

UNIVERSITY OF ARTS IN BELGRADE
Centre for Interdisciplinary studies
UNESCO Chair in Cultural Policy and Management

Master thesis:

Museum marketing: usage of social media marketing in
promotion of Belgrade museums

Student: Dragana Koštica

Supervisor: Siniša Zarić PhD.

MA Cultural Management and Cultural Policy, Belgrade, June 2014

TABLE OF CONTENTS

Abstract (3)

Abbreviations (5)

Introduction (6)

Basic information about the research (20)

Subject of the research (20)

Goals of the research (23)

Research hypothesis (24)

Methodology design (25)

The role of the Social Media in audience engagement (26)

Museums and Social Media: importance for development of audience and activates (34)

Examples (40)

Results of the research (43)

Conclusion (56)

Bibliography (66)

Webography (70)

Vita (73)

Appendix (74)

ABSTRACT

Purpose: This paper aims to study and analyze the usage of social media in purpose of marketing and audience engagement in 10 selected public museums in Belgrade: Museum of Contemporary Art, Museum of Natural History, Museum of Yugoslav History, Museum of Theatrical Arts, Museum of Nikola Tesla, Museum of Applied Arts, Museum of Jewish History, Museum of Science and Technology, Ethnographic Museum and Museum of African Art.

Design/Methodology/Approach: This paper will present the concept of usage of social media, official museum websites and social networks Facebook and Twitter and YouTube sharing platform among selected museums, their way of communicating and networking and the way Information Communication Technologies influence the world of museology and culture. The methods will be empirical, descriptive and comparative and research will be both qualitative and quantitative. The data will be collected by content analysis and by semi-constructed interviews what I did with the responsible persons from the selected cultural institutions.

Structure: It consists of six main chapters. First chapter represents introduction that provides to reader the basis of museology, contemporary museum practice and museum marketing. Second chapter gives the basic information about the research: subject of the research, goals, and research hypothesis and research design. Third chapter explains basic terms such as Web 2.0, social media and social media marketing and explains their role in audience engagement. Fourth chapter explains the importance of social media usage for contemporary museum practice and at the end gives two successful examples from museums worldwide. Fifth chapter represents the results of qualitative and quantitative research with observations, and finally the sixth and the final one represents the conclusions and suggestions for further social media marketing developing. Appendix with questionnaire will be given at the end.

Main hypothesis: Museums that imply appropriate and ongoing social media marketing have more public promotion, visibility, better interaction with visitors and therefor gain more self-income than museums that don't use social media marketing or than museums that are occasionally active on social media.

Findings: Main hypothesis is not 100% applicable in the case of museums in Belgrade, for two sample results do not correspond, which means that for some museums as Museum of Nikola Tesla or Museum of African Art usage of social media marketing do not affect their visibility, visitation neither annual income. In Belgrade museums marketing sectors are non-existing and marketing represents a smaller segment of Public Relations. Museum workers are aware of social media marketing potential, but there are no enough employees in

charge for this practice and that affects the constant usage of social media. Belgrade museums do not have defined and written social media strategy which also affects their on-line visibility. Social media marketing in museums needs improvement and creative ideas that can be based on successful examples from other museums and cultural institutions worldwide.

Research limitations/Implications: All museum workers were willing to cooperate, but not all of them were willing to give me the data about annual income. In addition, some of my respondents were busy to meet me live, so I had to send them questionnaire on email, in that way they had more time to think about answers and make image of the institution look better than it actually is.

Originality/Value: This study provides a snap shot for the usage of social networks in the domain of museums in Belgrade. It evaluates the way marketing and social media marketing are used for promoting museum product, targeting audiences and attracting new audiences.

Key words: Belgrade museums, museum marketing, social media marketing, audience development, audience engagement, museum communication

ABBREVIATIONS

eWoM- Electronic word of mouth

ICT- Information Communication Technologies

MoCAB- Museum of Contemporary Art Belgrade

WWW- World Wide Web

Zaprokul- Zavod za proučavanje kulturnog razvitka

INTRODUCTION

From silent witness to the age of museum Renaissance

The American Association of Museums defines a museum as “organized as a public or private nonprofit institution, existing on a permanent basis for essentially educational and aesthetic purposes, that cares for and owns or uses tangible objects, whether animate or inanimate, and exhibits these on a regular basis. Museum needs to have at least one professional staff member or the full - time equivalent and is open to the general public on a regular basis at least 120 days per year ” (1994: 18 – 19). Of course, there are so many definitions of the term museum. It’s hard to define and talk about museum so easily in the era of technology. The owning of collection, permanent stuff, working hours are a regular features of every museum, but every museum has different museum product, organization , mission, vision, building, etc. In the modern times there are so many types of museums, some of them are public institution supported by the state, but also many of them are private and independent institutions creating budget from sponsors, donors and making revenues completely by themselves.

Museums are as different from one another as Tate Modern in London, Uffizi gallery in Florence, Prado in Madrid, Museum of Broken Relationships in Zagreb or Virtual museums of Underwater Archaeology. Some of them can be encyclopedic like New York ’ s Metropolitan Museum of Art, thematic as Belgrade’s Museum of Yugoslav History or particular site oriented as Museum of Vepenski vir. It can be Museums can be devoted to a single subject such as Condom museum in Thailand or Le Musée des Vampires in France. They may be collections driven, like many archaeological museums, zoos, and botanical gardens. Some museums are activity centered such as children museums and LGBTB museums or research oriented like the Museum of Science and Technology in Belgrade.

“What, then, can be said about most, if not all, museums? Many museums are organized around collections. They share the goals of acquiring and conserving their collections and interpreting and exhibiting this human and natural heritage to public audiences. They are

expected to care for and preserve their collections as a public trust for future generations. Museums are places where visitors encounter authentic, aesthetic, inspirational, and learning experiences. They also function as interactive, recreational, and contemplative spaces. Museums are normally invested in missions that serve the public. They offer memorable experiences, ideas, and activities not found in other places”(Kotler, Kotler & Kotler 2008:3-4).

When we speak about museums we don't speak about origin, but origins. Since the ancient times people of different nationalities felt the need to collect artifacts from past and give them a meaning.

The word itself is driven from old Greek language, “mouseion” a temple of the Muses — in Greek mythology, goddesses of inspiration and learning and patrons of the arts. Museums developed among the ancient Greeks, Romans and Mid-Eastern people prior to the Christian era as scholarly, religious, spiritual, and creative centers, engaging a small number of participants. It continues to medieval period in the West, the Roman Catholic Church became a preeminent intellectual center and patron of the arts. A significant art collection, overseen by Pope Sixtus IV, was amassed in Rome by the end of the fifteenth century. (Kotler, Kotler & Kotler 2008:9). The age of Renaissance brought new fascination for collection of art works from esthetic reasons similar to ancient Rome and opposite to medieval period which was focused on sacral monuments and relics. This trend has received a European scale and spread to Southern Europe and Great Britain. Rich travelers and aristocrats were fascinated with old objects and art pieces and they began to make their own private collections and associations, for example “Association of dilettantes” known as British antiquarians from the XVII century (Green 2003:40-41). Collections depicting the range of world habitats and cultures were highly sought after, becoming known in the eighteenth century as “cabinets of curiosities” that developed later on into first museum collections. “The term applied to the collections as well as to the spaces and furniture in which they were housed¹”(Kotler, Kotler & Kotler 2008:10).

“One of the earliest museums, established as a public institution for public benefit, is the Ashmolean Museum at the University of Oxford, opened in 1683. Far - ranging, encyclopedic

¹ According to Ripley , S. D. “The Sacred Grove: Essays on Museums”. Washington, D.C. Smithsonian Institution Press , 1978

collections developed out of these earlier collections, and today they are found in most prominent international museums such as the Louvre, the British Museum, the Hermitage, and the Prado. The conflict between serving scholars and connoisseurs on the one hand, and encouraging public learning, on the other, grew in the eighteenth and nineteenth centuries. Nevertheless, museums gradually evolved into broader, public - minded institutions. The British Museum, for example, opened its doors to the public in 1759” (Kotler, Kotler & Kotler 2008:10).

When it comes to Serbia, the interest for collecting artefacts appeared in the first part of the XIX century during the reign of Miloš Obrenović. First credits went to local scholars Joakim Vujić, Vuk Stefanović Karadžić and Jernej Kopitar who wrote and collected data about cultural monuments. The ruler Miloš Obrenović encouraged creation of the first collections, two of which were the present of German geologist Baron Herder and one was numismatic bought from Djordje Mušicki and contains coins from the territory of Srem. These collections created conditions for the public opening of the first museums in Kragujevac in 1837. Meanwhile, the collection of the Belgrade Museum, now the National Museum² have increased so much that some were separated from the parent and turned into an independent institution. That is how the Ethnographic, Military, and partly Museum of Vuk and Dositej were established. Serbian most prominent scholars took part in formation of the first museums: Janko Šafarik, Miloje Vasić, Jovan Sterija Popović, Mihajlo Valtrović, Sima Trojanović and many others. Although the museum's problems, housing collections of writing, and some collections have been exhibited in other countries, and brought public recognition to our country, until the World War II museum did not have the importance that they deserve. It was only after the liberation in 1945. The changing course and study of collections and depot become scientific, cultural and educational institutions started facing the public. Museology has become a subject taught in the Department of Art History at Belgrade University (Drobnjaković 1949: 41-45).

The crucial shift in museology happened in the XX century. The old museums were the integral part of the artistic collections, wherein the chosen artifacts were presented

² National Museum is the oldest cultural institution in Belgrade, established in 1844., „Београдски музеји, Годишњак Музеја града Београда I“, Beograd 1954, pp. 306—357

periodically with little information as beautiful objects worth looking and enjoying. It was expected that visitor has to be a connoisseur and therefore well informed about the art and the past times, and that date, the name of the artist, function of the artifact and the period which artifact belongs are enough information. This was the main framework both in art and archeological museums. In the XX century museum changed their strict perspective about the visitor as connoisseur, giving more useful information about the exposed artifacts by placing the artifact in the context followed by photos, documentations and descriptions (Green 2003: 339-340). Better understanding of the past and changes in museology was contributed by the raise of new theoretical frameworks in art history and archaeology as moving from cultural historical approach to Processual known as the New Archaeology and Post-processual archaeology and interdisciplinary approaches guided by prominent scholars as Binford and Hodder, mixing archeology, ethnology, sociology, anthropology, art history, social anthropology and new technologies, shifting the focus of research from the objects it selves to the people and cultures who used them and in that way creating context³.

The end of the XX century brought many changes and innovation in museology. The paradigm of "traditional" museum was over. Since 1986, a working group of MINOM members (Jean-Claude Duclos, Eulalia Janer, Mario Moutinho, Girard Colling, Marc Maure) has published a paper outlining the principles of new museology. In it, Duclos et al. (1986) distinguish the objectives and means of new museology from its missions and functions (Duclos et al. 1987). As a first attempt (Duclos et al. 1986), the authors classified as objectives the following elements of new museology: a global view of reality; research that satisfies social requirements; action that is continually adapted to a population and its territory; and an approach, research and actions that contribute to individual and social development. The same work (Duclos et al. 1986) also identified the means of new museology as follows: collection, conservation, research (interdisciplinary), exhibition and museum education (participation)⁴.

Museums became no longer boring cultural institutions reserved for only certain social classes. Traditional museum become the modern museum when the focus moved from

³ „Uvod u arheologiju“, „Arheologija i socijalna antropologija“ lectures of profesor Aleksandar Palavestra at Faculty of Philosphy in Belgrade from 2006-2008

⁴ Museum studies, <http://museumstudies.si.edu/claims2000.htm#2>. Elements

collection to the audience and their needs. This was partly a consequence of capitalism, globalization and consumer society. In the global culture that imposes continues “fun” as ideal of culture museum got pretty hard job to do. From discrete science institution museums had to become competitive organizations and fight for their place in the culture life, which brought new challenges because there are so many bidders out there as science centers, festivals, galleries, creative industries. This basically meant better organization, management, more professionals, new space and new technologies. They needed more financial resources and that led to finding more partners, funds, making new opportunities and dangers. Prominent Croatian scholar Šola stresses that museology in the last 3 decades became a job based on communication (Šola 2001:14).

How is it poetically described by Šola “Museums will not rescue the world from the crisis, but they have a role to play in reaching the lost diversity between the forces of change and adjustment and correction”. Employs in museums need to figure out are their institutions a part of a problem or a solution to the problems of society. The modern world is the world of synthesis and synergy, communication between all sectors is a “must”. The most of the heritage is outside museums, and since we care about our heritage that builds our identity the main focus is put on collaboration between museums, archives, libraries, private collection, information system and the environment. Information technologies are bringing all the mentioned into “cyber space” and ruins all barriers among them. Access to heritage on a daily basis to all the people made the “total museum”⁵ reality (Šola 2001:22).

In his book “Critical museum” from 2010 Piotr Piotrowski points out that there is a three types of museums: museum as a temple attended by the faithful who believe in the dogma of the “sacred” character of art, museum as a place of entertainment, “mcdonaldized,” as it were, and involved in the global networks of consumerism and tourism, and museum as a forum which wants to perform critical tasks and encourage reflection on the changing world both on the macro- and micro-scale⁶. Which goes back to Šola again who thinks that modern museum represents so-called social mechanism. “Museum should join the humanistic project, *pro bono publico* that means that they should represent the institutions of common good, social welfare, in one word a public good (Šola 2001:23)”. He also stresses that culture

⁵ The term “total museum” is used by Šola in his PhD dissertation “Prema totalnom muzeju” from 1985.

⁶ Piotrowski P., “Critical museum”, Warsaw, 2010

takes the main part of modern life, but also that it gain industrial character that is based on a profit. This new situation with museums worldwide can be described as conglomerate of business and culture, as “culturisation” of entrepreneurship and “profitalisation” of culture (Šola 2001:171). This would mean that museums need to create self-income, pay all costs which are now bigger than 30 years ago, create attractive settings, invest in human resources, fight on demanding and overflowing cultural market for visitors and reputation.

As a response to all the needs of a modern museum comes marketing, and who knows better about this skill than marketing guru himself Philip Kotler: “The purpose of marketing is to offer museum consumers as much value as possible for the cost of visiting museums. Museums need marketing because they face substantial competition in the leisure - time marketplace. In today’s world, the public generally has a number of leisure - time choices but not enough leisure time. Museums have turned to marketing because it offers theory, tools, and skills that will enable them to increase audiences, build relationships with stakeholders, and increase revenue streams” (Kotler, Kotler & Kotler 2008:21).

In the literature and on the web there are many different definitions of marketing, but I will give two and both are defined by Kotler. “Marketing is a social and managerial process by which individuals and groups obtain what they need and want through creating and exchanging products and value with others” (Kotler & Armstrong 1999:3) or other definition from American Marketing Association “Marketing is an organizational function and a set of processes for creating, communicating, and delivering value to customers and for managing customer relationships in ways that benefit the organization and its stakeholders” (Kotler & Keller, 2006:6).

Marketing is crucial for museum sustainability, because it attracts visitors, creates the image of the institution in the social environment and gains revenues. While collection care and interpretation are acknowledged as basic museum functions very long time ago, declining public funding in the last 3 decades and accountability pressure have led to the discovery of museum marketing as an important contribution to museum’s viability. Marketing has increasingly been seen as an essential museum activity since its beginnings in end of the

60's⁷ in the USA. It is argued that marketing can serve to achieve the museum's mission rather than compromising it (Rentschler & Reussner 2002:4). When museum marketing appeared in the United States it was based on the economical ground, financiers and donors wanted public and media recognition so the museums had to turn to public and finally do "public commitment" (Berry 1988: 40). Arts and culture (museums) are intended for all social classes (as Gillbert & George non-elitist approach "Art for All"), and as such should not become the places where only a certain social strata and groups are going.



Table No.1 shows: Some visitors may not feel welcome in all museums⁸

Around the world marketing appeared due to several circumstances: growing pressure on public funds moved museums from the "comfort zone" and they had to find another sources for financing, they turn to civil sector-private sponsors and donors; growing competition starting from the museum renaissance in the 80's and the raise of the private museums and science centers and creative industries; states are not that much interested to sponsor museums; cultural project surpassed the ambition desires of the state administration; needs of the business world made museums attractive locations. Also, Dixon⁹ names a few more reasons: demographic "baby boom" that happened in the 60's brought the new audience; inefficient serve of existing audience; economic backwardness of the museum; low position of museums in the social priorities; informal education not to mention commercial benefits that marketing creates (Šola 2001:78-79).

⁷ Leather Helen M., "The changing role of museum public relations", Public View: the ICOM handbook of museum public relations/edited by Corrine Bellow, Paris: "ICOM MPR Commite", 1988. pp. 27

⁸ "Audience Building: Marketing Art Museums", Office of Policy and Analysis Smithsonian Institution, USA, October 2001, pp.2

⁹ Dixon B., „Marketing for museums: ehchangig social value of the museum expirience“,1991, pp.4

In short marketing is crucial for attracting visitors. The goal of the museums is to have more attendances, quality of exhibitions-quality of sold museum product, created image in the society and media that will help attracting sponsors, educate and help society to overcome the current problems. In the United States marketing is a way of life, there museums by themselves should earn around 70-80 % percent of the entire budget, but that's the thing with their culture policy. In Europe it's a completely different case, museums are institutions of the public interests supported by the state, and usually around 90% of the museum budget is donated from the state budget (Šola 2001:81).

The goal of the museum marketing is for users to become aware of the museum product and discovering the needs and requirements of users through marketing research, and finally to give users what they need through the entire museum product. Marketing uses 4P theory, so-called marketing mix: product, price, promotion and place, which basically represents the ratio between the product, their price, promotion and the location or the building. According to this marketing theory achieving a balance between those four elements makes the successful business (Group of authors 1992:69). Šola stresses that museum marketing is at the end a bit different than business marketing. The price is not the same as in commercial sector, the price of the ticket can't be commercially determined, the goal of the sales place mustn't be only profit oriented because the museum product¹⁰ is intangible-the museum sells information (Šola 2001:89-90).

¹⁰ Under museum product is considered to be the total offer of the museum, from venue, building, clean toilet, sales shop, bar, restaurant to collection, exhibitions, settings, workshops, events, stuff etc.....

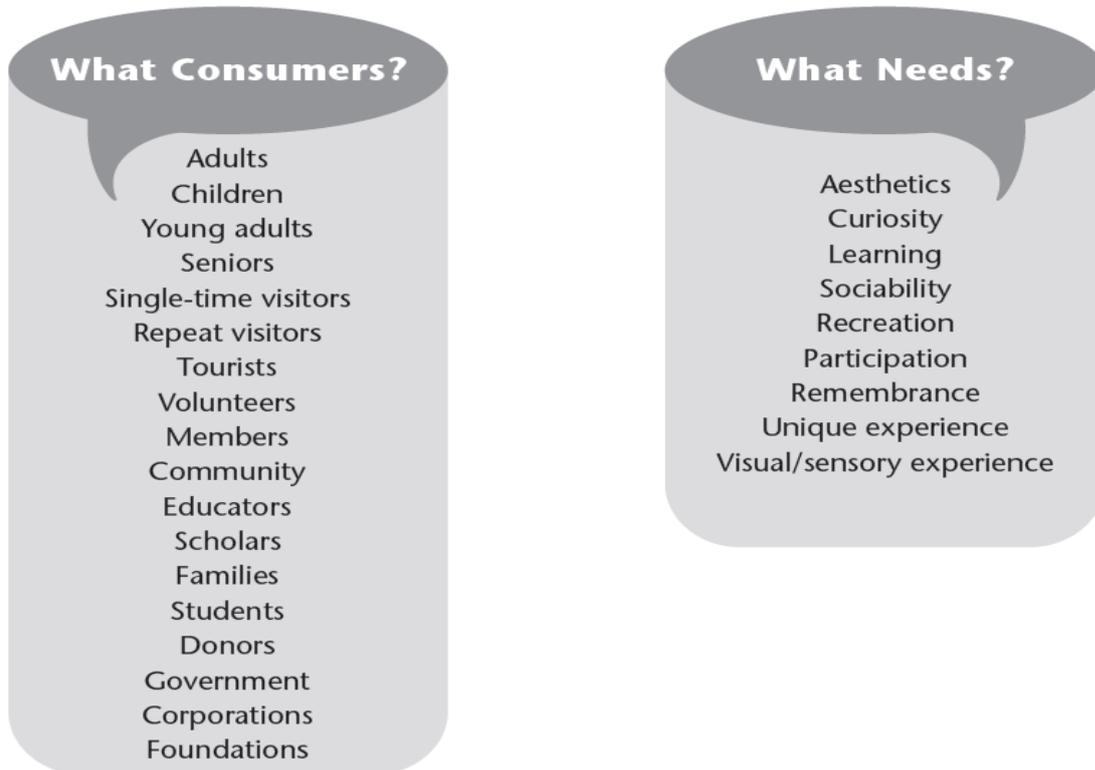


Table No.2 shows: Goals for consumer creation¹¹

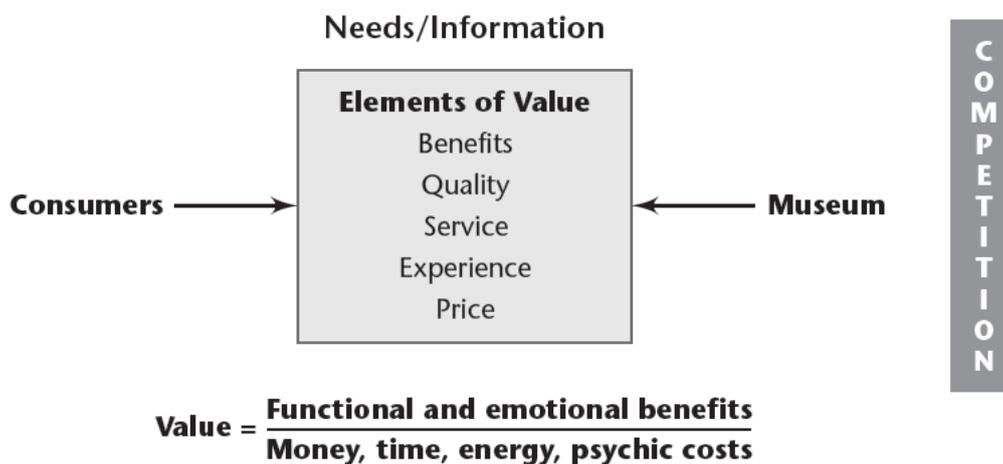


Table No.3 shows: Museums exchange transaction and relationships¹²

¹¹ Kotler G.P.W., "Museum Marketing and Strategy: designing missions, building audiences, generating revenue and resources" , 2nd.ed , 2008, USA, pp. 24

¹²Ibid, pp. 23



Table No.4 shows: Elements of the museum marketing mix¹³

XX century was marked as the age of media: radio stations, magazines and TV station and that was directly connected with rise of marketing and advertising. Continuing with XXI century and the raise of new technologies, internet, social media (websites, blogs, sharing platforms, social networks, forums) android phones, Iphones, mobile applications and so on. Kotler stresses that “Digital media have been a part of museums for a number of years, but their growth and role in museums has accelerated. Media today are integral to museums and museum exhibitions. Web sites are powerful means to communicate and reach vast audiences. They provide useful services to the public, communicating museum programs, exhibitions, fees, hours, directions, and services. Items in museum shops can be purchased from museum e - stores and e – catalogues”(Kotler, Kotler & Kotler 2008:16).

Starting from the 60’s museum renaissance has begun. Museums are renovated and new ones are opening on every corner of the world, especially accretion happened during the

¹³ Ibid, pp. 29

70's and 80's; while in the 90's decline is recorded (Šola 2001:36). Data say that in the period from 1971 to 1987 around 800 new museums opened in UK, which means around 50 museums were opened annually. From the 60's until the 80's the number of museums has doubled (Cash 1988:24). According to a 2006 survey, there were an estimated 17,500 museums in the United States. These figures may underestimate the number of museums because of the possible omission of small historic houses. It appears that similar level of growth has continued into the XXI century. The most recent count of museums worldwide identifies 53,017 in 202 countries. Numbers fluctuate, of course, as museums start up or shut down (Kotler, Kotler & Kotler 2008:7). China wants to build 1,000 new museums in the next decade and projects museum attendance to reach 1 billion by 2020, according to CNN¹⁴.

Major capital cities and cultural centers can boost with a big number of diverse museums, as Berlin houses around 168 museums, Zurich houses around 50 museums and 400 art galleries, Helsinki around 57¹⁵ also Amsterdam (Šola 2001:35). According to data I found on the web around 40 museums in Belgrade are open for public¹⁶.

Establishment of the first museums in Serbia happened in the end of the 30's of the XIX century, until 1918 thirty-two museums are open for public. Over time, they gained requirements for planned and systematic turning to the general public, but the museum content stayed one-dimensional, without complexity and ambiguity of the museum mission. In the second half of the twentieth century, museum doors are slowly opening for contemporary art production, but still selected, while the real art is happening in the galleries and cultural centres. Museums in Europe, as well as in Serbia, experienced in the 90's a major crisis, which supports the fact that if museums do not become part of modern society, culture, nature and real life will begin to shut down. The key to their revival and new development is not in possession of old cases of curiosity values, but to proper understanding of the social and educational role, in the sense that it is through the museum product - collections, exhibitions, educational programs - actualize concepts, change views, influence on environmental attitudes and emotional flow of visitors. As part of the urban

¹⁴ Top global museums, <http://edition.cnn.com/2013/09/05/travel/top-global-museums/>

¹⁵ Amsterdam museums, <http://www.amsterdam.info/museums/>

¹⁶ Oficial page of the city of Belgrade <http://www.beograd.rs/>

regeneration and local memory, museums are those that can contribute improving and strengthening the environment, to support the society and its identity by mutual networking and joint planning work. At the end of the XX and beginning of XXI century many parts of the world, and especially in Serbia museums are still considered "worldly (secular) cathedrals" of modern science society, "the keepers of history" or "depots of national treasure"(Martinović & Jokić 2009:6-7). Museology in Serbia and Belgrade faces the same problems that attacked post-communistic states in Eastern Europe. At the end of the 80's the whole state system began to collapse and then cultural institution were hit by poverty and isolation of the 90's. As I have already pointed out the raise of the museums in Serbia happened after WW II. Museums were financially supported by the state which had a big budget for culture and defined culture policy, which was based on socialistic ideology that museums are the public good and that all social strata have the right to enjoy it. Josip Broz himself supported artists; some of them glorify the symbol of Yugoslav nation, for example Ivan Meštrović, Petar Lubarda etc. Museum of Contemporary Art in Belgrade (MoCAB) was built in 1965 the collection featured the most prominent artists of Yugoslav contemporary art scene and very fast gain global reputation. The building itself represented imposing architectural piece of that time¹⁷. Meanwhile, SFRJ faced collapse and Serbia began to weaken and that reflected to Belgrade culture scene and museums through the state. As in the 80's museums worldwide become modern, using technology, architecture, modern settings, fundraising and marketing, creating many visits and self-income, Belgrade museums remained trapped in the old times. The state didn't have that much money to support them so they lost their budget, facing the lack of the funding for exhibitions and innovations. Once I heard somebody said: "Without National Museum there is no nation", in our case we have National museum located in the heart of Belgrade. However, due to unstable political situation and cultural policy in Serbia, lack of budget for culture and bad finance situation in the state, the museum is still under reconstruction. The National Museum is not an isolated case; it joins other most important cultural institution in the city- the Museum of Contemporary Art at Ušće, which is also under reconstruction for many years. This does not mean that they have stopped to exist, but only that museum activities are taking place in smaller proportions, which affects the number of visitors. National

¹⁷ Museum of Contemporary Art Belgrade, <http://www.msub.org.rs/o-muzeju>

Museum for several years is organizing exhibitions and festivals. Activities of the museum justify the archaeological exhibition "Constantine the Great and the Edict of Milan 313" with 180 exhibits dating to the period of the reign of Constantine the Great. In addition to this, the National Museum has organized numerous exhibitions of diverse topics: Roman mosaics, Yugoslav artists, individual exhibitions such as paintings of prominent Serbian painter Paja Jovanović and others. The same story is with the Museum of Contemporary Art, which opened for the first time in 2013 its facilities for now traditional annual event Belgrade Design Week. In addition, the Museum of Contemporary Art (MoCAB), often organizing performances at the Venice Biennale and similar events of international character, also recently they established cooperation with Tate Modern from London. MoCAB uses several spaces for display and presentation of artists, one of them in the MSUB (Salon of museum of contemporary art) located in Pariska Street in Belgrade city centre¹⁸. According to data I found on the web¹⁹ the most visited museums in Belgrade are: the Museum of Yugoslav History (approximately 100 000 visits annually), Nikola Tesla Museum (approximately 50 000 visits annually), Museum of Aviation (approximately 70 000 visits annually) and Museum of Applied Arts, while other museums have much less visitation. These figures are fairly minor compared to the museums in world capitals as Vienna, Berlin, Paris, and London²⁰. Apart from these several museums in our capital which are popular among visitor, smaller museums are unknown even among the local population, such as the Museum of African Art²¹ or the Museum of Science and Technology²².

CNN made a list of "World's Top 20 Museums" the most visited museums are in Europe and USA;" European museums make up 10 of the 20 on the list, and five of those are in London. Four of the six American museums are in Washington; three of them part of the Smithsonian Institution". European most visited museums are Louvre, Tate Modern in London, Natural History Museum in London, British Museum, National Gallery in London, Vatican Museum, Pompidou Center in Paris and so on. Those museums host from 9,720,260 in Louvre to 3,800 000 in Pompidou annually, however Belgrade museums can compare

¹⁸ Official MoCAB website, <http://www.msub.org.rs/>

¹⁹ Muzeji rade, <http://muzejirade.com/>

²⁰ Top global museums, <http://edition.cnn.com/2013/09/05/travel/top-global-museums/>

²¹ During conversation with my friends from Belgrade I found out that a lot of people don't know that African museum exist in Belgrade

²² During conversation with the employee who works as a security of Museum of Science and Technology I found out that attendance is poor.

with those giants, because the city has less number of citizens and less tourist visiting Belgrade annually, not to mention poorer collection and museum product. It could compare with the cities as Vienna or Amsterdam, Vienna or Amsterdam museums feature attendances from 2.000 000 to 250.000 annually, even half of their visitation would make Belgrade museums very successful.

II

Basic information about the research

Subject of the research

Given that we live in the modern world where technology, globalisation and consumerism are the ruling powers and given that the concept of the “traditional” museum has been obsoleted for a long time, it’s about time for some changes and actions that would lead to greater promotion of museums as the most important cultural institutions in the city of Belgrade. Developed western countries for many years now practice a trend to hire renowned design studios; marketing and branding agencies for creating distinctive visual identity and a good image of the public institutions²³, while in Serbia museums don’t use marketing enough which effects their visibility and visitation.

As well as all over Europe, Belgrade museums are subsidised institution, creating the projects from the state budget and have a small annual profit that comes down to the money from the sale of tickets, but extra income that have modern museums in other countries, such as income from shops, cafeterias, restaurants and libraries are lacking due to the absence of these extra facilities. Modern consumer society functions on the principles that are impossible to avoid any more. Quoting prominent Croatian scholar Tomislav Šola: “The museum is now seen as visitor attractions and tourist spots, no longer as a discrete institution, but as a cultural enterprise. This of course means dealing with costs, development issues, and competition, finding additional sources of financing, self-financing and creating products, in brief, the new position of museum, modern management and awareness for the user- management and marketing” (Šola 2001:25). I agree that marketing is essential and that is an integral part of museology as a concrete way to encourage better and wider presentation of the museum product and allows the museum to offer product more closely to the community and respond to its needs. Museums depend on the

²³ Lectures from Dutch design studio on annual conference Belgrade Design Week, 2013, Belgrade

audience, no matter how quality product museums offer; it will not found its position in the cultural scene of the city if the attendance is low.

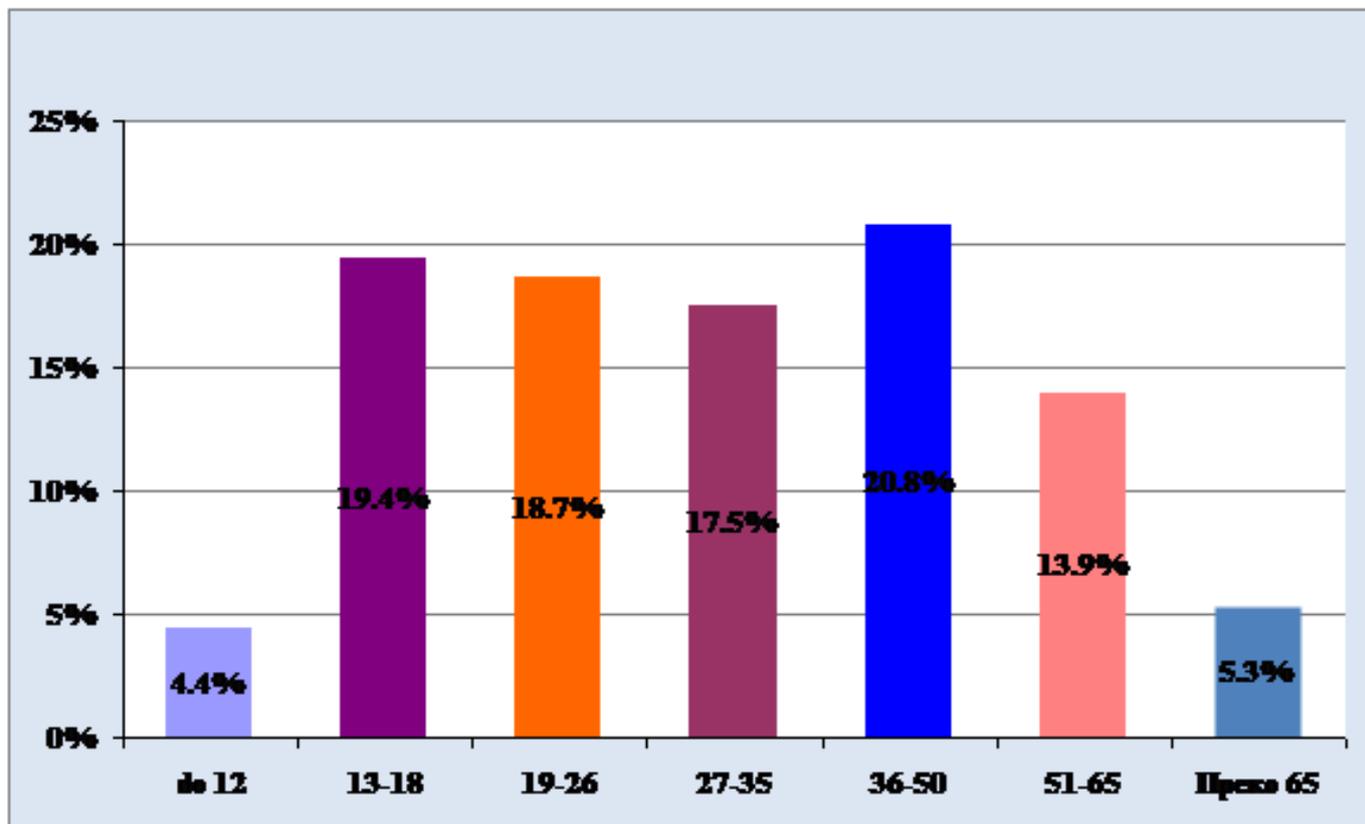


Table No.5 shows: the average age of museum visitors in Serbia²⁴

²⁴ Zaprokul facebook https://www.facebook.com/zaprokul?hc_location=timeline

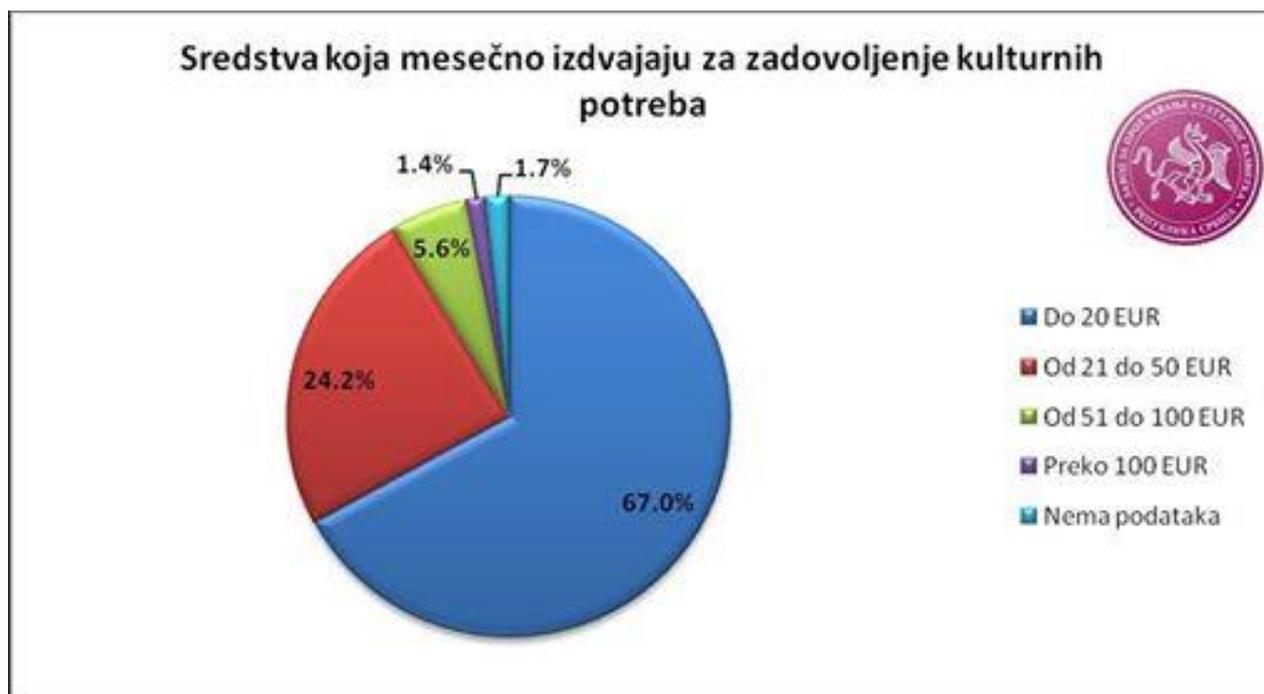


Table No.6 shows: funds that are used for culture on the monthly basis in Serbia²⁵

Culture and culture life is certainly based upon museums, and when we talk about marketing in museums, we can talk about marketing of cultural heritage “en general”. I can say that marketing is something that is definitely missing in Belgrade museums, because it's not only for commercial purposes, to attract a greater number of visitors and bring revenues, but produces concrete and ceaseless image of specific museums in the society.

Times and trends are rapidly changing, starting from technology to lifestyle and it is very important that the museums keep up with the times, which does not mean that they should rush to every new trend, but to preserve quality of the museum products and learn to offer and present it to the public in compliance with ICT era we are living in and that requires usage of social media marketing.

²⁵ Zavod za proučavanje kulturnog razvitka Facebook, https://www.facebook.com/zaprokul?hc_location=timeline

Goals of the research

The first objective of my research is to investigate, evaluate and analyze in which way, on what level and how frequently Belgrade museums use social media marketing on the sample of 10 selected Belgrade museums. As I have already pointed out in the previous chapter, around 40 museums in Belgrade are open for public, which means that my sample includes $\frac{1}{4}$ of the entire number of museums in Belgrade.

I have selected museums as following: Salon of Museum of Contemporary Art, Ethnographic museum, Museum of Natural Science, Museum of African Art, Museum of Yugoslav History, Museum of Science and Technology, Museum of Nikola Tesla, Jewish museum, Museum of Applied Art and the Museum of Theatrical Arts.

Selected museums are public institutions and receive financial support from the state budget. Each one of those selected museums is different in its concept and offer different museum product, some of them are more prominent cultural institution attracting more visitors on annual basis and selling more tickets, while the others are smaller museums which are not that visible and attract have smaller visitation.

When the first objective is reached, I will move to the second objective of my research, which includes giving recommendations and advices how to improve social media marketing in accordance with social media marketing theories and already proven practices which are successfully used by museums around the world.

Research hypothesis

Based on theoretical background relaying on scholars as Šola and Kotler the age of traditional museum has passed, therefore modern museum must understand and know how to use marketing. Tomislav Šola stresses “Museums need media more than media need museum” and “Marketing takes all credits for making a shift from traditional museum that was product oriented to the modern museum that is oriented towards users”²⁶

Referring to existing theory I set the following general hypothesis:

- Museums that imply appropriate and ongoing social media marketing have more public promotion, visibility, better interaction with visitors and therefor gain more self-income than museums that don't use social media marketing or than museums that are occasionally active on social media.

The specific hypothesis would be:

- Low self-income in Belgrade museums is partly caused by non-existing or poor social media marketing
- Occasional usage of social media marketing is caused by low awareness for importance of social media marketing in Belgrade museums
- Low interaction with visitors and the public is caused by non-defined social media marketing strategy
- Belgrade museums are not active on more than 2 social networks which is caused by lack of workers who are only in charge for social media marketing

²⁶ Modern theories in marketing and museology that T. Šola stands for in his book „Marketing u muzejima: ili o vrlini i kako je obznaniti“, Zagreb 2001

Methodology design

In the aim to prove my hypothesis I will use both qualitative and quantitative research strategy. Qualitative research will be used to gain insight into the problem of the research, build a narrative around the problem and understand the problem. I will conduct semi-structured interviews during June and July with persons who are in charge for marketing in ten Belgrade museums that I have selected and used as a sample. Using semi-structured interview technic I will collect needed information-data "from the first hand". All the managers will receive the same questions.

For quantitative research strategy I will use content analysis technic. I plan to keep track of museum websites and social network profiles and sharing platforms museums use for social media marketing in the time period of 60 days starting from June to August. With this technic I will gain precise and correct insight into their activity on the web. I will find out how frequently they use social media marketing and in which way, and which of the selected museums are the most visible and active on social media. It will help me to collect quantitative data, which means that I will question types of social media and sharing platforms they use, also how their websites and blogs function and are they up-to-date. I will keep track many followers they have in the moment I started and after 60 days. Also, how many events, posts, status, tweets hey create and how many retweets, posts, likes, shares they gain in that period of time on social networks. In addition, I will observe their websites and see how many new posts they create and if they are connected with social networks or sharing platforms.

When the both qualitative and quantitative research will be finished and all data collected I will do analysis of data and results will be displayed in statistics. The results will show whether variables from the qualitative research corresponds with ones from the quantitative research. In this way I will determine the accuracy or inaccuracy of a stated hypothesis. In the final chapter of this paper conclusion and suggestions will be made.

III

The role of Social Media in Audience Engagement

In this chapter I will explain the terms as Social media, Web 2.0 and Social Media Marketing, clarify the benefits of using social media, present statistics of internet and social media usage globally and locally focused on Serbia internet market and at the end further explain how and why social media made revolution in communication and public engagement. Authors Evans & McKee in their book "Social Media marketing-The next generation of business engagement" explained the usage of Social Media Marketing in the business sphere, but I have to highlight that the same model can be applied to culture institutions.

Firstly, it's important to define the meaning of the social media term, according to Social media marketing E-book and Wikipedia; "Social media is online content created by people using highly accessible and scalable publishing technologies. At its most basic sense, social media is a shift in how people discover, read and share news, information and content. It's a fusion of sociology and technology, transforming monologues (one to many) into dialogues (many to many) and is the democratization of information, transforming people from content readers into publishers. Social media has become extremely popular because it allows people to connect in the online world to form relationships for personal, political and business use". There are three components of social media usage: publishing, information diffusion and relationship building²⁷. Social media is connected with the raise of Web 2.0. "A Web 2.0 site may allow users to interact and collaborate with each other in a social media dialogue as creators of user-generated content in a virtual community, in contrast to Web sites where people are limited to the passive viewing of content. Examples of Web 2.0 include social networking sites, blogs, wikis, folksonomies, video sharing sites, hosted services, Web applications and mashups. Whether Web 2.0 is substantively different from prior Web technologies has been challenged by World Wide Web inventor Sir Tim Berners-

²⁷ Social Media Marketing E-Book, SEOP INC. pp. 4-5

Lee, who describes the term as jargon. His original vision of the Web was a collaborative medium, a place where we could all meet and read and write”²⁸

Now when I described what social media and Web 2.0 represent is good to point out what is social media marketing. “Social media marketing programs usually center on efforts to create content that attracts attention and encourages readers to share it with their social networks. The resulting electronic word of mouth (eWoM) refers to any statement consumers share via the Internet (e.g., web sites, social networks, instant messages, news feeds) about an event, product, service, brand or company. When the underlying message spreads from user to user and presumably resonates because it appears to come from a trusted, third-party source, as opposed to the brand or company itself, this form of marketing results in earned media rather than paid media, but also refers to web traffic on websites and blogs”²⁹.

Web 2.0 has created a renaissance in a digital world because it gives opportunity for users to interact mutually and transfer information via eWoM faster than ever. It has created a new condition for big, medium size and small business, but also for creative industries, culture, arts, and cultural institutions and so on. Social Media marketing E-Book points out benefits of using social media in business, but this model can be used by culture institution as well I, such as:

- **Social media is on-line.** Social media is something that takes place online. It is a type of communication that takes place outside of in-person meetings, phone calls, or foot traffic. That means social media is location-independent, which makes it a valuable part of any company’s business strategy.
- **Social media is user-generated.** Content used to be something that very few people created. Reporters, TV anchors, movie directors, authors, radio DJs, and magazine editors created content, and everyone else consumed it. Now, everyone is a publisher, and the people who use the content are also the ones who create it.
- **Social media is accessible and scalable.** Social media is highly accessible and scalable to the public, which means that social media has lots of users and offers plenty of

²⁸ Wiki Web. 2.0., http://en.wikipedia.org/wiki/Web_2.0

²⁹ Wiki Social media marketing, http://en.wikipedia.org/wiki/Social_media_marketing

opportunity for companies. Because social media is easy to access, the tools for social media are easy and intuitive enough for the common person to use.

- **Social media easily defuse information.** No other existing media is capable of diffusing information faster than social media. Social media is a shift in how people discover, read, and share news, media, and content.
- **Social media is a fusion of sociology and technology.** Social media is user-controlled, which means that sociologic components play a large role in any company's social media business strategy. The limits of social media are only set by the limits of the technology of social media tools.
- **Social media is a dialogue.** At one time, companies had a monologue with its customers. Companies put out television commercials or print ads about its products and waited to see whether the sales rolled in to determine success rates. Now, social media allows companies to have a dialogue with its customers and gain valuable feedback and input as it creates the message.
- **Social media is the democratization of information.** Information and messaging for a company was once controlled by its marketing and sales departments. Now, with the democratization of information, no one owns the message about a product or company. Every company must become part of the conversation or risk letting users become the voice of the company.
- **Social media builds relationship by sharing.** Humans are interesting in that the way they build relationships is through sharing. It may be sharing something that happened in their personal lives, or it may be sharing something funny on TV.
- **Social media is people connecting with others.** Social media allows each person to connect with others, which means most of the messaging a person receives is from his or her network. It's essential for companies to learn to network with its customers in order to promote the company message.
- **Social media is content readers become content publishers.** Content readers are not only consumers. Social media allows content readers to become content publishers. In this way, social media allows content readers to share the content with their own network of followers by publishing or republishing the message in their own words.

- **Social media is forming relationships for personal, political, and business use.** Social media is not just about content or messaging in a different format. Social media is about relationships. For companies, social media is about creating a more personal relationship with end-consumers to build a network around a service or product³⁰.

According to Alexa global traffic rank the most popular social networks in the world are Facebook with 900,000,000 - Estimated Unique Monthly Visitors, Twitter with 310,000,000 - Estimated Unique Monthly Visitors, LinkedIn with 255,000,000 - Estimated Unique Monthly Visitors, Pinterest with 250,000,000 - Estimated Unique Monthly Visitors, Google Plus+ with 120,000,000 - Estimated Unique Monthly Visitors, Tumblr with 110,000,000 - Estimated Unique Monthly Visitors, Instagram with 100,000,000 - Estimated Unique Monthly Visitors, VK with 80,000,000 - Estimated Unique Monthly Visitors, Flickr with 65,000,000 - Estimated Unique Monthly Visitors and My Space with 42,000,000 - Estimated Unique Monthly Visitors³¹. Not to forget video sharing sites that allows users to create and upload multimedia content as most popular YouTube, Netflix and Vimeo with estimated unique monthly visitors ranging from 1,000,000,000 to 130,000,000³².

Those are information I found on the web, however it's important to know the statistics of computer, internet and social network usage in Serbia since I am doing research of museums in Belgrade. According to Biro for statistics in Serbia, without Kosovo and Metohija, 59, 9 % of households in Serbia own computers and have internet connection³³. 72% of people in Serbia use internet for communication (email messages and texting), 64% for downloading documents, photos, movies, music and videogames, 42,% for chatting on forums and website and 26,4% use internet for education, curses and finding information connected with education and culture (Radovanović 2010:23).

³⁰ Social Media Marketing E-Book, SEOP INC. pp. 6-8

³¹Ebizmba, <http://www.ebizmba.com/articles/social-networking-websites>

³² Ebizmba, <http://www.ebizmba.com/articles/video-websites>

³³ Zavod za statistiku republike Srbije, <http://webrzs.stat.gov.rs/WebSite/Public/PageView.aspx?pKey=204>

Around 3.700.000 people in Serbia use Facebook, much less 350.000 uses Twitter also LinkedIn and around 50. 000 use Foursquare³⁴. In her article "Facebook and Young adults" from 2010 Danica Radovanović stresses that average Facebook user is 38 years old (Radovanović 2010:23). Instagram is also becoming very popular android application, but there is no precise data how many people use it in Serbia.

In 2013 Conference Digital Day was held in Serbia in organization of IAB Serbia. In this conference following facts about usage of social networks were shown: 96% of internet users in Serbia use the Internet every day. 33% of people use it straight from mobile phones. From Vladimir Arandžević, lecturer and President of the Board IAB Serbia, we learned that Serbia is not far behind the European Internet trends, as in Serbia, more than 52% of the population is online, compared to 65% of the population in the rest of Europe. Another lecturer Alison Fenn, responsible for the development of research programs and marketing within the IAB Europe, conveyed from Mediascope report from last year that "one of five euros are invested online." Result of which is presented in his lecture broke three very interesting myths:

Myth # 1 - moms are very busy to be online

On the contrary, according to research in Europe, 69% of this target group uses the Internet almost 14 hours a week, which makes them very amusing for all advertisers.

Myth # 2 - silver surfers do not use internet

Silver Surfer are members of more than 55 years of age, on the contrary, almost 11 hours a week they spend on the Internet, where 40% of them surf while watching TV, making active use of email, social networks and buy online.

³⁴ Društvene mreže, <https://drustvenemreze.rs/>

Myth # 3-media-multitasking is not largely present

According to research done by Ivan Minić the amount of sent tweets from the event or the live blog coverage is sufficient to disprove this claim. 36% of Serbs are online while watching TV.

Once I hear one college of mine said “If you are not on Facebook you don’t exist”, which made me think how our everyday life depend on technology and communication via social networks. Therefore, the main feature of social media is engagement-people communicating with each other, companies, organizations, NGOs communication with their clients, visitors, customers or reaching potential once. In their book “Making sense of audience engagement” authors Brown and Ratzkin described that “Engaged audiences are a cornerstone in the foundation of a strong arts ecosystem”(Brown & Ratzkin 2011:35). This again returns to the goal of marketing.

For a lot of organizations—including business, nonprofits, and governmental agencies—use of social media very often begins in marketing, public communications, or a similar office or department with a direct connection to customers and stakeholders. This makes sense given that a typical driver for getting involved with social media is a slew of negative comments, a need for “virality,” or a boost to overall awareness in the marketplace and especially in the minds and hearts of those customers increasingly out of reach of interruptive (“traditional”) media. In a word, many organizations are looking for engagement, and they see social media as the way to get it (Evans & McKee 2010:4). It’s a different viewpoint than that which applies to engagement in traditional media. Engagement is redefined by consumers when acting in an open, participative social environment. This is a very different context than the read-only setting in which traditional media defines engagement, so according to those two authors there are four stages of engagement. Engagement on the Social Web means customers or stakeholders become participants rather than viewers. Engagement, in a social business sense, means your customers are willing to take their time and energy and talk to you—as

well as about you—in conversation and through processes that impact your business. They are willing to participate, and it is this participation that defines engagement in the context of the Social Web (Evans & McKee 2010:11).

They point out that engagement is structured and contains four stages: consumption, curation, creation and collaboration at the end as a final stage.

The first of the foundational blocks in the process of building strong customer engagement is **consumption**.

Consumption, as used in the context of social media, means downloading, reading, watching or listening to digital content. Consumption is the basic starting point for nearly any online activity, and especially so for social activities. It's impossible or at least unwise to share, for example, without consuming first: habitually retweeting without first reading and determining applicability to your audience, for example, will generally turn out badly. More practically, if no one reads a particular piece of content, why would anyone share it. Further, because humans filter information, what we share is only a subset of what we consume.

Curation is the act of sorting and filtering, rating, reviewing, commenting on, tagging, or otherwise describing content. Curation makes content more useful to others. For example, when someone creates a book review, the hope is that the review will become the basis for a subsequent purchase decision. However, the review itself is only as good as the person who wrote it, and only as useful as it is relevant to the person reading it. Reviews become truly valuable when they can be placed into the context, interests, and values of the person reading them. Beyond curation is what is more generally recognized as **content creation**.

Unlike curation, a great first step that requires little more than a response to an event—you indicate your like or dislike for a photo, for example—content creation requires that community members actually offer up something that they have made themselves. Driving this content creation is a simple underlying theme: People like to share what they are doing, talk (post) about the things that interest them, and generally be recognized for their own contributions within the larger community.

Finally, at the top of the set of the core social-business building blocks is **collaboration**.

Collaboration is a key inflection point in the realization of a vibrant community and the port of entry for true social business. The collective use of ratings aside, consumption, curation, and creation can be largely individual activities. Someone watches a few videos, rates one or two, and then uploads something. That can build traffic, can build a content library (examples Youtube, Vimeo), and can drive page views, all important aspects of a media property. But they aren't necessarily strong social actions. Collaboration occurs naturally between members of the community when given the chance. Blogging is a good example. Take a look at a typical blog that you subscribe to, and you'll find numerous examples of posts, reinterpreted by readers through comments—that flow off to new conversations between the blogger and the readers. Bloggers often adapt their “product” on-the-fly based on the inputs of the audience. Blogging and the way in which participant input shapes the actual product is a deceptively simple example of what is actually a difficult process: Taking direct input from a customer and using it in the design of your product. Many effective bloggers take direction from readers' comments and then build a new thought based on the reader's interests and thoughts (Evans & McKee 2010:15-19).

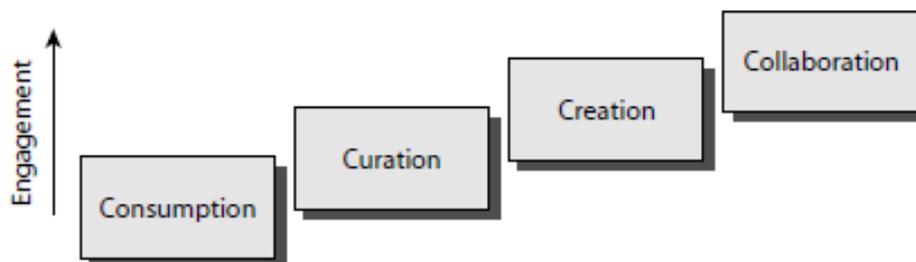


Table No.7 shows: Stages of Engagement³⁵

³⁵ Evans D. McKee J., "Social Media marketing-The next generation of business engagement", 2010, Indianapolis, pp.15

IV

Museums and Social Media: importance for the development of audience and activates

Using all the benefits of Web 2.0 have not bypassed cultural institution and amongst them museums. The “modern” museum uses social networks, blogs, websites and sharing platforms and does social media marketing. By using social media museums increase visibility, sell information, communicate with their audience trying to build on-line community and engage public. They centrally do promotion and PR, which is the lowest and easiest level for social media usage, but also many big museums, such as British Museum in London or MoMa are doing the real social media marketing because they are investing in strategy that has a participatory role, role to create relationship with internet users and engage them to attend exhibitions, participate in exhibitions, think, discuss, share and use EWOM.

Museums are considered to be free-choice, or informal, learning environments (Kelly 2009:2). Free-choice learning has been described as “self-directed, voluntary, and guided by individual needs and interests—learning that we will engage in throughout our lives” (Falk & Dierking 2002: 9).

Paris (1997) stated that to facilitate meaningful learning museums need to create environments that encourage exploration and enable meaning to be constructed through choice, challenge, control and collaboration, leading to self-discovery, pride in achievements, learning and change (Kelly 2009:3). Research has shown that the 80% of the people believes in information from museums more than information from literature³⁶. This means that museums are still very trusted and respected institutions and that great deal of social potential for further development of museums exist.

³⁶ Data from the tribune “Museum of Image-Nation”, Dom Omaldine Belgrade, 2014

I will present on useful on-line survey done by Australian Museum of 2,006 participants across eastern Australia was undertaken in November 2007 asking about the kinds of on-line activities they had undertaken in the previous month, as well as where they accessed the internet, how comfortable they felt with technology and demographic information. They were also asked whether they had visited a museum or a gallery in the previous six months, with 41% (number 829) having done so. The data from this group was separated to compare against the rest of the sample to see if there were any differences in their on-line behavior. The data shows that museum or gallery visitors participated at higher levels across all activities. Apart from using social networking sites, statistical tests revealed that these differences were highly significant across all categories (Kelly 2009:4).

Activity	Total sample (n=2,006)	Museum/gallery visitors (n=829)
Watch a video	43%	46%
Use social networking site	34%	36%
Participate in discussion board/forum	32%	39%
Read customer rating/review	37%	48%
Read blogs	27%	34%
Tag web pages	19%	27%
Listen to podcasts	16%	23%
Use a wiki	15%	20%
Post ratings/reviews	15%	21%
Comment on blogs	13%	18%
Upload video/audio they created	12%	15%
Publish own web page	10%	13%
Publish/maintain blog	8%	9%
Use RSS feeds	8%	11%

Table No.8 shows: Comparison of museums visitors and total sample³⁷

From this table and this research from Australia we can see that museum visitors are also very active social media users, there's a difference between variables in all categories and it's likely that they museums visitors will read blogs, share, post comments, tag photos, watch videos, write reviews and so on. This again confirms that lot of potential exists and

³⁷ Kelly L., "The Impact on Social Media on Museum Practice", 2009, pp.4

that is not an impossible task to engage public and build on-line community, because habits and interests of visitors are real. Social Media are new field for building museum audience and increase museum activities and influence, but also increase social and educational role.

In the case study “Cultural Institutions in the Digital age: British Museum uses of Facebook Insights” authors stress that over the past decade ideological transformation happened, cultural communication framework changed and moved from the one-to-one and one-to-many communicative models, to the many-to-many one, contributing in this way to “a culture of dialogue” (Group of authors 2014:287). Museums started making use of social media platforms as Facebook, Twitter and YouTube, to communicate their activities and exhibitions and increase public engagement. “However, despite the fact that online presence has now become almost a necessity, it is often unclear what the organizations are trying to achieve through their use of social media and who their desired target audience actually is” (Finnis 2011: 6).

Social media now provide a way to interact and engage in dialogue with also new audience or reaching non-audience, for example a younger or worldwide audience could now be courted by a local museum, where previously this may have been beyond their means. It is a mechanism for broadcasting cultural propaganda, to influence target audiences and create new relationships. However, these channels of communication are two-way and not just unidirectional broadcasting mechanisms as many marketing tools are traditionally. They are extensions of the news generated in the traditional hard copy, allowing anyone to break stories, become a valued influence and create a wider network of interested people. Marketing via social media has thus expanded into a new realm: that of community-building and direct interaction and all of this can be achieved relatively cheaply and with low numbers of dedicated personnel (Pett 2011:1).

Social media is free to use, you don't have any costs, but you need staff who will be exclusively in charge for this job, but it takes time and time means money, but is again cheaper than traditional marketing strategies. In the last few years there was expansion of social platforms and this created a multitude of diverse platforms for internet users to choose which one they want to use. The trends are rapidly changing, but still Facebook, Youtube and Twitter are the most popular ones. Each social media platform attempts to

produce a unique selling point whether this involves an emphasis on geographic (Location Based Service - LBS), audio visual (for example photo and video sharing), prose based (blogs) or micro update services.

Social media platforms deliberately espouse a logic of “community sharing”, and it is true that, for example, Twitter and Facebook invite their users to share “status updates”. More generally, of the platforms available to marketing professionals, it is indeed those focused on engagement through content or in community sharing of content that are perhaps the most important for museums to consider, such as YouTube, Vimeo , Flickr, Pinterest and Instagram location-based interaction services such as Foursquare and Facebook check-ins and the most widely used platforms of Facebook and Twitter. What is clear is that Darwinian principles apply to social media networks, with end users choosing the platforms that are fit for their purposes and augment their experiences elsewhere. The best platforms adapt and integrate well with the rest of the web ecosystem: for example the combination of Flickr’s interface with Twitter to allow users to share recent photo uploads, or Facebook’s growth to enable photographic content to be posted “individuals are more likely to choose rich media (face-to-face meetings) and they are less likely to choose lean media (letters, fax) when message equivocality is high”. This statement could apply equally well to the Facebook age: the richer experience offered by online platforms that allow for text, images, sound and even video chat has now started to impact on social interactions offline. People now have a wide circle of online friends and this may in many cases eventually enable them to meet in the offline world. Likewise, social media allows for long distance friendships to be maintained, or in the case of institutions, they can sustain a relationship with people who may have been only briefly interested in a particular collection or have visited one time in their life but now have an opportunity to keep up with events. Social media now percolates to all societal levels; it allows for conference participation via backchannels, using hush tags without any explanation, making groups, broadcasting live, etc (Pett 2011:2-4).

SERVICE TYPES	EXAMPLES
Micro updates	Twitter
Location based	Foursquare, Facebook places
Photo sharing	Instagram, Pinterest, Weheartit, Flickr
Video sharing	Youtube, Vimeo
Multipurpose or community sites	Facebook, Google Plus +, MySpace
Video conferencing and communications	Skype, Viber, What's up, Messenger
Review	Trip advisor
Education	Wikipedia, Scribid, Academia.edu
Professional service	LinedIn

Table No.9 shows: Social platforms that are popular among Serbian users³⁸

³⁸ I created the table by my own knowledge of social media usage in Serbia

Examples

In the end of this chapter I will give some already proven examples how museums use social media marketing and make good results from it by engaging audience and increasing visibility.

Museum of **New Zealand Te Papa Tongarewa** use social networks to keep people updated on whatever is going on and share information. They are making Facebook events and promote exhibitions and their program. There's free WI-Fi in the museum, so audience can take pictures, log in and broadcast live from the premises. For some exhibitions curator conversations were able to download on from their website and interviews with designers were hosted on YouTube. The key with the museum is "it's got so much good content, and so much information and knowledgeable people. It's about sharing that all." The museum films a number of talks and behind the scenes footage, which is made available through Te Papa's YouTube channel. Selected videos are also pulled through to the website. These include the mini-documentaries "Tales From Te Papa" four of them are now embedded into Collections Online. They use a blog and a picture library with sign up for newsletter button and also LinkedIn as relationship building tool. For sign-ups on picture library museum gives free posters and prints. Library currently uses Facebook for "Image of the Week", to promote images from the collection and to engage audiences in a more casual, fun and interactive dialogue. They use Twitter account for cooperation with other Australian museums and institutions and for some campaigns hashtags was created. Also, this music uses crowdsourcing strategy, for example one time within "Unveiled" exhibition with idea to build a social history record of sorts, with visitors and the general public being invited to upload their own wedding and civil union photographs to an online gallery on Te Papa's website³⁹.T

The photographs were displayed on a digital screen within the exhibition space. Also, they had a creative strategy to engage younger audience for exhibition "The Mixing Room". For The Mixing Room, the young people created digital media, such as films and audio poems,

³⁹ Tepapa museums <http://sites.tepapa.govt.nz/weddingphotos/>

which are displayed on 3 large multi-user touch tables within the exhibition. This content is available on YouTube and has been rolled out, over a period of months, on the exhibition's blog. The exhibition also includes a large photo-mosaic fed out of Flickr. Photographs "were either taken of or by young people from refugee backgrounds." Te Papa's blog is addressing some current social issues as human rights because they feel that museum also have social responsibility (Fell 2012:15-23).

Another example is the **British Museum**. This museum uses Foursquare, Facebook, Twitter, Pinterest, Google Plus and You Tube for engaging audience. All media are monitored by the marketing department except for the YouTube channel that is controlled by the BM's Web Team. The primary purpose of the online activity, according to the marketing assistant is to promote interesting exhibited objects and inform people about current and future exhibitions taking place in the museum.

It has also been observed that posting about special temporary exhibitions, in addition to the permanent free of charge collections, increase ticket purchases, but that is an additional consequence and not the main focus. When they use Facebook they are trying to make "content visual" by using images of objects edited through Photoshop by the Web Team to make the content appealing. Concerning Twitter use, spreading information is the core purpose of participating in social media. In order to broaden the audience that will see the tweets, the museum uses its followers to forward them by 'retweeting'. Four tweets a day is the recommended number according to the BM's Social media strategy. Museum professionals dealing with social media receive feedback on the online success by measuring the engagement in each platform. For instance, on Facebook, engagement is calculated by the total number of likes, shares and comments and on Twitter by the 'retweets'. They also rank post and tweets according to engagement level. That way they export qualitative results for good practice, such as those that demonstrated that keeping the posts and tweets relevant, attract users' attention". Also, special exhibitions require and offer chances for additional promotion opportunities.

For example, the large-scale 'Life and Death in Pompeii and Herculaneum' exhibition was promoted by the 'Pompeii Live' cinema broadcast and the respective application, in addition to their usual social media. Also, notable features had been followed to boost the Ice Age

exhibition; museum Professionals created a hash tag on Twitter #soundtrack and asked people to suggest theme songs. They then gathered all responses and created a playlist related to the exhibition's content (Group of authors 2014:294-299).

V

Results of the research

As I have mentioned in the chapter III, I have used semi-structured interviews for qualitative research and took ten employees from then different Belgrade museums as a research sample. In this manner I have gained the basic information about museum functioning, basic features about institution work as marketing, visitation, profit, museum product and the usage of social media. Conducted interviews have given the insights into the research problem creating an attempt for understanding and future solving.

During June and July I have interviewed following museum workers:

- Emilija Epštajn, Public Relations, Museum of African Art, education: Anthropologist
- Mirjana Slavković, Public Relations, Museum of Yugoslav History, education: anthropologist, M.A. Unesco Chair in Cultural Policy and Management, University of Arts Belgrade in partnership with Lumiere Lyon 2
- Nataša Lazić, Public Relations, Museum of Contemporary Art Belgrade, education: producer, M.A. Unesco Chair in Cultural Policy and Management, University of Arts Belgrade in partnership with Lumiere Lyon 2
- Irina Stojković Kikić, Curator, Museum of Theatrical Arts Serbia, education: Dramatist
- Ivan Stanić, Public Relations and Curator, Museum of Science and Technology education: art historian
- Milica Cukić, Public Relations, Head of the artistic sector and consultant, Museum of Applied Art Belgrade, education: art historian
- Barbara Panić, Curator, Jewish Historical Museum Belgrade, education: Art historian
- Ivana Zorić, Curator, Nikola Tesla Museum, education: art historian
- Aleksandra Savić, Head of the communication sector and Curator, Museum of Natural History Belgrade, education: biologist

- Aleksandra Levanić, Head of the communication sector, Ethnographic Museum Belgrade , education: linguist

All museum workers were willing to cooperate with me and answer all the questions; however Aleksandra Savić from the Natural History museum didn't manage to give me the annual income museum made in the year 2013 neither Nataša Lazić from the Museum of Contemporary Art. In this chapter I will show first the results of the qualitative research and then the results of quantitative research and see if and in which way they correspond. Interview questions will be shown at the end of the paper in appendix.

RESULTS No.1:

- ✓ 80% of museums have permanent display, except Natural History Museum and The Museum of Theatrical Arts, both of them due to small space
- ✓ 100% of museums offer activities as workshops, debates, guided tours, concerts, screenings as part of museum product. The most of museum activates are free of charge
- ✓ 40% of museums have a separate sales shop, while 80 % sell publications, bags and similar items, except Jewish Historical Museum and Museum of Theatrical Arts that defined itself totally non-profit
- ✓ 60 % of museums have just one building they use, while the rest as Yugoslav History Museum, Museum of Contemporary Art⁴⁰, Museum of Science and Technology and Ethnographic museum have 3 or 2

⁴⁰ The main building of Contemporary Art is closed for 7 years, museums uses other three locations

- ✓ 70% of museums sell entrance tickets, except Museum of Contemporary Art, Jewish Historical museum and Museum of Theatrical Arts, which is caused by their museum policy

Ticket price:
Museum of African Art: 150-100 dinars
Museum of Applied Arts: 100-200 dinars
Museum of Yugoslav History: 100-200 dinars
Nikola Tesla Museum: 500-150 dinars
Museum of Science and Technology: 100-300 dinars
Ethnographic museum: 150-60 dinars
Museum of Natural History: 200-100 dinars

Table No.10 shows: entrance fees in Belgrade museums

- ✓ 100 % of museums are financially supported by the state
- ✓ 100% of museums use private founding for particular projects
- ✓ 0% of museums have marketing sectors
- ✓ 0% of museums have position for marketing managers
- ✓ 0% of museums have an annual budget for marketing

- ✓ 70% of museums have a person or sometimes two who are in charge for public relations. Three of them, Jewish Historical, Museum of Theatrical Arts and Nikola Tesla museum don't have a person on that position
- ✓ 100% of museum create marketing budget for particular projects from annual state donation or private donations for that particular event. Mostly it comes down to advertising on TV or posters, brochures and billboards on the street.
- ✓ 100% of museums have websites, 90% of them have bilingual websites in English and Serbian, except Museums of Theatrical Arts that offers both Serbian Latin and Cyrillic letters.
- ✓ 80% of museums use social networks and sharing platforms. Jewish Historical Museum and Museum of Nikola Tesla do not use social networks neither sharing platforms.
- ✓ 80% of Museums use Facebook, and only 40% of them have official Twitter profile, those are Museum of Contemporary Art, Museum of Natural History, Museum of Yugoslav History and Museum of African Art.
- ✓ 90% of museums do not have a blog, only Museum of Yugoslav History is now cooperating with a new blog called Bajskultura⁴¹
- ✓ 90% of museums never paid for Facebook Ads, only Museum of Contemporary Art used Facebook ads during 2013, trying with 2 months campaign to reach more people from the region, but at the end Natasa Lazić mentioned that it wasn't very successful because they didn't reached the right audience that is really interested to visit museum.

⁴¹ Blog Bajskultura, http://www.bajskultura.rs/o_mij.php

- ✓ 50% of museums, who are active on Facebook, create Facebook events and invites followers to attend.
- ✓ 80% respondents replied that they use YouTube, only Museum of Nikola Tesla and Jewish Historical Museum replied negative.
- ✓ 100% of museums don't have any written social media marketing strategy, however museums as Yugoslav History Museum, Museum of Contemporary Art, Natural Science Museum, Museum of Applied Art and Museum of African Art have some ideas how to present information and manage Facebook page.
- ✓ 20% of respondents replied that they are familiar with the term crowdsourcing.
- ✓ 100% of respondents replied that they never used crowdsourcing in their marketing strategy.
- ✓ 80% of respondents replied that they had attended innovative courses for marketing, PR and fundraising.
- ✓ 100% of respondents think that should be more employees in museum exclusively in charge for marketing, PR and social media marketing.
- ✓ 60% of museums are doing evaluations, in a form of pools, guestbook, conversations with visitors and tourist guides.

Museums:	Visitors in 2013	Income from tickets & sales place
Museum of African Art	5000	282.800 dinars
Museum of Applied Arts	30.000	2.117.612 dinars, 3,27% of total budget
Museum of Yugoslav History	100.000	20 million dinars, 25% of total budget
Nikola Tesla Museum	43.023	15 million dinars
Museum of S&T	13.000	810.502,09 dinars
Ethnographic museum	31.500	527.540,00 dinars only from tickets
Museum of Natural History	26.000	no data
Jewish History Museum	5000	non-profit
Contemporary Art Museum	30.000	does not sell tickets, small profit
Museum of Theatrical Arts	4976	non-profit

Table No.11 shows: The numbers of visitors and income in the year 2013, five most visited museums are marked in bold

OBSERVATIONS:

In all mentioned Belgrade museums marketing sector is non-existing. This kind of practice comes down to public relations, communication with media and advertising. But, as I noted in results smaller museums with just a few employees as Nikola Tesla museum, Museum of Theatrical Arts and Jewish Historical museum do not have even employee in charge for PR. During the interview with Milica Cukić from Museum of Applied Arts I found out that they don't have a permission to employ new workers for jobs that they are missing as curators, neither to make spaces for new job positions as social media manager even if she thinks it's important for institution. I will remind that

due to state policy public institutions are for now prohibited to employ new workers. Museums are subsidised public institutions and state does not give money for marketing. Marketing budget is made for particular projects, usually from private sponsorships made by big companies as Erste, Telenor and similar. They are usually doing more advertising than public engagement, paying for advertisements on TV and street posters and billboards. Museum workers are educated people and as they replied 8 of them have attended innovative courses organised usually by Muzejsko društvo Srbije. Regardless those courses only two person have replied that they know the meaning of crowdsourcing term, and one of them Mirjana Slavković from Museum of Yugoslav History replied wrong, mixing it with term crowdfunding. On the 19th of July I have attended tribune called "Museum of Image-Nation"⁴², where one of the lecturers was Ana Panić curator from Museum of Yugoslav History when I found out that they have actually used crowdsourcing even if they didn't know the term for that practice. For one exhibition about culture of Yugoslavia, museum asked visitors to bring old artefacts and contribute to the setting.

Also, while talking to the guy who works as security in Museum of Science and Technics, I found that some people came and donated their old cameras and similar items to museum free of charge. In the interview Ivana Zorić from Museum of Nikola Tesla said „We don't use crowdsourcing. It is inevitable that the quality of ideas produced through crowdsourcing is quite likely to be somewhat superficial and compromised in relation to a clear and carefully planned strategy of the museum“.

Since museums don't have marketing sector, they have never done segmentation and audience targeting. All respondents replied that they have defined target group or that they have idea which is their target group. Another public institution Zavod za proučavanje kulturnog razvitka Srbije does this kind of researches and creates publications, some of the museums PRs as Milica Cukić and Aleksandra Savić took part in writing and publishing publications.

Museums usually don't have very much defined marketing strategy, neither social marketing strategy. Only two museums, Museum of Contemporary Art and

⁴²Museum of image nation, <http://www.domomladine.org/izlozbe/izlozb-museum-of-image-nation-muzej-kao-mesto-permanentne-konferencije-natase-tepavcevic/>

Ethnographic museums have a person only in charge for managing social networks as admins, others have PRs and curators who are in charge also for that and other jobs. Usually one museum worker is doing several jobs, including social media marketing. Facebook is the most used social media in a manner for giving up to date information rather than communicating with followers and gaining new ones. Even if social networks as Pinterest, Instagram, Google Plus, Foursquare and LinkedIn are popular in Serbia, museums are not using them, just a two correspondents noted that they are using Google Plus. Also, YouTube is the most used sharing platform, but nobody mentioned Vimeo in any context, neither blogs are used because there is no one who can deal with this issue of writing and communicating with readers.

For quantitative research I have used content analyses methodology with the aim of tracking activity of mentioned museums on social networks and their websites and finding the level of their online visibility and engagement with internet users.

RESULTS NO.2:

- ✓ 100% of museums have up to date information on websites
- ✓ 90% of websites are bilingual-English and Serbian, only museum of Theatrical Arts has Serbian both Latin and Cyrillic
- ✓ 20% of websites have virtual tour; those are websites of the Museum of Natural History and Museum of African Art
- ✓ 30% of websites have newsletter sign up plugin; those are websites of the Museum of Yugoslav History, Museum of Contemporary Art and Museum of African Art. Museum of African Art has RSS button in addition.

- ✓ 60% of websites have buttons connection with social networks Facebook, Twitter and sharing platform YouTube. Those are websites of the Museum of Yugoslav History, Museum of Contemporary Art, Museum of African Art, Museum of Applied Arts and the Museum of Natural History and Ethnographic museum only for Facebook.
- ✓ 10% of websites have a separate photo gallery, only Museum of Natural History has it.
- ✓ 0% of websites have a guestbook or area open for comments
- ✓ 0% of websites offer surveys

OBSERVATIONS:

I was happy to find that all museums give up to date information on their website. All websites are easy to use, and user can easily find what is happening in the museum using less than three clicks. I have noticed that only few museum website offer newsletter, which is quite bad, because it's the best plugin for connecting with audience and for finding out who they actually are. Every museum should definitely have this on their websites, because it is good way to keep readers updated and informed. It is disappointing to find out that only six museums have connection button for social networks and sharing platforms on their home page. This should be practice for all museums, because many people are "on-line" in present time and if they don't want to sign up for a newsletters they can follow the activity of the museum on Facebook, Twitter and YouTube. Only one museum website has a separate photo gallery, which is also disappointing because "a picture is worth a thousand words" and it's also easy to share on social media.

Major flaw in their communication with readers and website visitors is the absence of surveys and guestbook because readers can't leave comments and express their opinion or ask questions about museum settings and activities. It is very important to make more engagement with the visitors and potential visitors and find out what they expect and want to see in that particular museum, but also express their opinion about museums.

RESULTS NO.3:

Museum of African Art:

Facebook- 2081 likes in June/2601 in August, around 15 posts published per month, 1 event for Afro Fest

Twitter: 791 tweets, 123 photos/videos, 468 followers, 493 following, 5 Retweets in duration of two months, more than 15 tweets per month

YouTube: 5 videos uploaded with around 2000 views total, the last one was 1 month ago

Museum of Applied Art:

Facebook: 5,996 likes in June/6,624 in August, around 5 posts published per month, 2 events created for exhibitions

Twitter: Couldn't find official Museum of Applied Arts Belgrade profile

YouTube: 5 videos with around 2000 views total, last one was uploaded 5 months ago

Museum of Yugoslav History:

Facebook: 5,649 likes in June/5,907 in August, around 15 posts published per month, 2 events created for exhibitions

Twitter: 1083 tweets, 91 photo/video uploaded, followers 1,648, 550 following, more than 20 retweets in duration of two months, more than 15 tweets per month

YouTube: 4 videos uploaded with total 1000 views, last one is uploaded 4 months ago

Blog: Bajskultura.rs has a goal to raise awareness of Museum of Yugoslav History and after WWII cultural heritage in New Belgrade. It offers guided bicycle tours for locals and foreigners

Nikola Tesla Museum

This museum don't use social networks neither sharing platforms

Museum of Science and Technology

Facebook: 1,377 likes in June/1,501 in August, around 5 posts published per month, 5 events created for lectures and concerts

Twitter: Couldn't find official Museum of Science and Technology profile

YouTube: Couldn't find official Museum of Science and Technology channel

Ethnographic museum

Facebook: 3,597 likes in June/3,667 likes in August, around 10 posts published per month, no events created

Twitter: Couldn't find official Ethnographic museum profile

YouTube: 3 videos uploaded with total 500 views, last one was uploaded 10 months ago

Museum of Natural History

Facebook: 1,767 likes in June/2,157 likes in August, around 10 posts published per month, 4 events created for lectures and exhibitions

Twitter: 37 tweets, 5 photos/videos uploaded, following 40, followers 26, more than 10 tweets par month, 5 retweets in duration of 2 months

YouTube: 16 videos uploaded with total 200 views, last video uploaded two months ago

Jewish History Museum

This museum don't use social networks neither sharing platforms

Contemporary Art Museum

Facebook: 2,892 likes in June/2,996 likes in August, more than 15 posts published per month, 5 events created for exhibitions, screenings and artists talks

Twitter: 466 Tweets, 90 photos/videos uploaded, following 345, followers 846 around 10 tweets per month, 10 retweet in duration of two months

YouTube: 5 videos uploaded with total 510 views, late one was uploaded 3 months ago

Museum of Theatrical Arts

Facebook: This museum doesn't have official Facebook page, but a public group exists with 563 members and the group is not much active

Twitter: Couldn't find official Museum of Theatrical Arts profile

YouTube: Couldn't find official Museum of Theatrical Arts channel

Table No.12 shows: the presence and activates of Belgrade museums on Facebook, Twitter and YouTube during July and August 2014

On every museum Facebook page and Tweeter profile museums gave basic information as their website, location, phone number, working hours and description which public transport leads to the museum. Some of them are using Facebook application as reviews, videos, description in English and Serbian. Also, added links as twitter and YouTube channel and google map with location of the museum. The most of the posts are only in Serbian language. All Facebook pages are open for following and sending massages, and writing on timeline. Museum of African Art has average user rating of 4.6 (5 is the maximum rating) for their content or museum; the same rating has a Museum of Applied Art. Museum of Contemporary Art uses event application on Facebook, and gives opportunity to follow which kind of events are happening in the museum, that can be found also in Museum of Yugoslav History page and Museum of Applied Art page. Museum of Applied Art uses applications as notes, reviews, YouTube, events and it's also connected with the foursquare. Museum of Natural Science has average rating of 4.5 and uses event application. Museums of African Art is asking followers to send photos of them while playing "Mankala game" and uses crowdsourcing technic to engage audience in creating the content.

As noticed that museum social media managers are aware of potential that social networks can bring to them, with all descriptions and applications they are increasing their visibility, inform users what is happening in the museums using event application and hear their opinion by using review app. Museum are often using their logo for their profile pictures and changing background photos, sometimes representing the photo of the building, artefacts or exhibition posters, which is good because they have to point out who they are and which is the visual identity of their institution.

Social Media strategy consists of giving information related to the exhibition, creating events, sharing photos from the events and guided tours, photos related to the artefacts and museums work with description, press releases, some of the museums are sharing posts and asking questions and trying to engage followers to comments and express their opinion. I have to note that there are likes and shares on Facebook, but comments and retweets are lacking.

Comparing the results from qualitative research (attendance of most visited museums), with the results from quantitative research (level of their social media usage and on-line visibility), I will make final results, see how they correspond and question validity of my hypothesis. Based on these facts I can conclude that the most active museums on social networks are: Museum of Yugoslav History, Museum of Contemporary Art, Museum of Applied Art, Museum of African Art and Museum of Natural History, less popular are Ethnographic Museum, Museum of Science and Technic and Museum of Theatrical Art that has only group without Facebook page. Both Jewish Historical Museum and Museum of Nikola Tesla do not use social networks neither sharing platforms. As I have showed in the table No.12 the most visited museums are Yugoslav History Museum, Museum of Nikola Tesla, Ethnographic Museum, Museum of Applied Art and Contemporary Art Museum. While, in the table No.12 I have showed the most social media active museums. Two results related to Museum of African Art and Museum of Nikola Tesla do not correspond. Museum of African Art is active on Facebook, also Twitter and has a YouTube channel but still very low annual attendance with total 5000 people in 2013. In addition, due to privacy policy Nikola Tesla museum doesn't use social media, it has only website, but made attendance of 40.000 visitors in the previous year with a significant annual income of 15 million dinars.

VI

CONCLUSION

In the age of technologies, globalism, high flow and availability of information communication represents the main feature of people's lives. Communication refers to the museums also. As theatre loses its purpose without the audience, as library without the readers, museums can easily turn into "keepers of history" and "stocks of artefacts" without visitors. Therefore "museum communication" is a key for successful work of museums. Happily, museums keep up with the times and overcome problem of hermetic by opening to audience on different levels using "museum communication" (Marović 1993:199). Communication in museums is happening in several ways and several levels, using strategy and tactics from business and economy, in few words using PR, marketing and social media marketing. The basic way of communication is through exhibitions, explanations-putting artefacts into context, selling "information" to visitor, but also communication via various media, such as: publications, print materials, video, TV, radio stations, newspapers, posters, billboards and internet (Savić 2009:286-287). Quoting Šola "museum communication should be research-based, truthful, creative, imaginative and innovative"(Šola 2002:51-53). The ICT era made new opportunities for museums to use new ways for attracting visitors, build modern image and promote themselves. In that way museums are getting a new life, because it opens up a vast field of access to audience, which erases the boundaries of classical museum-visitor relation and builds a new dimension of public engagement (Savić 2009:285-286).

As I made it clear in this paper usage of social media marketing has not missed the majority of Belgrade museums. In the chapter II I have marked research hypothesis, main and specific.

- **Museums that imply appropriate and ongoing social media marketing have more public promotion, visibility, better interaction with visitors and therefor**

gain more self-income than museums that don't use social media marketing or than museums that are occasionally active on social media.

This hypothesis is not 100% applicable in the case of museums in Belgrade, as I found out that attendance and visibility of Museum of African Art and Museum of Nikola Tesla are not in correlation with its social media presence and usage.

- **Low self-income in Belgrade museums is partly caused by non-existing or poor social media marketing.**

This hypothesis relates to the main one, and it's also not 100% applicable in this case, due to the same reason.

- **Occasional usage of social media marketing is caused by low awareness for importance of social media marketing in Belgrade museums.**

The most of the museums are doing social media marketing often, some of them are doing occasionally, but it's not caused by low awareness, but the lack of workers who are only in charge for this segment of communication and marketing.

- ✓ **Low interaction with visitors and the public is caused by non-defined social media marketing strategy.**

This hypothesis is definitely applicable, because none of museums have written and defined social media marketing strategy. A few museums have somewhat idea what to do using social media for developing and engaging audience.

- ✓ **Belgrade museums are not active on more than 2 social networks which is caused by lack of workers who are only in charge for social media marketing.**

This one is also correct. I have confirmed it in interviews with museum workers.

Only two museums have employees in charge for social media marketing, others are doing public relations or curation or sometimes both. All museums have websites, they are mainly active on social network Facebook, smaller percent on Twitter and they frequently use sharing platform YouTube. Other social networks are not in use, because there is no person in charge for that.

Taking into consideration the way Belgrade museums use their website, social networks, sharing platform-social media, it can be concluded that they give up to date information every day, or sometimes when it's needed by sharing posts, photos, status, videos that

attract likes, sometimes shares and retweets, but not so much comments and public engagement. They don't run blogs, which are very popular in the last decade and represent one of the most popular WEB 2.0 phenomenon for giving information and communicating with internet users. Only 50% of museums create Facebook events which is discouraging, because is the easiest way to send invitations to people and inform that particular exhibition or activity is happening in the museum. Facebook annulled usage of on-line pools some time ago, but still official museum pages can make on-line quizzes and give some free tickets to the winners, or ask questions and try to create more communication with followers and find out their opinions and experience about exhibitions. Aleksandra Savić PR of Natural History Museum explain that this museum is using quizzes as technic for public engagement, especially among children who are regular visitors their target group, bit also cooperating with daily newspapers and giving tickets for exhibitions as award for winners.

Belgrade museums can make better position on social networks and reach potential visitors by increasing their social media marketing from average to higher level and following latest trends in social media usage, such as:

On Facebook:

- Say who they are with great cover and profile picture; use logo of museum for Facebook profile photo and cover photos with museums content and people, in that way museum will help users to connect around share interests related to the museum
- Ad milestone-making page feel like a destination with institutional history, objects, collections, dates, known people, archival photos and cool visual content, share photos of artefacts from collections and describe its context
- Use Facebook apps to create better user experience-the most popular ones are events, google maps, reviews, notes, YouTube, Pinterest, Instagram, Twitter, Donate and similar that help users to connect to other museums platforms, express their opinion, ask questions and so on. Keep all plugins up to date.
- Create posts that add value to fans lives and that they can enjoy on Facebook- post visual content with desperation and questions, create quizzes and give some small awards, use crowdsourcing technic to add a personal touch and engage fans to feel more useful and

to think more, publish fun content as rare photos and interesting details about museum history and collection, be up to date with shared information and respect your fans personal space, do not bored fans with institutional talk, use both native and English language.

- Create events and invite people to attend
- Share content on Facebook not more or less than 2 times per day as British museum does it, trying not to bored fans to much but be still be present enough online
- Combine visual content, with “Did you know question”, those fun post people usually share and pass along to friends
- Use Facebook insights, to adjust social media strategy and see which kind of posts are the most popular and vice versa, in that way museum can improve their social media strategy, click on insights to see failures and successes, keep tabs on demographics to understand audience and find out what followers like to read and see.

On Tweeter:

- Say who they are with great cover and profile picture; use logo of museum for Tweeter profile photo and cover photos with museums content and people, in that way museum will help users to connect around share interests related to the museum
- Add description about Museum in both native and English and links as website and other, so followers can see and be informed
- Follow other cultural institutions, art galleries, tourist organizations and people with same interests
- Tweet up to date information about what’s going on in the museums
- Share visual content with questions and try to engaged followers
- Reply to your followers and in that way add a personal touch and that you care about them

- Tweet few times per day, information on Tweeter flows very fast
- Use crowdsourcing technic and try to engage followers
- Publish fun and interesting content and details about collections, museums and artists

As I previously mentioned Belgrade museums don't have marketing sector, neither marketing managers nor a budget for marketing. Smaller segments of marketing are a part of Public relations. This is how it looks like on a model in our museums.

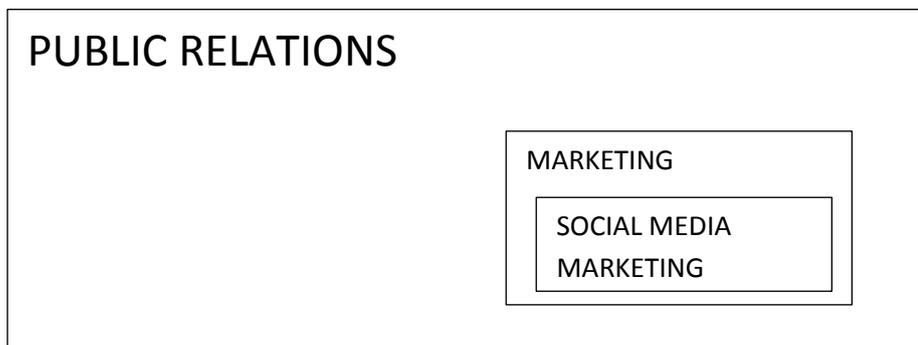


Table No.13 shows: the relation of PR and marketing in Belgrade museums

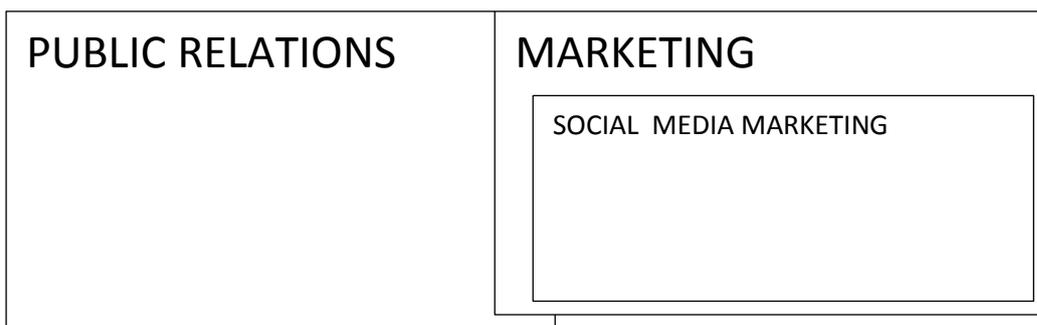


Table.No.14 shows: the relation between PR and marketing in successful museums and companies worldwide

In table No.13 Public Relations are dominate over marketing, and this model is used for non-profit usually culture institutions, that are focus on media and relations, but not that much on a market. While, in table No.14 PR and marketing are both developed and work in

symbiosis for the good of company or institution and its environment. This model is used by successful companies and museums (Savić 2012:145)

In Belgrade museums marketing includes: evaluations in examples of questionnaires, guestbook, conversations with guides and visitors, quizzes, social media marketing, fundraising and advertising. The role of marketing is to attract more visitors and make more profit. Visitors of Belgrade museums can be divided into several groups, such as: **individual visits**-educated people who have their personal interests to visit some exhibition and receive information and informal education, **adult group visits**-adults coming with friends, interested to see exhibition, find out more about some particular topic and enjoy in free time with friends, **family visits**-adults with their children, **organised groups**-tourists with guides, students, high schools pupils and elementary school pupils and **people with special needs**. This is museum's available, or so-called existing audience that should be put focus on. The goal of museums marketing is to find out who they are and what they like and dislike about museums settings and other activities and what they desire to see in museums. That could be done by taking emails from visitors, filling out pools and email sign ups. Sending invitations on email for visitors and personal invitations for other culture organisation in the city, sponsors and stakeholders would give a bit of personal touch and good way to communicate with existing audience⁴³. Also, social media marketing is perfect to inform existing followers what is going on in the museum. Carrying for existing audience is the first step for good marketing. The second step is reaching non-existing or so called non-audience. While existing audience are people who with their education, interests and background have needs to consume culture and make it their regular activity, non-existing audience are people who can read about exhibition in newspaper, internet or hear about it on TV but don't have a reason or a need to visits and consume culture or art. This type of the audience is not easy to reach but potential exists (Digl 2008:27).

Let's try to illustrate with example. I was never fond of the theatre, and I can say that I represent a typical non-audience for this kind of art. But, regardless of not liking theatre I have recently attended two plays in BITEF theatre in Belgrade. First reason was because I like architecture and spaces and BITEF is located in old evangelist church in my favourite neighbourhood of the city- Dorćol and I was interested to see how it looks like inside.

⁴³ „Participatory museum“ online book, <http://www.participatorymuseum.org/chapter3/>

Second reason was that my friend who is a regular theatre visitor had two tickets for the play about former Socialist Republic Yugoslavia, which is the topic that attracts my attention; in addition I had a chance to see that play free of charge. Finally I have seen another play called "Izopačeni" and that was my second time to visit Bitef. A theatre gave a free entrance in exchange for charity sms for helping flood victims in Serbia and the topic of the play were homosexuals in Nazi Germany, which I found quite interesting to see. Now, I started to like this theatre and I plan to attend other plays that Bitef offers again. So, there are many ways to reach non-audience. Museums can research what are hot and wanted topics in our society and make exhibitions with public guidance and in that way attract more visitors who had never been in that particular museums. Also, give some free of charge tickets to regular visitors, quiz winners or Facebook fans and in that way encourage them to visit museum again and bring some friends and family. In addition, eWoM is very effective way to reach non-audience, because information flows quickly through the internet, especially on social networks as Facebook and Twitter and if electronic word of mouth is positive about some exhibition it will gain more potentially interested parties.

But, before I make final conclusion about how Belgrade museums use social networks and what can be done to improve social media marketing I want to point out the importance of museum product that is offered to visitors. Tomislav Šola noted three categories of museum product:

- **Generic-** the easiest product. Cheap product, marketing is based on distribution and advertising. This product is dominant one in the most of museums.
- **Expanded product-** is the result of marketing process and includes the entire process from advertising to evaluation and improvement. Expanded product can be exhibition targeted for one segment of population, which is prepared in media, following programs, giving information and distribution as posters, billboards, and brochures and so on and evaluation at the end.
- **Needed product-**represents an upgrade of expanded product and ethic responsibility that express needs and seeks to satisfy them. Needed product is an exhibition which topic is expression of needs in particular environment that gives answers to the society problems, gives all social connotations and tries to make difference.

Šola stresses “we can speak about needed product only when activity of exhibition bridges hiatus between artistic production and regular visitor and makes connection. One of the possibility is that museum product includes all that museums has to offer, people, building, services, collection, atmosphere, happenings, accessibility and following programs” (Šola 2001:102-103).

Belgrade museums are creating and offering mostly generic and expended products, for example “Jugoslavija od početka do kraja” organised in Museum of Yugoslav History or “100 dela iz zbirki Muzeja Savremene umetnosti” also in Museum of Yugoslav History but organised by MoCAB, but needed products are missing. Table No.6 shows that the most of people in Serbia are spending up to 20 euros for culture per month, which means that entrance fees in museums in Belgrade, are very affordable and don’t affect visitation.

In the chapter III I mentioned the statistics made by Danica Radovanović in her article, where she pointed out that 26,4% internet users in Serbia are using internet for education, curses and finding information connected with education and culture and according to Biro for Statistics 59,9 households in Serbia use internet, which means that around 950.000 people are culture consumers and therefor represent potential museum visitors, not to mention that Serbia hosted around 2 million foreign visitors last years⁴⁴. Using social media those potential visitors can be reached and museum can be in touch with regular audience. Social media represent most cutting age, but also the cheapest way to do marketing. As I concluded workers in Belgrade museums are aware of this potential, but they don’t have enough employees who would be in charge only for this kind of marketing. For now it’s not possible to open a new job position for social media manager, so the best way is to give opportunity to student volunteers and interns who are knowledgeable in the social media field to do this practice according to museums social media marketing strategy that should be created and defined on annually basis. There is not much retweets, comments and audience engagement on social network pages, which means that giving information, sharing posts, photos and videos is not enough. As the British museums have a policy to publish twice per day content on Facebook also Belgrade museums could do more often posting using Serbian and English language. They should use more social platforms as Foursquare that has around 50.000 users in Serbia. It’s perfect because is location-based

⁴⁴ Information from Tourist Organisation Serbia

platform, also Instagram and Pinterest are useful for sharing photos. All websites should be networked with the rest of social media museums use and pointed out to visitors. Also Instagram and Pinterest can be networked with Facebook and website and Facebook with Twitter and YouTube. Making official foursquare page, museums can give opportunity to users to “log in” in museums for a two times and next time receive free tickets, calendar or some other gift. In that way they museums will increase their visibility. The important step is social media strategy would be networking of their website, blog and other social media that will create full online image of museum.

Belgrade museums should be wide open for diverse public. Museum employees understand that is important to make a shift from museum product to audience when it comes to marketing. It is important to build strong online community as museums worldwide are doing. Building online community is going step by step, especially is museum doesn't have the money to invest in ads and targeting the real “culture consumers” as companies are doing with consumers of their products. By creating specific hush tags museum can increase visibility and find also people who used similar hush tags and follow them. For certain exhibition museums can create online campaign and add hush tags for visual content and text posts and in that way raise awareness about this particular exhibition among online community.

For example, since one year ago Tourist organisation of Serbia started using hush tag #lifestyleserbia on social media and asked followers to tag themselves and pictures taken in Serbia and the result was more than thousands pictures from all over Serbia were visible on social networks and Lifestyle Serbia website.

Since, museum are not paying for Facebook ads it is important to collect more followers on social networks with some other technic, such as making events, posting in related events, inviting people to become followers, searching for a groups and pages that are related to the setting or some current exhibition in the museums and checking out hush tags-in one word finding social media users who are interested in their work. When museum collects a larger number of followers it can start with engagement by creating pools, using opinions, making quizzes and doing crowdsourcing which is very popular technic among bigger museums worldwide. Also, it would be useful to follow some successful examples from

other museums around the world; in the chapter IV I mentioned some practical and useful ones.

This research showed that the most visited museums from my sample are Museum of Yugoslav History and Museum of Nikola Tesla. Those museums are using co-called Marketing of personality⁴⁵, presenting life and work of both worldwide popular persons Josip Broz Tito and Nikola Tesla. Those are museums with much defined museum product and they are representing a brand. In the case of Nikola Tesla museum social media usage and visibility is not related to visitation neither creation of annual profit. But, this doesn't mean that less popular museums should stop using social media marketing, because it gives opportunity to create modern image of their institution and inform people about their work, existence and exhibitions. Today's museums should be opened for all public, from the oldest to the youngest. Museums around the world are much more progressive in the field of communication and marketing than museums in Belgrade. Our museums are aware that times have changed and that they should work more on communication with audience. Communication via social media opens new doors to broader internet audience, allowing museums but also other cultural institutions to keep up with modern times using social media as a tool.

⁴⁵ Milisavljević M., Maričić B., Gligorijević M., „Osnovi marketinga“, Centar za izdavačku delatnost Ekonomskog fakulteta, Beograd, 2007

BIBLIOGRAPHY

- American Association of Museums. (1994). *Museums Count: A Report by the American Association of Museums*. Washington, D.C. : American Association of Museums
- Digi, K. (1998). *Marketing u umetnosti*, Clio, Beograd
- *Audience Building: Marketing Art Museums* (2001). Office of Policy and Analysis Smithsonian Institution, USA
- *Београдски музеји, Годишњак Музеја града Београда I*, Beograd 1954, str. 306—357
- Berry, N., (1988). *Special audience: diagnosis and treatment*, Public book of the ICOM museum public relations. Edited by Corinne Bellow, Paris: ICOM MPR Committee
- Brown, A.S., Ratzkin, R. (2011). *Making sense of audience engagement*, San Francisco foundation
- Cash, J., (1988). “Picture Power”, *Museum News* July/August
- Dixon, B. (1991). *Marketing for museums: exchanging social value of the museum experience*, Referat na godisnjem sastanku ICOM MPR Committee, Girona

- Doering , Z. (2002). *Visitors to the Smithsonian: A Summary of Research and Implications for Cultural Institutions*. Washington, D.C. : Smithsonian Institution
- Drobnjaković, B.M. (1949). "Prvi naš muzejski inventar". *Muzeji, Beograd*, 3-4, 35-46
- Evans, D. Mckae, J. (2010). *Social media marketing: the next generation of business engagement*, Wiley publishing, Indiana
- Falk, J. H., Dirking, L. D. (1992). *The Museum Experience*, Washington, D.C.
- Fell, G. (2012). *Going social: A case study of the use of social media technologies by the museum of New Zealand Te Papa Tongarewa*, a dissertation submitted to Victoria University of Wellington
- Green. K., (2003). *Uvod u arheologiju: istorija, principi i metodi modern arheologije*, Clio, Beograd
- Group of authors, (1992). *Museo seduction, museo reflection*, ed. Anette Viel, Celine de Guise; Quebec: Musee de la Civilisation
- Group of authors (2014). "Cultural institution in the digital age: British Museum's use of Facebook insights", *Journal of Audience & Reception Studies, Volume 11, Issue 1*, pp.286-303
- Kelly, L. (2009). *The Impact of Social Media on Museum Practice*. Paper presented at the National Palace, Museum, Taipei

- Kotler , P., Andreasen , A. R. S (2003). *Strategic Marketing for Nonprofit Organizations* (6th ed.) Upper Saddle River, N.J. : Prentice Hall
- Kotler , P. ,Keller, K. L. (2006). *Marketing Management* (12th ed.) Upper Saddle River, N.J. :Pearson Prentice Hall
- Kotler G.P.W. (2008). *Museum Marketing and Strategy: designing missions, building audiences, generating revenue and resources* , 2nd.ed , USA
- Leather, Helen M. (1988). *The changing role of museum public relations, Public View: the ICOM handbook of museum public relations/edited by Corrine Bellow, Paris: "ICOM MPR Commite"*
- Maroević, I. (1993). *Uvod u Muzeologiju*, Zavod za informacijske studije, Zagreb
- Martinović, D., Jokić B. (2005). *Muzeji Srbije-Aktuelno Stanje*, Zavod za proučavanje kulturnog razvitka, Beograd
- Milisavljević M.,Maričić B., Gligorijević M. (2007). *Osnovi marketinga*, Centar za izdavačku delatnost Ekonomskog fakulteta, Beograd
- Pett, D. (2012). "Use of Social Media within the British Museum and the Museum Sector". In: Bonacchi, C, (ed.) *Archaeology and Digital Communication: Towards Strategies of Public Engagement.*, pp. 83 – 102
- Piotrowski, P. (2010). *Critical museum*, Warsaw
- Radovanović, D. (2010). "Internet paradigma, struktura i dinamika onlajn društvenih mreža: Fejsbuk i mladi u Srbiji", *Pančevačko čitalište 17*, str. 20-26

- Rentscher R., Reussner E., (2002). *Museum marketing research: from denial to discovery*, Melbourne
- Ripley, S. D. (1978). *The Sacred Grove: Essays on Museums*, Smithsonian Institution Press , Washington, D.C.
- Savić, A. (2009). “Novi život muzeja, muzeji na fejsbuku”, *Kruševački zbornik 14*, str. 285-289
- Savić, A. (2012). *Muzeji u javnosti, javnost u muzejima: Muzejski PR savremeni pristup*, Zavod za udzbenike, Beograd
- *Social Media Marketing E-Book*, Seop.Inc
- Šola, T. (2001). *Marketing u muzejima ili o vrlini ili kako je obznaniti*, Hrvatsko muzejsko društvo, Zagreb
- Šola. T., (2011). *Prema totalnom muzeju*, Centar za heritologiju i muzeologiju Filozofskog fakulteta u Beogradu

WEBOGRAPHY

- **Amsterdam/museums**, <http://www.amsterdam.info/museums/> (accessed on 9th of July, 2014)
- **Bajskultura**, <http://www.bajskultura.rs/> (accessed on July 15th, 2014)
- **CNN, Top Global Museums**, <http://edition.cnn.com/2013/09/05/travel/top-global-museums/> (accessed on 9th of July, 2014)
- **Dom Omladine, Museum of image Nation**,
<http://www.domomladine.org/izlozbe/izlozb-museum-of-image-nation-muzej-kao-mesto-permanentne-konferencije-natase-tepavcevic/>
(accessed on July 25th, 2014)
- **Drustvene mreže**, <https://drustvenemreze.rs/> (accessed on July 13th, 2014)
- **EBIZMBA, Social networks**, <http://www.ebizmba.com/articles/social-networking-websites>
(accessed on 21st of June, 2014)
- **EBIZMBA, Video websites**, <http://www.ebizmba.com/articles/video-websites>
(accessed on 21st of June, 2014)

- **Museum studies**, <http://museumstudies.si.edu/claims2000.htm#2>. Elements (accessed on 10th of September, 2014)
- **Museum of Contemporary Art Belgrade**, <http://www.msub.org.rs/o-muzeju> (accessed on 6th of June, 2014)
- **Muzeji rade**, <http://muzejirade.com/> (accessed on 1st of August, 2014)
- **Official website of the city of Belgrade**, <http://www.beograd.rs/> (accessed on 9th of July, 2014)
- **Participatory museum**, Chapter III, <http://www.participatorymuseum.org/chapter3/> (accessed on July 25th, 2014)
- **Republički zavod za statistiku**, <http://webrzs.stat.gov.rs/WebSite/Public/PageView.aspx?pKey=204> (accessed on 21st of June, 2014)
- **Tepapa/weding photos**, <http://sites.tepapa.govt.nz/weddingphotos/> (accessed on July 15th, 2014)
- **Wiki WEB 2.0**, http://en.wikipedia.org/wiki/Web_2.0 (accessed on 21st of June, 2014)

- **Wiki Social Media Marketing**, http://en.wikipedia.org/wiki/Social_media_marketing
(accessed on 21st of June, 2014)

- **Zaprokul Facebook**, https://www.facebook.com/zaprokul?hc_location=timeline
(accessed on 21st of July, 2014)

VITA

Dragana Koštica was born in Yugoslavia in 1987. After finishing 7th Belgrade Gymnasium, she began her primary studies in Archaeology at Faculty of Philosophy in Belgrade and graduated in 2013. Currently, is on master studies at Belgrade University of Arts, MA Cultural Policy and Management.

From the end of 2012 she curates online Culture, Art and Club scene magazine “Still in Belgrade” where she works as editor in chief, author and PR. Together with her magazine she was featured in numerous print, online magazines and blogs around the world, such as: “RES” (Finland), “Metro” (Finland), “Upcoming Belgrade” (Denmark), “Blic” (Serbia), “Masa Archer” (Israel), “Die Volkskrant” (Netherlands), “Trouw”(Netherlands), “La Carmina” (Japan) and so on. She is author of few articles about tourism, culture and music for Chinese “Travel Plus” magazine.

While studying on Faculty of Philosophy she worked as a volunteer in archaeological sites Vinča, near Belgrade and Freixo de Numao in Portugal. In addition, volunteered in “Night of the museums” manifestation in Belgrade in 2009 and did one month internship in Touristic Organisation of Serbia in marketing and PR sector, where she helped with social media marketing. Very soon she will participate together with Spanish photographer David Pujado in the project “Gems from the past” at October salon 2014 in Belgrade and organise exhibition “Yugoslav architecture: Existing past” in culture centre Parobrod.

Dragana has a broad informal education gained by attending various festival and conferences on different topics, as music, archaeology, PR, new media, internet, movies, design and so on and has broad spectrum of interests such as marketing, social media marketing, museology, social anthropology, culture tourism, journalism, electronic music, culture, archaeology, management, blogging, art etc.

APPENDIX

1. What is the name of the museum you work for?
2. How long do you work in this museum?
3. What is your position in the museum? Have you ever worked on any other position?
4. Which kind of product your museum offers? (Collections)
5. Do you have permanent exhibitions? What about current settings?
6. How many locations your museum has?
7. Which kind of activities are happening in this museum? (Workshops, Debates, Concerts, Festivals and similar)
8. Is museum selling tickets? If yes, what's the price? If not, why?
9. How many people annually visit your museum?
10. How much is the annual income? (Tickets, sales place)
11. Do you create budget only from state donations? Fundraising? Sponsors? Donors?
12. Do you have annual budget for marketing? If yes, how much? If not, why?
13. Have you ever done market segmentation and audience targeting? Do you know which your target group is?
14. Do you have a website? If yes, in how many languages? If not, why?
15. Do you use social networks? If yes, which one? If not why?
16. Do you have a blog?
17. Do you use sharing platforms? If yes, which one?

18. In which way you use social networks? Do you have social media marketing strategy?
19. Did you ever paid for Facebook ads? Do you create FB events?
20. Do you have a person exclusively in charge for social media marketing? If not, why not?
21. Do you thing that there should be more employees in marketing and PR sector? If, yes how many? If not, why?
22. Are you familiar with the term "Crowdsourcing"?
23. Do you use crowdsourcing? If yes, how? If not, why?
24. During your work in this museum, have you ever attended any innovative courses or seminars dedicated to marketing, social media marketing and PR? If yes, which one?