in order to establish precise regularities and correlations.

following the principles of new museology and turning to project logic, finding alternative solutions to displaying artefacts – thinking “outside the box”, using new technologies, getting hold of abandoned industrial buildings as additional exhibition space.

The second statement which concerns high costs of insurance is refuted since none of the Serbian museums included in the research has complained about the costs of insurance (which are, for both artefacts in the museum and for travelling exhibitions, no more than 3% of the market price of the artefacts, but most usually only 1%). The Museum of African Art is somewhat a special case, since it does not have its artefacts insured.

Although this statement is proven to be false, it does open some further questions which might be of interest to some future research. These concern the question of safety in museums, as well as of legal regulations implemented in the EU (state indemnity, shared liability), etc.

The third specific hypothesis is about lack of scientific research resulting in a temporary exhibition. Although the majority of the museums rejected having lack of research, I think that this hypothesis might actually be true if more museums had been taken into account (also a larger variety, including regional museums). The two that admitted to having lack of research were the Ethnographic Museum, which stated that the lack of finances was the cause of that, and the Museum of Science and Technology, which blamed the lack of employees as a cause. The solution to the first problem would be that the museum somehow finds additional financing<sup>122</sup>, while suggestions for the second situation is to consider introducing volunteers and interns as additional working force in the museum.

The fourth specific statement concerns the absence of a specific system of economical and cultural instruments which would help museums organise more exhibitions, display more artefacts, etc. Having in mind that the Law on Museums has not been adopted yet, we can conclude that this statement is true. However, just introducing the law will not actually change many things – changes have to be implemented in practice as well. This means that museums have to strengthen their ties to the Ministry of Culture, cooperate and fight together for greater rights.

The fifth specific hypothesis states that new tendencies and new technologies are a part of the solution to the problem. This is completely true – museums in Serbia can draw so many advantages from transforming their institutional logic into the project logic, as well as using IT which is cheap and has a

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<sup>122</sup>The details of this solution are not taken into account because the whole point of the recommendations is to find solutions according to the socio-cultural context in Serbia, which currently happens to include the Economic Crisis.

lot of potential. The museums have to understand that visitors are their *raison d'être* – their basic function is to serve the society, and for that reason museums should use the new technologies to establish a strong relationship to their audience. This way they could learn about what the environment is concerned with and try to help the people get answers to certain questions, or build their identity, or make a stand on burning issues of the contemporary society, etc.

The technologies can be also used in creating digital collections, but since this requires financing, it will not be considered in detail.

Finally, the main changes that the museums in Serbia should implement are of “mental”, not “physical” nature. This means that museums have to turn to a new logic in museology, and use the *crisis of museums* as an opportunity to introduce new and exciting methods of developing collections, rather than an excuse for institutionalism, elitism and escapism.

# Appendix

## ***The Questionnaire***

These were the main starting questions from which the interviews took on:

1. What is the relationship between the overall number of artefacts in your museum and the number of exhibited artefacts? Which number has never ever been exhibited? (Is that considered a problem?)
2. Which of the following are affecting that situation and how much are they affecting it:
  - great insurance costs (How much money do you pay for insurance? Which insurance companies are you collaborating with?)
  - lack of space (Do you have travelling exhibitions?)
  - lack of scientific research that result in an exhibition
  - lack of a specific system which would support museums at the state level (economic and cultural instruments)
3. What is the view on the new technologies? How much are they used in the museum? What are the further plans for using them? Do you have your collections digitised? Do you count the visits to the internet site?

## **Law on Museums: Clauses on Insurance and State Indemnity**

### *Осигурање*

#### Члан 195.

Музејски предмет који чува установа која обавља послове музејске делатности, чији је оснивач Република Србија, аутономна покрајина, јединица локалне самоуправе, град Београд и други градови, као и простори у којима је смештен, обавезно се осигурава код осигуравајућег друштва против свих ризика и у обиму који одреди оснивач.

Средстава за осигурање из претходног става обезбеђује оснивач.

Музејски предмет обавезно се појединачно осигурава код свих врста излагања изван простора из става 1. овог члана.

Министар може, изузетно, када се ради о уступању ради излагања између установа заштите, решити да се обавезно осигурање замени обезбеђењем гаранције или организовањем и спровођењем посебних мера заштите експоната приликом њиховог транспорта и излагања.

У случају уступања музејског предмета изван установа заштите, средства за обавезно осигурање обезбеђује корисник.

### *Гаранције за иностране изложбе*

#### Члан 196.

Република Србија може дати гаранцију за експонате одређених иностраних изложби које се приређују на територији Републике Србије, ако имају посебну културну и уметничку вредност и ако су испуњени услови утврђени овим законом.

Влада одређује за које ће се изложбе дати гаранција у смислу става 1. овог члана.

Гаранција из става 1. овог члана односи се на експонате чије излагање страна држава, односно власник условљава давањем гаранције.

Гаранција се даје и када би због високе декларисане вредности експоната трошкови осигурања били изузетно велики, а страна држава, односно власник експоната, прихвата гаранцију уместо осигурања.

Гаранција се даје за време од преузимања до враћања експоната страном држави, односно власнику или другом овлашћеном лицу.

#### Члан 197.

Гаранција из члана 196. овог закона може се дати под условом да је установа заштите, односно друго правно лице које приређује изложбу (у даљем тексту: организатор), обезбедила следеће услове за заштиту експоната:

- 1) паковање и транспорт који одговарају уобичајеним стандардима и нормативима за одговарајућу врсту експоната;
- 2) непрекидну физичку заштиту експоната од момента преузимања до момента враћања;
- 3) објекте и просторије у којима се експонати излажу обезбеђене од свих врста ризика који могу угрозити безбедност изложених експоната;
- 4) одржавање климатских услова у просторијама у којима се експонати чувају и излажу, који одговарају врсти експоната;

- 5) конзерваторе и друга потребна стручна лица за заштиту експоната;
- 6) одговарајући степен безбедности и
- 7) друге услове уговорене са страним партнером.

Министарство утврђује да ли су испуњени услови из става 1. тачка 1), 4), 5) и 7) овог члана, а министарство надлежно за унутрашње послове утврђује да ли су испуњени услови из става 1. тачка 2), 3) и 6) овог члана.

#### Члан 198.

Гаранцијом из члана 196. овог закона Република Србија обавезује се да ће до износа декларисане вредности експоната надокнадити штету која би настала у случају оштећења, уништења или губитка експоната, ако штету не надокнади организатор.

Исправе о гаранцији из претходног става издаје министарство надлежно за послове финансија.

#### Члан 199.

За време трајања изложбе Министарство врши надзор у погледу испуњавања услова из члана 197. став 1. тачке 4), 5) и 7) овог закона, а министарство надлежно за унутрашње послове врши надзор у погледу испуњавања услова из члана 197. став 1. тачке 2), 3) и 6) овог закона.

Уколико се у току трајања изложбе установи да није испуњен неки од услова из члана 197. овог закона, орган који је надлежан за старање о испуњености тог услова може наредити затварање изложбе.

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## **A Short Vita of the Author**

Radmila Radovanović was born on 23 April 1986 in Belgrade.

She finished High School of Philology (English as major language) and entered the Faculty of Philology, University of Belgrade in 2005. She graduated in the English Language and Literature in 2010 and in Scandinavian Languages and Literature (Swedish as major language) in 2011.

In 2011, after having successfully completed the Culture and the City workshop in Entrepreneurship in the Arts, she started MA studies of Cultural Policy and Management – Intercultural Dialogue in the Balkans, a joint program of the University of Arts in Belgrade and Université Lyon 2.

During her studies, she had the opportunity to study for a short while at Uppsala University in Sweden and Aristotle University in Thessaloniki, Greece.

She has been involved in various projects and programs concerning arts, culture and education, and her interests range from Languages, Cultures and Literature to Management of Cultural Institutions.