

UNIVERSITY OF ARTS IN BELGRADE

Center for Interdisciplinary studies



UNIVERSITE LUMIERE LYON 2

Faculté d'Anthropologie et de Sociologie



**UNESCO Chair in Cultural Policy and Management**

Master Thesis:

**Museum as Contact Point**

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Belgrade, September 2014

## Acknowledgement

I would like to thank:

My mentor, Prof. Vesna Đukić for support, understanding and help during preparation of this thesis.

The Museum of African Art for opportunities to do internship, experience teaching and fell in love with magical education in museums.

Families Subotić, Lalović and Rantanen for encouragement and support.

Two special men in my life, Janne and Teo who made this journey worth it.

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## Résumé

### Le musée comme un point de contact

Le sujet principal de ce mémoire est le développement de la coopération intersectorielle des pratiques des musées dont le fondateur est la ville de Belgrade. La municipalité (l'autonomie locale) élabore des politiques culturelles locales. Son rôle est de stimuler la participation à la vie culturelle, les institutions culturelles locales, ainsi que les initiatives civiles. Il s'interroge comment les musées peuvent diversifier leur programme d'activités et leurs ressources par le biais de développement de la coopération intersectorielle pour maintenir leur fonctionnement dans un période de crise économique.

Des musées peuvent atteindre l'attractivité dans la vie de la communauté par la participation active des clients et du public et la construction des communautés qui permettra la co-création des idées, des récits et des significations. Le Conseil international des musées (ICOM), dans son Code de déontologie voit le musée comme un endroit social et le définit comme « [...] une institution permanente sans but lucratif au service de la société et de son développement ouverte au public, qui acquiert, conserve, étudie, expose et transmet à des fins d'études, d'éducation et de plaisir les témoignages matériels et immatériels des peuples et de leur environnement. »

*Ce mémoire a pour son objectif d'étudier et de proposer des modèles possibles pour le développement de la coopération intersectorielle dans la pratique de musées fondés par la ville de Belgrade. Pour atteindre cela, le développement de l'étude a commencé avec la recherche d'un large cadre théorique de la coopération intersectorielle et des pratiques éducatives dans les musées, ainsi que des analyses de cas réussis de la coopération intersectorielle et des programmes éducatifs à Jyväskylä, en Finlande, et de l'état actuel dans les musées de Belgrade pour faire une base pour susciter un avis final.*

Au 21<sup>ème</sup> siècle, les musées de Belgrade sont confrontés à nécessité du changement de programme et de la politique des publics. Les musées sont confrontés à ces problèmes : manque d'intérêt des médias pour leur travail, faible engagement et l'intérêt des publics de la culture et de l'art, des cercles fermés de bénéficiaires et les membres du public, la faible visibilité globale de leurs activités.

Considérant les objectifs, les questions principales de ce mémoire de recherche sont les suivants:

1<sup>ère</sup> Question : Comment les musées qui sont fondées par la ville de Belgrade assurent la promotion du patrimoine et des objectifs de l'institution, et comment sont-ils inclus dans la vie de la communauté ?

2<sup>ème</sup> Question : Quels sont les obstacles que ces institutions sont confrontés dans leur travail et le développement de programmes de coopération intersectorielles ?

3<sup>ème</sup> Question : Quels sont les programmes et la coopération qui peuvent être développés pour que les musées puissent atteindre l'attractivité et augmenter la coopération intersectorielle ?

Selon l'article 2-1 du Statut d'ICOM, les musées en tant qu'institutions doivent être déterminées pour le service de la société et de son développement, ouverte au public qui acquiert, conserve, étudie, expose et transmet à des fins d'études, d'éducation et de plaisir les témoignages matériels et immatériels des peuples et de leur environnement. L'éducation dans son sens général et le plus large est le moyen par lequel les objectifs et les habitudes d'un groupe de personnes vit d'une génération à l'autre. Le but de l'éducation du musée est d'améliorer la capacité des visiteurs à comprendre et à apprécier les collections des musées.

La société a besoin des institutions et des musées modernes qui dirigent leur attention de la protection des objets vers des activités de communication, et qui participent activement à la procédure de création de valeurs. Les musées peuvent jouer un rôle

important dans la société contemporain et le développement des communautés locales. Ils tentent de participer au développement des politiques culturelles et ont l'influence sur les autres institutions publiques et dans les domaines de l'économie, de l'écologie et de l'éducation. Ces institutions peuvent fournir une variété de nouveaux éléments et des médias interactifs ce qui devrait refléter de nouveaux concepts pédagogiques mettant l'accent sur divers styles d'apprentissage et une vaste gamme de modalités d'apprentissage définis par la culture.

Les directeurs des musées contemporains balancent toujours entre le besoin de maintenir l'intégrité de musée : la collecte, la conservation, la recherche, l'exposition et l'établissement d'enseignement, et le besoin de faire du musée un endroit populaire et compétitif. Le rôle de la direction dans le domaine culturel est de développer des programmes d'animation socio-culturelle et l'utilisation des monuments culturels et du patrimoine qui sont la base de l'identité culturelle d'une ville ou d'une région. Les programmes éducatifs peuvent aider les musées à ouvrir leurs bâtiments, leurs collections et les services au public, pour le faire un partenaire actif dans le développement communautaire. Dans la popularisation de la pratique éducative, il faut que les musées augmentent le numéro de partenariats avec d'autres institutions locales comme des écoles, des universités et des autres institutions éducatives, mais aussi avec des institutions qui ne sont pas liés au système d'éducation, comme des hôpitaux, des résidences pour les personnes âgées, Pôle emploi, ou des associations professionnelles. Cette collaboration aiderait les musées de réaliser leur mission d'attirer un public plus large de la communauté et ouvrirait la possibilité pour une diversification des ressources.

En période des nouvelles crises et en période économique difficile pour les institutions publiques, les musées doivent s'impliquer davantage dans le marketing et dans la recherche de sources de financement supplémentaires, à part des fonds publics. Pour les travaux futurs et le maintien réussi de ses activités, des musées devraient augmenter l'autofinancement et le numéro de partenariats de financement. Cela nécessite des techniques modernes de gestion parmi lesquelles musées peuvent choisir de :

- Renforcer les capacités de travailler en conformément à sa mission et sa vision

- Établir des centres de recherche et d'enseignement pour les différents groupes ciblés
- Développer de nouveaux types de programmes, augmenter les activités comme les réunions et les conférences
- Développer un partenariat interdisciplinaire avec d'autres institutions artistiques et éducatives ou scientifiques, avec des différentes associations et avec des particuliers

Le musée devrait viser à devenir un endroit de nouvelle communication, un endroit créatif et ouvert pour toute personne. La commercialisation devrait apporter voix de musée à l'extérieur des bâtiments et pour la communauté. Les musées devraient envisager des nouvelles endroits pour les programme actives, spécialement un espace web pour la meilleure communication avec l'environnement, et essayer d'inclure le public de manière plus efficace.

Lors de la planification des actions futures, il est important que les musées fassent une recherche du public. Le public doit être invité et toujours réinventé, mais aussi attirés par les programmes et les activités des musées. Afin d'atteindre cette attractivité, les musées doivent répondre aux besoins actuels de la société et rassembler des connaissances sur les besoins de la communauté et sur une évolution constante des circonstances, comme la structure du public, son âge et son statut économique et social.

Pour les institutions culturelles et artistiques, et dans ce cas-là, pour les musées, il est important d'augmenter et de diversifier ses programmes pour pouvoir attirer des nouveaux publics. Une des possibilités pour les musées c'est de développer un nouveau programme fondé sur la relation publique éducative. Cette activité de la stratégie et de l'institution proposé par Keith Diggle a pour son objectif d'attirer un nouveau public et de l'engager comme des visiteurs des musées visiteurs par leur proposer des nouveaux programmes qui répondront à leurs besoins et leurs intérêts. Diggle soulève que la raison principale de la non-participation est *l'attitude* et que les individus doivent être formés comment apprécier les arts.

Lors de la planification des programmes, les musées doivent faire l'équilibre entre les expositions et les animations en soulignant le rôle des événements et en formant des

programmes d'éducation. Il est important que les musées soient reconnus et établis comme des institutions qui traitent des questions locales du public concerné et qu'ils travaillent avec la communauté sur le renforcement des valeurs communes. Pour ce processus, les musées peuvent inclure les besoins du public dans leurs programmes, affecter des ressources à la recherche sur leur public, organiser des rencontres, coopérer et s'adapter.

Musées à Belgrade sont encore en processus de démocratisation et d'ouverture vers un public plus vaste. Certains d'entre eux sont encore en train de faire les adaptations dans le but d'être accessible à tout le monde, tandis que d'autres travaillent sur des programmes qui sont destinés à des groupes spécifiques et particuliers. À l'avenir, l'un des défis des musées sera la programmation et la planification des activités pour attirer un public plus large que le public habituel et la population scolaire qui établirait le musée comme un endroit d'éducation permanente et de l'intégration sociale des groupes plus particuliers.

Le développement de public exige la redéfinition des priorités des institutions liées au public. Ceci doit être conduit par les principes de la mission, en estimant qui est leur, à qui le musée sert et comment? Les musées doivent venir devant le public avec de nouvelles formes à court terme des activités culturelles et de loisirs qui répondront à des besoins et des habitudes de nouveaux groupes. Par organisation et promotion d'événements éducatifs, tels que des conférences, des projections et des débats, les musées peuvent devenir plus attrayant pour le public qui cherche le divertissement et l'interaction.

Pour l'étude de cas, cette étude va présenter les réalisations et les pratiques des musées de Jyväskylä, Finlande: le Musée d'art de Jyväskylä, le Musée de la Finlande centrale et le Musée de l'Artisanat de Finlande. En général, ces musées sont considérés comme environnement d'apprentissage informatif où on apprend des choses d'une façon intentionnelle, et non-intentionnelle. On croit que c'est possible de pratiquer l'éducation formelle dans le musée - dans ce cas, l'enseignement au musée suit des objectifs fixés de l'extérieur, du programme de l'école par exemple. Il s'agit d'un environnement ouvert pour l'apprentissage qui offre la possibilité d'apprentissage continue.

Les musées de Jyväskylä font partie de la société, ils créent des conditions et des environnements pour les gens de se rencontrer là-bas. Lors de la planification des services et des activités des groupes particuliers ont été pris en compte, tels que les enfants et les

jeunes, les personnes handicapés, les personnes âgées et les immigrants. Les bonnes pratiques et les expériences nées dans les musées sont appliquées au travail éducatif du musée dans un sens plus large et transmises à l'utilisation d'autres institutions qui proposent des services culturels.

Dans le Musée d'art de Jyväskylä, l'éducation a été considérée comme une attitude inscrite dans le travail du musée qui est visible dans toutes les activités du musée. Il est visible dans la politique d'expositions et des archives, dans la gestion de l'information, dans la publicité et l'accessibilité aux services. Il est également visible dans l'ensemble de la compétence du personnel, la prise de conscience des objectifs et de l'engagement aux principes de l'éducation du musée. L'éducation au musée fait également partie des missions des musées.

Le Musée de la Finlande centrale se développe et propose l'apprentissage culturelle du patrimoine en collaboration avec l'Office national des antiquités de Finlande, d'autres musées de Jyväskylä, les instituts scolaires et l'Université de Jyväskylä (Faculté d'histoire et d'ethnologie, Faculté des arts et des études culturelles, muséologie).

Au Musée de l'Artisanat de Finlande, la pédagogie du musée travaille en collaboration avec un grand nombre d'acteurs. Il propose des expériences, des connaissances et des compétences à des différents groupes cibles. L'éducation au musée est composée du matériel sur Internet, des ateliers pour les personnes de tout âge, des démonstrations, des conférences, des journées événementielles ainsi que la variété des orientations.

Le musée a produit beaucoup de matériel d'enseignement pour l'Internet et développé des services d'e-learning par exemple avec des matériaux interactifs. KUKAKO - Musée virtuel (KULTtuurin KAikista KOLkista) est un projet financé par le Ministère de l'éducation qui permet au musée d'organiser une connexion virtuelle entre le musée et trois petites écoles primaires situées dans les différentes parties de la Finlande.

À Belgrade il y a 35 institutions et organisations culturelles qui sont entièrement ou principalement financées par le budget de la Ville, car leur fondateur est l'Assemblée de la ville de Belgrade. La recherche de cette étude a été faite sur les musées suivantes: le

Musée de la ville de Belgrade, le Musée pédagogique, le Musée Nikola Tesla, le Musée de l'art africain, Musée de l'automobile.

Le Musée de la ville de Belgrade est une institution qui travaille sur la réglementation et la promotion du patrimoine dans plusieurs endroits. Ce musée à un large éventail d'activités et de programmes concernant le patrimoine et des collections diversifiées. Les programmes éducatifs sont élaborés par un département spécialisé pour l'éducation club d'enfants. L'innovation dans la pratique éducative est la coopération entre le musée et le Centres de soins de jour pour les enfants ayant des difficultés d'apprentissage. En plus d'un grand nombre de conférences, d'ateliers et de visites guidées, le musée utilise la performance comme un outil pour travailler avec le public.

Le Musée pédagogique a des programmes qui est composé des expositions, des conférences, des programmes d'invités. Le musée est ouvert pour les programmes des expositions temporaires des activités artistiques des enfants et de la coopération avec d'autres institutions par ses expositions mobiles et des programmes éducatifs au dehors de musée, pour animer des ateliers éducatifs dans les établissements d'enseignement primaire et préscolaire. Cette institution organise régulièrement des ateliers artistiques et artisans pour les plus jeunes qui sont la groupe ciblé principale du musée.

Le Musée Nikola Tesla est une institution unique de la science et de la culture en Serbie et dans le monde. Un rôle particulier du Musée est l'organisation, le soutien et la promotion des recherches de l'histoire des sciences. Le musée possède des programmes éducatifs consacrés à la vie et l'œuvre de Nikola Tesla en tant que scientifique, des visites régulières de groupes scolaires et des visites guidées. Les visiteurs sont invités à voir et interagir avec certains des objets expérimentaux exposés dans le musée.

Le service éducatif du Musée d'art africain est l'un des plus forts et il a un programme structuré et continu pendant toute l'année. Les activités récentes de musées montrent une augmentation de travail interactif avec le public et le développement de programmes éducatifs. Au cours de 2013, les étudiants de la Faculté de Philosophie de Belgrade ont participé activement dans le programme "Practicum", qui avait pour son objectif d'augmenter la présence des étudiants de sciences humaines aux musées. Les

programmes éducatifs sont proposés pour le public de tout âge, et ils sont développés par les conservateurs et les collaborateurs externes.

Le Musée de l'automobile a mis en place un programme éducatif, y compris des projections, des films, des conférences, des performances théâtrales, et des autres formes d'activités culturelles et éducatives visant à promouvoir l'histoire de l'automobile. Le musée organise également des spectacles et des courses de voitures de musée. La communication avec le public est également effectuée par la pièce de théâtre "Grand Prix", basé sur le matériel documentaire. Afin d'améliorer ses activités, le musée collabore avec un certain nombre d'institutions scientifiques et éducatives.

Les musées à Belgrade, leurs agents et leurs directions sont au courant de la situation actuelle dans leurs institutions et le besoin de développement de leurs services et l'augmentation de l'accessibilité. Cette attitude positive et les tendances peuvent apporter pratiques des musées vers leurs objectifs généraux. Malheureusement, le manque du personnel, et de financement a mis ce progrès en attente. Ceci est également influencé par le besoin de musées à surmonter les problèmes d'infrastructure provoqués par des investissements faibles (ou manque d'investissements) dans les musées comme des institutions.

Pour les musées, il serait bien d'unir leurs forces et leur l'expérience dans les programmes unis qui permettront d'augmenter des capacités de l'éducation avec le but d'attirer de nouveaux publics et d'établir des musées en tant que les endroits de communauté. Tous les musées ont la tendance croissante dans le développement et l'exécution de programmes éducatifs ainsi que l'augmentation de la position des pédagogues de musée, mais de l'autre côté, les musées observent les programmes éducatifs surtout comme des programmes pour les participants d'âge scolaire. Afin de diversifier cet aspect important, les musées doivent développer la coopération avec les institutions, les associations et les particuliers ayant l'expérience dans le travail avec différents groupes ciblés ce qui augmenterait l'accessibilité des programmes à un nouveau public.

Un autre moyen de communication avec le public qui est sous-utilisé est par les médias publics. Ce moyen et cette collaboration doivent être régulièrement utilisés pour des promotions et l'éducation du public potentiel dans le cadre de l'éducation du

marketing. Pour l'instant, les musées n'utilisent des médias que pour communiquer avec le public déjà présente en favorisant et en prononçant des actualités et les futurs événements, et non comme un outil pour expliquer leur travail et à se rapprocher de nouveau public.

En général, les musées se présentent en tant que les institutions culturelles qui collectent, traitent, étudient, conservent et présentent le patrimoine. Les musées font les activités nécessaires pour le maintien et pour la promotion de la collection. La création de musées est justifiée par la valeur artistique et muséologique de la collection. Les déclarations de mission des musées ne sont pas définies dans la déclaration reconnue par le public.

Les stratégies présentées dans cette étude sont:

1. Stratégie de développement de programmes éducatifs et de recherche
2. Stratégie de diversification des ressources
3. Développement de programmes participatifs en collaboration avec des partenaires
4. Stratégie de développement du public
5. Mise en réseau

Il faut que les activités éducatives organisées soient diversifiées, commercialisés et multipliées sur une base plus régulière tout au long de l'année. Cela a besoin de renforcement des capacités et des formations pour les enseignants afin de les équiper des compétences nécessaires pour devenir des facilitateurs. Les musées doivent offrir plus de programmes éducatifs destinés à l'éducation des personnes plus âgés.

La stratégie de collecte de fonds des musées est sous-développé et avec une faible progression. Les programmes participatifs ont la capacité d'attirer des donateurs, et les bons exemples de cette approche sont toutes les actions participatives réalisées par des groupes artistiques indépendants de Belgrade et de la région. Il est nécessaire que les musées réévaluent les donateurs et les partenaires et de diversifier ses ressources financières possibles. Afin de développer la stratégie de collecte de fonds, la méthode proposée est celle de développement de la coopération avec d'autres institutions,

organisations et individus sur la base d'un projet et d'augmentation de la sensibilisation pour une collecte de fonds active parmi un groupe des donateurs diversifié.

Le partenariat pourrait augmenter la pratique de musée en permettant la multiplication des compétences et des méthodes par le biais de ressources humaines jointes et l'expertise de musées et d'autres institutions ou organisations. Il faudrait que les éducateurs de musées passent de la position des exécuteurs de programme à une position des développeurs, et cela pourrait être fait par l'engagement des éducateurs et des animateurs spécialisés pour animer des ateliers ou une autre forme d'éducation dans les musées. Ainsi, les musées peuvent améliorer l'accessibilité des programmes aux personnes appartenant à des groupes ciblés qui ne sont pas le public régulier.

L'augmentation de l'offre dans le programme pourrait amener vers à l'augmentation du ressources financiers. Les musées peuvent chercher des partenaires parmi les institutions, organisations et associations, ce qui pourrait les aider à diversifier les programmes et de trouver des financements en dehors du domaine culturel. Les musées sont des institutions qui font la promotion de la culture, de l'art, des réalisations techniques, de la nature et de l'éducation. Grâce au développement des projets, la gestion des musées devrait le suivre, et chercher des partenaires qui vont soutenir des projets des différents fonds nationaux et internationaux.

Un partenariat très important qui devrait être développée est celui avec des medias. L'intérêt public et les besoins des différents groupes est d'avoir accès à l'information dans tous les domaines des activités sociales, de l'économie, de la politique, du sport et de la culture. Les institutions culturelles et des musées en tant que protecteurs et promoteurs de patrimoine doivent garantir un accès régulier et de qualité aux médias, à travers des programmes d'information de qualité à caractère analytique qui assurera le développement de public informé et garantir l'accès à la population plus large et non seulement à un élite culturelle. Le rayonnement des musées dans les médias assurera l'enregistrement et l'archivage de la scène culturelle et des activités pour l'avenir.

En même temps, la mise en réseau devrait être considérée comme la première étape nécessaire de processus d'intégration des musées dans les tendances mondiales, les

programmes nationaux et internationaux. C'est la base du développement de la co-production et du partenariat et d'élévation des capacités humaines de l'établissement. Avec la mise en réseau, le musée pourrait être en communication constante avec des autres institutions, promouvoir son travail et ses services et recevoir l'assistance nécessaire par les autres membres du réseau.

Musées à Belgrade sont encore en cours de processus d'évolution des institutions orientées autour d'un thème vers des centres éducatifs et informatifs qui ont pour leur objectif de transmettre des connaissances au public. Il faut que ce processus soit adapté et ses méthodes d'interprétation et de présentation développées et de réorienté son focus de la « protection, interprétation et présentation » des collections comme c'était défini dans la description des missions des musées dans le passé vers le service de programme. La coopération avec d'autres institutions et d'individus pourrait augmenter la capacité des musées de développer leurs programmes et de diversifier leurs ressources.

Les musées montrent le développement et la diversification des méthodes des programmes éducatifs, mais ils ne répondent pas encore à tous les besoins de la société et de la communauté. Pour l'instant, il est encore nécessaire de développer la communication entre les musées et le public, entre les musées eux-mêmes et avec d'autres institutions de la scène culturelle et éducative au niveau national et international.

Les musées à Belgrade augmentent le nombre des programmes éducatifs de la qualité et le rôle éducatif du musée est maintenant reconnu dans tous les musées. Ce qui manque, c'est la diversification des groupes et des programmes pour les personnes âgées ou les familles ainsi que pour les professionnels ou les groupes socialement vulnérables. L'éducation et des programmes éducatifs ne sont pas présents sur les présentations en ligne des musées, ni en dehors des musées.

Les problèmes des musées sont différents et liés étroitement aux mauvaises conditions de leurs fonctionnement, parmi lesquels le cadre organisationnel et le soutien logistique. Les obstacles sont présents sur plusieurs niveaux: au niveau national et au niveau de la politique culturelle, et la manque de la coopération inter-ministère, et des projets éducatifs et culturels communs. Sur le plan de l'organisation, il existe le problème de manque de l'orientation du projet des institutions et de manque du personnel de musée.

La logique de projet est présente dans la plupart des musées le plus importants du monde et il nous semble que c'est une bonne méthodologie pour les institutions d'attendre les résultats. La présentation des musées du Jyväskylä montre comment les institutions peuvent diversifier le public et la satisfaire des besoins de tous les citoyens en coopération avec d'autres musées et d'autres institutions et organisations culturelles et éducatives. Il montre aussi la responsabilité de l'institution à s'approcher au public en dehors des musées par le biais de présentation de leurs activités en ligne et par les programmes éducatifs. Les musées offrent leurs services hors ses bâtiments par engagement des experts externes sur les projets et par la diversification et la séparation ou le regroupement des fonds.

Il serait utile pour les musées de développer la coopération intersectorielle par le biais du programme éducatif et de lancer une présentation en ligne commune, un endroit où le public qui est empêché de venir au musée pourrait suivre des programmes et profiter de l'apprentissage et la découverte du patrimoine, mais également un espace de communication ouverte avec les utilisateurs des musées. Le partenariat avec les médias est crucial pour les institutions qui veulent informer les visiteurs réguliers et investir dans le développement et l'éducation de nouveau public.

Cette recherche a montré que les musées ont une attitude positive et un nombre croissant de services et de programmes et qu'ils ont la tendance à rediriger leur orientation basée sur un thème vers celle qui est orientée vers le public. Malheureusement, les musées adoptent lentement des nouvelles opportunités et des acteurs qui travaillent avec le succès au niveau interdépartemental en coopérant avec d'autres institutions et organisations culturelles et éducatives. Cette situation peut être toujours présente à cause des indicateurs et des pratiques en matière de politique culturelle, autant qu'une faible communication des ministères et des municipalités, un lent processus de prise de décision, de investissements dans la culture insuffisantes et petit nombre d'employés dans les musées.

La ville de Belgrade, en tant que l'autorité publique, doit reconnaître les musées comme des institutions importantes et utiliser leur potentiel inexploité, pour créer une politique culturelle orientée vers le futur et une politique de musée particulière. En mettant

les musées à la disposition des citoyens, tous les acteurs devraient bénéficier de la possession, de la présentation et la jouissance des valeurs culturelles et du bien-être émotionnel.

Mots clés: musée, éducation, publics, coopération intersectorielle

# Museum as Contact Point

## I Introduction and context

*"Changing attitude is far more important than changing buildings; begin there and things become much more achievable."*

*Diana Walters<sup>1</sup>*

### I.1 Topic

The main topic of this thesis is development of intersectoral cooperation in practices of museums which founder is the city of Belgrade. Municipality (local self-government) is developing local cultural policies. Its role is to stimulate participation in cultural life, amateur activities and local cultural institutions and civil initiatives<sup>2</sup>. Through development of inter-departmental cooperation museums should diversify program activities and resources for maintaining their work in time of crises.

The way for museums to reach attractiveness in community life is through active participation of customers and audiences and building of devoted communities that enable co-creation of ideas, narratives and meanings. ICOM in its Code of Ethics sees a museum as a social space and defines a museum as: "... a non-profit making permanent institution in the service of society and of its development, open to the public, which acquires, conserves, researches, communicates and exhibits, for purpose of study, education and

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<sup>1</sup> The museum as forum and actor, Stockholm 2010

<sup>2</sup> Compendium <http://www.culturalpolicies.net/web/serbia.php?aid=32> 12.9.2014.

enjoyment, the tangible and intangible evidence of people and their environment”.<sup>3</sup> Educational programs and development of intersectoral cooperation can support museums in process of focus shifting from the object-oriented institution towards a visitor-oriented approach, and to establish a dynamic relationship between the program activities and the community. Pedagogy is defined as both the act of teaching and the discourse in which it is embedded.<sup>4</sup>

## **I.2 Aim and Research Questions**

*The aim of this thesis is to research and offer possible models for development of intersectoral cooperation in praxis of museums founded by the city of Belgrade. To achieve that, the thesis will (1) research a broad theoretical framework of inter-departmental cooperation and educational practices in museums (2) analyze successful cases of inter-departmental cooperation and educational programs in the city of Jyväskylä, Finland, (3) elicit an opinion.*

### **Relevance of the research**

In 21<sup>st</sup> century, museums in Belgrade are facing the need for change of program and audience policy to catch up with modern museology practices they couldn't keep up with during repressive period of 90s and economic crisis in the second decade of 2000s. Museums are facing the following problems: low interest of media in their work, low engagement and interest of public in culture and art, closed circles of beneficiaries and audience members, overall low visibility of activities. The low visibility of activities and their impact leads to further funding options.

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<sup>3</sup> ICOM code of ethics for museums, ICOM, Paris 2006.

<sup>4</sup> Alexander, R. J. (2001). Border crossings: Towards a comparative pedagogy. *Comparative Education*, 37(4), 507-523. abstract

Current museology practice in museums needs to be analyzed and through that, process problems and potentials should be marked. Some researches were done in the past, thanks to organizations for cultural development and research in culture from Belgrade, but on the local level museums' programs should be more analyzed for development of programs that can fit the needs and organizational potentials of the museums.

*Could museums reach their audiences in more engaging and meaningful way by developing intersectoral cooperation and educational programs, create a community of supporters and collaborators and raise their visibility? This is why this thesis is relevant to the museums cultural scene and practice.*

Considering the aims, the main research questions of this thesis are:

***Question 1:*** *How do museums that are founded by the city of Belgrade promote heritage and institution aims and how are they included in the life of community?*

***Question 2:*** *What are the obstacles these institutions are facing in their work and in development of intersectoral cooperation programs?*

***Question 3:*** *What programs and cooperation can be developed in order for museums to achieve attractiveness and increase intersectoral cooperation?*

Since this thesis is exploring current and possible implementation of participative design for the audience development in the museum, it is an interdisciplinary research based on theoretical background of several research areas including museum management, marketing, communication and audience development.

1. Theoretical base is founded in theories of organizational development and strategic management in complex and turbulent society and political environment, proposed by Dragičević Šešić, M, Dragojević Sanjin, Menadžment umetnosti u turbulentnim okolnostima
2. Theoretical base of cultural policy in book of Đukić Vesna, "Država i kultura studije savremene kulturne politike"

3. Development of museum management Šola Tomislav book, ‘Marketing u muzejima ili o vrlini i kako je obznaniti’ and work of Klod Žilber
4. Research project *Kulturne potrebe, navike i ukus građana Srbije i Makedonije*, by Predrag Cvijetičanin, which mapped cultural behavior of the citizens and Dragana Martinović

### **I.3. Methodology**

This thesis is based on relevant literature, presentation of key studies from local and international museum practices.

The empirical research involved observations of the museum services and presentations and was followed by interviews and data recording. In-depth interviews with museums educators and curators were conducted to lead the generation of constructs and insights to the research issues. Interviews were conducted in non-directive manner, through open questions and discussions.

The museums considered in this thesis are non-profitable institutions that are wholly or mostly funded by government, have a permanent collection and are open to the public.

The first phase of research was dedicated to exploration of museums from Jyväskylä, Finland, and programs that include education and partnership on regular basis into the museum programming and exhibition. Based on gained information, analysis of the cases was done. Analysis implicated a wide bibliography research in order to define the problems and issues institutions are dealing with. This was followed by desk research in order to collect information that reflects the strategies of public relations and education. When case studies of museums practice in Jyväskylä were completed, additional research of museums in Belgrade was done which included observation, participation and interviews. Gathered research material and bibliography study enabled us to proceed with the finalization of the thesis.

Methods of research are given in the first part of the work; the second chapter presents a theoretical background and relationship between audience and education in museums as well as potentials for intersectoral cooperation. The third part presents an overview of educational practices that have been implemented into the standard museum culture in Finland and overview of museum practice in Belgrade. It speculates about impacts of educational programs over the different kinds of audiences, as well as cultural policy issues regarding the position of museums in cultural system together with their potential engagement in educational system. The third part examines the state of museums in Belgrade, their work and manager potential, practices and plans for future development and reactions to present economic processes and crises. The main characteristics of museums socio-cultural cycle are defined, serving as a frame for further speculations, more general, and specific management issues that are presented and discussed in the chapter. The final part of the work presents conclusions and recommendations for museums practice in future regarding development of education programs as a base for intersectoral cooperation.

## II Museums in contemporary society

### II.1 Role of the museums in contemporary society

A museum is an institution that takes care of (conserves) a collection of artifacts and other objects of scientific, artistic, cultural, or historical importance and makes them available for public viewing through exhibits that may be permanent or temporary<sup>5</sup>. From the beginning, museums had been in a position to provide possibilities for inspiration through direct contact with objects and artistic, cultural and technical works of human geniuses. The word "museum" comes from the Latin word, and is pluralized as "museums". It is originally from the Ancient Greek Μουσείον (Mouseion), which denotes a place or temple dedicated to the Muses (the patron divinities in Greek mythology of the arts), and hence a building set apart for study and the arts.<sup>6</sup>

Neil Kotler and Philip Kotler are pointing historical position that museums were seen as authoritative custodians and interpreters of culture and knowledge<sup>7</sup>. In modern society, museums should be places where not just the past but also the present has to be exhibited and in the process professionally researched and documented with the aim to reach the public and increase its knowledge and understanding of the local as well as of the global society, technology, art, science and nature. For the answering needs of its surroundings, museums should “examine its community’s life first, and then straightway bend its energies to supplying some of the material which that community needs ... and to

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<sup>5</sup> Edward Porter Alexander, Mary Alexander; Alexander, Mary; Alexander, Edward Porter (September 2007). *Museums in motion: an introduction to the history and functions of museums*. Rowman & Littlefield, 2008.

<sup>6</sup> Findlen, Paula (1989). "The Museum: its classical etymology and renaissance genealogy". *Journal of the History of Collections* 1 (1): 59–78

<sup>7</sup> Neil Kotler and Philip Kotler, *Museum Strategy and Marketing: Designing Mission, Building Audiences, Generating Revenue and Resources*, San Francisco: Jossey- Bass Publisher, 1998, pp15

present it in such a way as to secure it for the maximum of use and the maximum efficiency of that use.”<sup>8</sup>

According to ICOM Statute<sup>9</sup> Art.2-1 of the museums as institutions have to be determined for the service of society and its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purpose of study, education and enjoyment, the tangible and intangible evidence of people and their environment.

Functions of the museums<sup>10</sup> are determined towards collecting of objects, their protection, research, display and development of educational programs. In the majority of cases, museums do not have collections that are of national or international relevancy or reputation, therefore their relationship with audience has to be built on close contacts and actions that would increase visitors’ interaction. Museums should listen and respond sensitively to the society and encourage diverse groups to become active participants in museum discourse.

Some of the important issues that affect the museum work in the future are globalization, immigration, aging and the rapid change of technology. Community is putting more expectations and responsibilities upon the museums, and at the same time, the resources have been cut down. The one solution for museums can be the development of partnerships through educational programs.

## II.2 Education

Recent social, technological and economic changes have transformed the position of the arts and culture. Rather than being solely a recreational or leisure activity, something peripheral or

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<sup>8</sup> Dana, John Cotton. *The New Museum* (Woodstock, VT: The Elm Tree Press, 1917), 32

<sup>9</sup> <http://icom.museum/statute.html> 14.6.2014.

<sup>10</sup> Gerald Mat, Tomas Flac, Judita Ledere, *Menadžment muzeja*, Clio, Beograd 2002. p. 11-13

ornamental, culture in its broadest sense has become recognized as an essential means through which people can understand the world around them.<sup>11</sup>

Education in its broadest, general sense is the means through which the aims and habits of a group of people lives on from one generation to the next<sup>12</sup>. Museum education is a specialized field devoted to developing and strengthening museums' role as public institutions. The purpose of museum education is to enhance the visitor's ability to understand and appreciate museum collections.

Behind the museum education there is a humanistic view about free and self-directing being. They have the opportunity to change and make choices. The basis of action is a constructive understanding of information and learning<sup>13</sup>. Information is updating constantly and human beings are active learners who are building their own understanding together with the others. The view of learning is shown in practice as a socio cultural learning and inspiring through different projects and creating opportunities for individuals and communities to vitalize themselves. The museums could take trainees and internships to learn in a co-operative socio cultural learning environment. Experimental learning is especially visible in the popular workshops, functional museums education sessions and in inter-arts dialogues that are used purposefully as a museum educational method<sup>14</sup>.

Educational culture is a unique product based on interaction of society and its culture in a certain time and place. It is in relation with social environment-immediate physical and social setting in which people live or in which something happens or

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<sup>11</sup> Sir Nicholas Serota ; Museums and Young People: Where are we now? Learning to Live- Museums, young people and education edited by Kate Bellamy and Carey Oppenheim Institute for Public Policy Research and National Museum Directors' Conference 2009 pp. 22

<sup>12</sup> Dewey, John Democracy and Education. The Free Press. pp. 1–4. ISBN 0-684-83631-9.

<sup>13</sup> Ellinger Andrea D.; The Concept of Self-Directed Learning and Its Implications for Human Resource Development, 2012 <http://jmd.sagepub.com/content/36/1/20.full.pdf+html> 21.8.2014

<sup>14</sup> Museums and Young People: Where are we now? Learning to Live- Museums, young people and education edited by Kate Bellamy and Carey Oppenheim Institute for Public Policy Research and National Museum Directors' Conference 2009

develops. It includes the culture that the individual was educated or lives in, and the people and institutions with whom they interact<sup>15</sup>. The root of the Serbian word for education, obrazovanje, means 'form' or 'image' rather than, as in Latin version, a 'leading out'; "obrazovanje is inseparable from vospitanie, an idea which has no equivalent in English because it combines personal development, private and public morality, and civic commitment, while in England these tend to be treated as separate and even conflicting domains."<sup>16</sup>

This wide and rich definition is opening opportunity for museums in Belgrade to contribute to the offer of educational programs within society. Education should not be taken just as privilege activity of schools, but joined responsibility of public institutions, organizations of the civil sector and individuals. In time of crises and increase percentage of kids who are dropping out of schools, but also as an answer to the present situation of low education level among older generations, society and communities should use all available resources to increase educative programs, their development, promotion, and popularity.

## **II.2.1 Education in the museums**

Peter van Mensch pointed out that objects are documents, sources of information and complex data structure.<sup>17</sup> Those for museums have to be in the constant process of rethinking of their collections and societies in which they are. We can point out that the main role of museums is to promote and understand the diversity and foster connection between people of different cultures. Education is the main part of this process and it's intercultural.

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<sup>15</sup> Elizabeth Barnett, PhD and Michele Casper, PhD, A Definition of "Social Environment", American Journal of Public Health, March 2001, Vol. 91, No. 3

<sup>16</sup> Alexander, R. J. (2001). Border crossings: Towards a comparative pedagogy. Comparative Education, 512.

<sup>17</sup> van Mensch, P. 1992 Towards a methodology of museology, Zagreb

Society requires modern institutions<sup>18</sup> and museums that are directing their focus from protection of the objects to the communicative activities and actively participate in process of values creation and concept of contemporary society that have critical attitude towards the world around them. Museums can play carousal role in contemporary society and development of local communities, they tend to take part in development of cultural policies and have influence on the other public institutions and areas like economy, ecology and education. These institutions can feature a variety of new elements and interactive media, hands- on tools and demonstrations, storytelling and performances<sup>19</sup>. These multimedia presentations should reflect new educational concepts emphasizing diverse learning styles and a range of culturally defined learning modalities<sup>20</sup>. This is a base for evolution of museum institutions and museum concepts- from collections to information and education and from learning to experiences<sup>21</sup>.

The ICOM Code of Ethics for Museums emphasizes that „ Museums have an important duty to develop their educational role and attract wider audiences from the community, locality or group they serve. Interaction with the constituent community and promotion of their heritage is an integral part of educational role of museum”<sup>22</sup>.

Committee for Education and Cultural Action, CECA promote museum as trusted and powerful source of learning and inspiration, safe place for inspiration of the ideas and vital partner in communal efforts to transfer diverse narratives and knowledge.<sup>23</sup> Museums are having unique opportunity and obligation to teach through the objects that are sources of authentic information.

Museum education is a specialized field devoted to developing and strengthening museums' role as public institutions. The purpose of museum education is to enhance the visitor's ability to understand and appreciate museum collections. In a seminal report

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<sup>18</sup> Donald Preciozi, Art of art history: A critical Anthology, Oxford University press, 1998

<sup>19</sup> Neil Kotler and Philip Kotler, Museum Strategy and Marketing: Designing Mission, Building Audiences, Generating Revenue and Resources, San Francisco: Jossey- Bass Publisher, 1998, pp15

<sup>20</sup> Ibid.

<sup>21</sup> Ibid.

<sup>22</sup> ICOM Cod of Ethics for Museums, 2014 [www.icom.org/ethics.html](http://www.icom.org/ethics.html) 7.8.2014

<sup>23</sup> <http://cecal2.icom-armenia.org/en/> 7.8.2014

called *Excellence and Equity*<sup>24</sup> published by the American Association of Museums (1992), the educational role of museums was identified as the core to museums' service to the public.

### II.3 Managing museums in the new age - intersectoral cooperation

Management of cultural heritage started its development during the period of 1990s as well as a concept of integral protection as an answer to the need of society not just to look at cultural heritage as an object for protection and research but as a source for cultural potential in development of community and mankind.

During period of transition and decline of state power over cultural practices and productions, new terms are starting to be used, among which is intersectoral cooperation. That increased the role of civil sector in process of cultural policy development and decision-making. Intersectoral cooperation present "cooperation of representations from different social sectors: public, private and civil."<sup>25</sup>

Role of management in culture is to develop programs of socio-cultural animation and use of cultural monuments and heritage that are the base of cultural identity of the city or region.<sup>26</sup>

Educational programs can help museums to open their buildings, collections and services to the public, to make them active partner in community development. In popularization of educational practice, museums should increase partnership with other local institutions such as schools, universities and other educational institutions, but also with institutions that are not integrated in the education system, but in the services for adults, like hospitals, nursing homes, employment offices or professional societies. These

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<sup>24</sup> Professional Education Committee of the American Association of Museums 1992

<sup>25</sup> Đukić Vesna, *Država i kultura studije savremene kulturne politike*, Fakultet dramskih umetnosti Beograd, 2010. pp. 72

<sup>26</sup> Dragičević Šešić, M, Stojković, B; *Kultura, menadžment, animacija, marketing*, CLIO Beograd 2007 pp. 138

collaborations would help museums in achieving the mission of attracting wider audiences from the community and open opportunity for diversification of resources.

## II.4. Marketing- the voice outside of museum

Managers in contemporary museums are balancing between need to maintain museum's integrity as collecting, conserving, research, exhibiting and educational institution and need for making museum popular and competitive place<sup>27</sup>. Museums activities and education mission among it, seek to be fulfilled in varied and innovative ways. Museums are responsible for the tangible and intangible natural and cultural heritage. Governing bodies and those concerned with the strategic direction and oversight of museums have a primary responsibility to protect and promote this heritage as well as the human, physical and financial resources made available for that purpose.<sup>28</sup> As museum's collections and objects alone may not be the most effective means for transmitting story, museums have to find the way to make displays interactive and exhibition place involving and pleasant.

Marketing tools and techniques can help museums to achieve their goals, develop audience and increase sale. Kotler and Kotler<sup>29</sup> specify several marketing tools and techniques for museums:

- Research-including environmental and competitive analysis, marketing opportunities and competitive threats, audience and marketing research, organizational assessment including strengths and weaknesses

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<sup>27</sup> Neil Kotler, Philip Kotler, "Can museums be all things to all people? Missions, Goals and Marketing's roles" in *Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift*, Gail Anderson, (ed.), New York: Rowman Altamira, 2004, pp. 167

<sup>28</sup> <http://icom.museum/professional-standards/code-of-ethics/1-museums-preserve-interpret-and-promote-the-natural-and-cultural-inheritance-of-humanity/L/12/#sommairecontent> 21.6.2014.

<sup>29</sup> Neil Kotler, Philip Kotler, "Can museums be all things to all people? Missions, Goals and Marketing's roles" in *Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift*, Gail Anderson, (ed.), New York: Rowman Altamira, 2004, pp. 183-184.

- Segmentation: identifying different segments of museum audiences, consumers of other recreational activities, non-visitor groups, their needs and expectations;
- Targeting: selecting segments to target the audience museum seeks to attract (e.g. Educated adults, senior citizens, families with children, students, young professionals, etc.); development of service and relationship marketing that aims to create close bonds with target groups;
- Positioning-defining an image and identity that will differentiate a museum from other comparable organizations and satisfy the needs of target segments;
- Marketing mix: Product-product development, including management of existing products as well as generating new ones, managing and renewing exhibits and programs, creating new offerings and services; Place-designing a comfortable museum facility as well as distributing museum offerings to schools and websites and other media; Promotion- advertising, public relations, directing marketing, sales, integrated communications to audiences, collaborators and competitors; Price: pricing, charging for museums offerings, admissions, membership and gift shop merchandise,

In the time of new crisis and financially challenging time for public institutions, museums should get more engaged in marketing and finding additional financing sources, aside of contribution of public funds. For future work and successful maintaining of activities, museums should increase self-finance and form partnerships. This requires modern management techniques among which museums could:

- build capacity "to work on its transformation in accordance with its mission and vision, developments of objectives and priorities"<sup>30</sup>
- establish research and education centers for various target groups
- develop new types of programs, increase activities like meetings and lectures

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<sup>30</sup> Milena Dragičević-Šešić, Branimir Stojković, (2007) *Kultura, menadžment, animacija, marketing*, Beograd: CLIO pp. 50.

- develop interdisciplinary partnership with other art and educational or scientific institutions, initiatives and individuals

Marketing should bring the voice of museum outside of the buildings and into the community. Museums should consider new places for program activates, especially web space in order to make the communication with the environment stronger and to include the audience more efficiently.

## III Museum and public

### III.1. Audience – museums partner

Kotler speaks about marketing as a social process of exchange of products with an aim of fulfillment of needs and wants of consumers<sup>31</sup>.

The purpose of marketing is to predict, anticipate, identify and satisfy the needs of consumers.<sup>32</sup> Museums can offer exchange of knowledge, experience and values, possibilities for change of attitudes and behavior-from the part of the consumer<sup>33</sup>. It is important to define who an institution audience is, what their needs, behavior and attitudes are and who is not using programs, to try to understand the motivations, and needs. Collected information had to be used for evaluation of museums' influence and impact on specific group.

Museums should undertake an audience research for different reasons<sup>34</sup>:

- to find out who visits the museum, profile, occupation and age of the visitors
- to find out what the audience likes and dislikes, what they think of a display
- to find out who doesn't visit the museum
- for the preparation of marketing plans

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<sup>31</sup> Philip Kotler, Sidney J. Levy, Broadening the concept of marketing, Journal of Marketing vol. 33 No1, 1969, pp.46-54

<sup>32</sup> Tomisavl Šola, Marketing u muzejima, ili o vrlini i kako je obznaniti, Beograd, Clio,2002. pp.93

<sup>33</sup> Tomisavl Šola, Marketing u muzejima, ili o vrlini i kako je obznaniti, Beograd, Clio,2002. pp.94

<sup>34</sup> Tomisavl Šola, Marketing u muzejima, ili o vrlini i kako je obznaniti, Beograd, Clio,2002. pp.\_131- 135

The museum should aim to become a place for new communication, creative and equal, places for somebody, not about something<sup>35</sup>. Audience has to be invited and always reinvented but also attracted to the museum programs and activities. In order to achieve this attractively, museums have to answer to society present needs and gather knowledge about their community needs and ever changing facts, like structure, economical and social status and age. Institutions cannot rely just on their collections to attract audience, but should actively build it through its services.

### III. 2 Museums and community

Museums definition is shifting from the “functional”- object base institution – according to which museums acquire, conserve, preserve and exhibit objects for study and education, to the “purposive” people based-which defines museums as places to serve society and its development by means of study, education and enjoyment, where the focus is on communication, interaction and visitor service.<sup>36</sup>

Purpose of the museum regarding its audience should be development of the community and each individual member through programs that can offer esthetical and learning experience.<sup>37</sup> Museums can have different influence on the community through programs that create pride in the community and wider awareness of the neighborhood, generate contacts with other communities and neighborhoods and initiation of interactive networks. For the museum to be considered successful, as the Gerald Mat emphasizes, institution have to become an active member of cultural and community life as well as its economical component.<sup>38</sup>

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<sup>35</sup> Weil Stephen, [www.intercom.museum/Taiwan2006a.html](http://www.intercom.museum/Taiwan2006a.html) 30.8.2014

<sup>36</sup> Ruth Rentschler, Anne-Marie Hede, *Museum Marketing: Competing in the global marketplace*, Oxford: Butterworth-Heinemann, 2007, pp. 13

<sup>37</sup> Tomislav Šola, *Od publike do korisnika*, 29. 1998

<sup>38</sup> Gerald Mat, Tomas Flac, Judita Ledere, *Menadžment muzeja*, Clio, Beograd 2002. pp. 7

G. Mat, T. Flac and J Lederer have emphasized how even in 1919 when museum served as an archive of the society, Gustav Pauly from the position of director of Art Hall in Hamburg explained how the present moment was the most immediate and beautiful task for the museums.<sup>39</sup> Through process of collecting and researching, the present museums are taking part in social development of the community they are in.

Role of the museum is to educate and to raise attention of the people of the value and achievements of nature and humans in wider as well as on the local level through objects, stories and heritage. For the museums, it is important to be recognized and to establish themselves as institutions that address relevant local issues and work with community on building up of the common values. Museums have to consider themselves as a factor of social integration and should not be satisfied with a role of presenter, but should challenge their programs to follow development of the community<sup>40</sup>. For this process, museums should include audience needs in the aim of institution, assign resources to the process of learning about audience, meeting them, cooperate and adapt.

Museums in Belgrade are still in the process of democratization and opening towards the wide public. Some of them are still in process of building adaptations with the aim to be accessible for all groups, while others are working on programs that address specific or challenging groups. One of the challenges of museums in future is programming of activities that will get to wider audience and not just to usual group of school population and consider themselves as places for permanent education and social integration for more challenging groups.

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<sup>39</sup> Gerald Mat, Menadžment muzeja, Clio, Beograd 2002, pp. 15.

<sup>40</sup> Muzej i publika, priredila Klod Žilber, Clio i Narodni muzej, Beograd 2005, pp. 122

### III.3. Cultural needs

Every human action is the result of motivation. Regular audience comes to programs from already developed cultural needs to see a setting that they are interested in. They are visiting museums for an opportunity to learn something new and for creative inspiration.

Pierre Bourdieu<sup>41</sup> introduced the concept of cultural capital in the practice to indicate the development of awareness for the importance of individual participation in cultural life and its cultural development needs and habits. Use of citizens' leisure time on cultural and educational programs is linked to local social context.

The need for self-actualization can be realized through a variety of ways, which depends on the culture, social situation, system of values which belongs to the individual's and group's characteristics. Milena Dragičević-Šešić<sup>42</sup> divides cultural needs to the need for communication and expression, everyday aesthetic needs, the need for artistic aesthetic experience and creativity. These needs are equal and complementary. Cultural interests play an essential role in the development of cultural needs, creative behavior and self-actualization.

### III.4. Democratization of the culture

In the philosophy of esthetical and cultural pluralism<sup>43</sup> the cultural diversity and aesthetics is emphasized, putting them in equal position, based on different needs of people that come from different education, age and cultural background, where personal values embody similar aesthetic standards. For the reason of programming culture for all

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<sup>41</sup> Bourdieu, Pierre and Jean Claude Passeron, (1990) *Reproduction in Education, Society and Culture*, Sage Publications Inc, ISBN 0-8039-8320-4

<sup>42</sup> Dragičević Šešić, M, Stojković, B *Kultura, menadžment, animacija, marketing*, Beograd: Clio 2007.

<sup>43</sup> Gans, Herbert, J. *Popular Culture and High Culture. An Analysis and Evaluation of Taste*, Basic Books, New York, 1999

members of society, cultural institutions should develop access for all, to encourage everyone to take part in cultural and educational programs. Since the culture should be for all, governments have to pursue programs to promote greater accessibility.<sup>44</sup> In this conceptualization, cultural institutions have to continue programs that support production of aesthetic works broadly available to the public, not to be the exclusive preserve of a particular social class or of a metropolitan location. In addition, special cultural programs and services have to open the institutions towards the new, wide community and audience.

The objective of cultural democratization is the aesthetic enlightenment, enhanced dignity, and educational development of the general citizenry where dissemination should be the key concept with the aim of establishing equal opportunity for all the citizens to participate in publicly organized and financed cultural activities<sup>45</sup>.

This process is based on local Cultural Policy<sup>46</sup> as a regulation of policy making that governs activities related to the arts and culture. This involves fostering processes, legal classifications and institutions which promote cultural diversity and accessibility, as well as enhancing and promulgating the artistic, ethnic, sociolinguistic, literary and other expressions of all people – especially those of indigenous or broadly-representative cultural heritage.

### III.5. Audience development

“Those who do not visit museums are in fact those who most need them”<sup>47</sup>.

Tomislav Šola

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<sup>44</sup> d'Angelo, Mario and Vesperini, Paul. *Cultural Policies in Europe: Method and Practice of Evaluation*, Council of Europe Publishing, Strasbourg 1999.

<sup>45</sup> Duellund, Peter. 2001. “Cultural Policy in Denmark.” *The Journal of Arts Management, Law and Society*. 31: pp. 34-57.

<sup>46</sup> [www.culturalpolicies.net](http://www.culturalpolicies.net) 28.8.2014.

<sup>47</sup> Tomislav Šola, *Marketing u muzejima, ili o vrlini i kako je obznaniti*, Beograd, Clio, 2002. pp.143

Museums started to look at public as it is made up of many diverse groups that are keen on articulating their needs and make their views known, even through choosing not to visit.<sup>48</sup> Audience development calls for increased communication and information sharing among departments of one institution; also, it is looking for resources both human and financial<sup>49</sup>.

To insure their audience and successful work, museums have to possess knowledge about community, cultural scene and market they belong to. These elements are in the constant process of changing under the influence of social and economic development or degradation.

Audience research can be qualitative and quantitative examination brought to visitors through questionnaires, surveys or interviews within one institution or the wider local, national or international level, as well as examining the outside of institutions: Museums are depending on the audience, donors and founders and other local cultural institutions. Those for museums, as all cultural institutions have to follow changes in demographical structure of the community to which they belong. Unfortunately, museums in Serbia do not have a developed practice of following and researching their audience, but over the years, after a long period, Zavod za proučavanje kulturnog razvitka has conducted two main researches<sup>50</sup> that can help cultural institutions to be better informed about statistics and habits and needs of the local audience.

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<sup>48</sup> John Reeve, Vicky Woollard, Influences on museum practice, *The responsive museum: Working with audiences in the Twenty- first Century*, Caroline Lang, John Reeve, Vicky Woollard, London, Ashgate 2006, pp.5

<sup>49</sup> Paul Connolly, Marcelle Hinand Cady, *Increasing Cultural Participation: An Audience Development Planning Handbook for Presenters, Producers, and Their Collaborators*; The unit for contemporary literature Illinois state University Normal 2001; pp 83-85

<sup>50</sup> <http://www.zaprokul.org.rs>, Predrag Cvetičanin, *Kulturne potrebe građana Srbije 2011*, Martinović Dragana, *Muzejska publika u Srbiji*, 2010.

### III.5.1 Audience segmentation

One of the aims of marketing is to attract non-visitors<sup>51</sup>. For successful work of the museum and program development, it is important for the institution to direct it towards a specific group and respond to its needs and interest<sup>52</sup>. ICOM recommends to the institution that audience should be divided in to the specific target groups. That includes decision-making process within the preparation period and planning for which program it will be directed, who the audience museum would like to develop in the future is, what their interests, knowledge and motives are.

Audience segmentation helps in the process of target group construction and discovering of their needs. Audience segmentation is based on demographic data: age, sex, education, geodemographic data: region, state, local places; psychography: lifestyle, attitudes, interests, social status, social groups and subcultures; driving motives: rational, emotional.<sup>53</sup>

Audience segmentation can be based on personal response towards cultural offer among the group. Based on "Cultural needs" and "cultural practices" Keith Diggle<sup>54</sup> divided audience in for types:

1. *Attendees* - those who have positive attitude towards the culture and actively participate in the programs.
2. *Intenders*- are those who have positive opinion on the cultural programs but do not participate in them
3. *The Indifferent*- members of this group do not have specific opinions on cultural offer and do not participate in the programs
4. *The Hostile*- they have negative attitude and do not have intention to participate

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<sup>51</sup> Tomisavl Šola, Marketing u muzejima, Clio, Beograd 2002. pp. 156

<sup>52</sup> Tomisavl Šola, Marketing u muzejima, Clio, Beograd 2002. pp. 188-191

<sup>53</sup> Martinović Dragana, Muzejska publika u Srbiji, Zavod za proučavanje kulturnog razvitka, Beograd, 2010,

<sup>54</sup> Digl, Kit, Marketing umetnosti, Clio, Beograd 1998 pp. 22-29

For institutions that are dealing with art and in this case museums it is important to reach new audience for which increase and diversification of programs is needed. One of the possibilities for museums is to develop new programs based on educational public relationship<sup>55</sup>. This strategy and institution activity is proposed by Keith Diggle in order for institution to reach unavailable audience and to engage them into museums visitors by offering new programs that would address their needs and interests. Diggle is pointing that the principle cause of non-attendance is *attitude* and that individuals have to be taught how to appreciate arts. It is upon organizations to develop audience and to help remove the barriers of prejudice and ignorance through special introductory events, printed material, videos and lectures. In the planning of programs, museums have to make the balance between exhibitions and animation by emphasizing the role of the events and shape of the educational programs. These programs have to excite, illuminate and explain what the institution does and to encourage people to come in.

### III.5.2. Target groups

Designation of target audience and finding a model of communication between the emitter-receptor belongs to the field of marketing research. It evaluates visitors and their relationship to the structure and mode of reception. The results of these studies can lead to the development of systems of representation that are consistent with the needs of society and modern forms of communication.

Target groups can be defined by their special needs, position in the society or age group. Depending on the character of the group, they can be easy or hard to reach which can cause the difficulties for the museums to establish communication.

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<sup>55</sup> Keith Diggle <http://keithdiggle.co.uk/analysis.htm> 12.9.2014.

Successful programming of events in culture and art is associated with the institutional knowledge of the narrowly defined groups. It is hard to create a program that fits wide audience, with the addition of various development programs can contribute to supporting the promotion and popularization of the same material among the wider public. Each presentation should achieve clear communication between the content and theme settings on one side and audience on the other<sup>56</sup>.

The right of all citizens is to be active participants in the public and cultural life. For programming events, museums should consider and pay attention on groups that are not in position to attend regular activities due to lack of interest in active participation or social, financial or physical limitations.

It is upon museums to develop specific programs that will meet needs of specific groups. Once when target group is identified by the museum, based on its mission and vision, institution has to make a contact and meet those needs. Through a dialogue museum will work on identification and understanding of the obstacles that prevent that group from participation in regular programs<sup>57</sup>. Identification and program adaptation to these barriers is desirable goal of every institution of social importance. Inclusion of any hard reaching target groups and participation of the members in cultural activities and social events improve their position and connection to the local community.

Development of audience is seeking redefining of institutions priorities connected to audience. These have to be driven by the principals of mission, considering who the publics are and to whom museum has to serve and how. Museums have to come in front of the audience with new, short-term forms of cultural and leisure activities that will answer needs and habits of new groups or present no audience. By organizing, promoting and hosting educational events, such as lectures, projections and debates, museums can become more attractive to audience that is looking for entertainment and interaction. It will also overcome problem of regular, overrated and long term exhibition disposals which are not inviting or not attracting audience to revisit institution.

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<sup>56</sup> Bennett Susan, Theatre audiences, London: Routledge, 2007.

<sup>57</sup>Svanberg, Frederik, The museum as forum and actor, Stockholm 2010

### III.6 Audience and museum audience in Serbia

Researches of the audience and collecting of data about their interests and habits are important aspect for process of program planning for cultural institutions. In the past few years Centre for study in cultural development<sup>58</sup> has organized and undertook several researches in this area. For the field of museology, the most important are researches “Museum audience in Serbia”<sup>59</sup> and “Cultural practices of Serbian citizens”<sup>60</sup>. These researches are giving overview of the audience habits and the way they are behaving as consumers of the cultural events on the local and national level. All data presented in this work are taken from those publications in order to give general information that will be used for development of strategies for the further museum’s work.

Majority of the visitors are from the age group between 36 and 50 in percentage of 20.8%. This is also visible in the data of education level of the visitors, where majority of the visitors had high education 37.2% and right after them are the students 33.1%. Research showed that in some museums over half of the visitors have high education, for example in the Museum of Yugoslav History where the percentage was 72,2%.

As a reason for visiting museums, most of the interviewees find the opportunity to follow complementary programs, out of which manifestation “Night of the museums”<sup>61</sup> is attracting 71.7% of the visitors. It is important to notice that complementary programs are attracting new and untraditional public and it is important for museums to develop their offer and to challenge themselves with attention to work with challenging groups.

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<sup>58</sup> <http://www.zaprokul.org.rs/Default.aspx> 15.7.2014.

<sup>59</sup> Martinović Dragana, Muzejska publika u Srbiji, Zavod za proučavanje kulturnog razvitka, Beograd 2010

<sup>60</sup> Predrag Cvetičanin, Kulturne prakse građana Srbije, Zavod za proučavanje kulturnog razvitka, Beograd 2011.

<sup>61</sup> <http://www.nocmuzeja.rs/index.html> 25.7.2014.

Predrag Cvetičanin defined cultural needs as a part of personal motivation structure, they present desires that can be fulfilled through symbolical communication.<sup>62</sup> For the sake of determination of present cultural needs and habits of Serbian citizens, he conducted a research in the period between September and December 2010 among 1490 respondents. Aim of the research was to collect information that will help process of development of cultural policies at national, regional and local level.

Results of the research showed that dominating free time activities among Serbian citizens are free of charge and in the private atmosphere. Among cultural events that are most popular and visited are the festivals 13.4%, theatre performances 6.7%, visits to galleries and museums 5.2%, fairs, after which come folk concerts and agricultural manifestations with 4.8% and pop and rock concerts with 4.0%.<sup>63</sup>

Among the respondents, this study showed that differences between those who respect museums and those who visit these institutions is only 6 %. This leaves small space for the museums to develop their audience unless they offer programs that have interdisciplinary character. For the realization of those programs, institutions should develop cooperation and program diffusion.

The author is pointing out that reason for elitist position of museums in Serbia can be found in the fact that highly educated respondents four times more often visit these institutions than members of the other groups.<sup>64</sup> Citizens whose education is on the level of primary school visit museums in the percentage of only 8.80%. It shows how important for the museums is to adapt their offer and invite wider range of target groups to participate in their programs.

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<sup>62</sup> Predrag Cvetičanin, *Kulturne potrebe građana Srbije*, Zavod za proučavanje kulturnog razvitka, Beograd 2011. pp.7

<sup>63</sup> Predrag Cvetičanin, *Kulturne potrebe građana Srbije*, Zavod za proučavanje kulturnog razvitka, Beograd 2011. pp.11

<sup>64</sup> Predrag Cvetičanin, *Kulturne potrebe građana Srbije*, Zavod za proučavanje kulturnog razvitka, Beograd 2011. pp.55

For the final considerations, Predrag Cvetičanin is comparing results from Serbia with several researches of a similar nature conducted in Europe<sup>65</sup> which gives an overall look at cultural practices of Serbian citizens. Among them is a fact that level of audience participation in the cultural programs is at a relatively low level.<sup>66</sup>

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<sup>65</sup> „*Europeans' Participation in Cultural Activities*“, „*New Europeans and Culture*“ and „*European Cultural Values*“

<sup>66</sup> Predrag Cvetičanin, *Kulturne potrebe građana Srbije*, Zavod za proučavanje kulturnog razvitka, Beograd 2011. pp.81

## IV Museum - place for talking and learning

“A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.”<sup>67</sup>

ICOM Statutes

### IV.1 Opportunity for participation through education in the museums

Educational culture is a part of civilization achievement and is changeable within time and place. From a traditional society where the main way of learning and teaching was by showing or speaking to modern society influenced by multimedia and the Internet that are changing the face of a classroom and process of learning. Educational culture is closely connected to the society and has numerous ways of methods and ideology<sup>68</sup>. What should be preserved as a tradition and what should be improved? The answer to this may lie in a need for education in society.

"Education For All" is a global movement led by UNESCO (United Nations Educational, Scientific and Cultural Organization), aiming to meet the learning needs of all children, youth and adults by 2015<sup>69</sup>. Education is a right, like the right to have proper food or a roof over your head. In the article 26 of the 1948 Universal Declaration of Human Rights states that “everyone has the right to education”.<sup>70</sup>

As mentioned before, social and economic crises had influenced educational system in Serbia and the number of kids who are not starting or finishing compulsory

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<sup>67</sup> <http://icom.museum/the-vision/museum-definition/L/12/> 25.6.2014

<sup>68</sup> Cosmologies and Lifestyles- A Cultural Ecological Framework and Its Implications for Education Systems PHIL BAYLISS and PATRICK DILLON

<sup>69</sup> "The EFA movement". United Nations Educational, Scientific and Cultural Organization. 14.7.2014.

<sup>70</sup> <http://www.un.org/en/globalissues/briefingpapers/efa/> Education for All (EFA) Overview 3.6.2014

education is growing. I found it as a need for rethinking of educational culture and development of programs that would fit needs of kids from a poor background and their families.

Museums are institutions that can bring art and culture closer to the audience, and offer possibility for the visitors to participate in different educational programs, such as lectures, forums or seminars.

Museums can use various means to achieve their educational purpose. One of the main reasons for programming of educational programs is investment in future development of audience through explaining the teaching and introducing wider population to the objects of the museums, the building and knowledge that is cared by collections. Base of Educative PR<sup>71</sup> is in close collaboration with educational personnel of museums and the promotion team in reaching new target groups. For the purpose of making the communication with the environment stronger, and including the audience in its activities efficiently, museums have to take its collections outside the museums into the centers of various communities.

Tendency for museums is not just to open a display for the visitors but also to specialize libraries and mediatheque. Success of these programs depends not just on the subject and the lecturer or on the guest artist, but also on the atmosphere and the abilities for visitors to actively participate in it by commenting and being involved in a discussion.

## IV.2. Case study- museums in Jyvaskyla- Finland

### IV.2.1. Finland in cultural facts

In 2007, the Ministry of Education and Culture started an extensive six-year development program for enhancing the growth and internationalization of the Finnish

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<sup>71</sup> Keith Diggle <http://keithdiggle.co.uk/audience.htm>

creative industries and promoting entrepreneurship within the framework of the EU Structural Fund programs for the years 2007-2013.

The shared responsibility of the state and the municipalities in providing, financing and maintaining a regionally comprehensive system of cultural services clearly shows an effort to expand *participation* in cultural life and *access* to culture.

In the 2015 strategy of the Ministry of Education and Culture, the following strategic "key functions" were listed:

- safeguarding equal access to education and culture;
- promoting intellectual growth and learning;
- enhancing opportunities for sharing and participation;
- providing resources for improving the cultural and economic competitive capacity of the Finnish society;
- opening up new channels in order to diversify the Finnish impact in the international community; and
- improving effectiveness in the cultural sector.

In the Finnish political system, the plenary sessions of the government (Council of State) and its standing committees and working groups have a strong role in controlling and guiding individual ministries and in co-coordinating their work. Inter-sectoral co-ordination has been perceived as an important issue, but few institutional mechanisms to maintain it have been introduced.<sup>72</sup>

The co-ordination of cultural policy planning and decision-making rests with the Ministry of Education and Culture, but important roles are also played by: the Ministry of Foreign Affairs (the co-ordination of "cultural diplomacy"), the Ministry of Transport and Communications (concerning co-ordination of media, communications and information technologies), the Ministry of Justice (preparing freedom of expression legislation, court processes in immaterial rights issues) and the Ministry of the Interior (immigrant issues).

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<sup>72</sup> <http://www.culturalpolicies.net/web/finland.php?aid=33> 24.7.2014.

There are no inter-governmental bodies in cultural policy-decision making and administration. As to public cultural services, the Association of the Finnish Local and Regional Authorities is an important intermediary between the central government, the regions and the municipalities. To a certain extent the regional arts councils also function as intermediaries between the central government and regions. The financing from the EU Structural Funds has created a whole host of new planning and supervisory organizations, which also co-ordinate regional cultural policies to a certain extent. Educational policies provide the closest link of the Ministry of Education and Culture to the overall national system of policy-making and administration in the minority, ethnicity and immigration issues.

The outlines for the digitization of cultural heritage for all "memory organizations" (museums, archives and libraries) are defined in the information society strategy documents of the Ministry of Education and Culture and in a special committee report on the heritage strategy in the information society. The digitization is carried out in all three sectors as an integral part of all activities and the three "memory sectors" have established bodies for mutual co-operation.<sup>73</sup>

In 2010 there were some 160 professionally managed museums, with more than three hundred operating locations. Two-thirds of these museums were historical museums.

#### IV.2.2. Jyväskylä

Jyväskylä is a city and municipality in Central Finland in the western part of the Finnish Lakeland. It is the largest city in Central Finland. As of 31<sup>st</sup> January 2014, Jyväskylä has had a population of 134,802.<sup>74</sup> The city has been one of the most rapidly growing cities in Finland since World War II.

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<sup>73</sup> <http://www.culturalpolicies.net/web/finland.php?aid=422> 24.7.2014.

<sup>74</sup> "[VÄESTÖTIETOJÄRJESTELMÄ REKISTERITILANNE](#)" (in Finnish and Swedish). Population Register Center of Finland. Retrieved 11.8.2014.

Jyväskylä is a traditional education city. Including the schoolchildren, and the students in high schools, vocational schools, the University of Applied Sciences and the universities, the number of students and pupils in the city reaches 45,000, boosting Jyväskylä's reputation as a "student city". Over 30% of the city populations are students.<sup>75</sup> A number of firsts in Finnish education have taken place in Jyväskylä:

- The first Finnish-medium teacher training college (1863)
- The first Finnish-medium school for girls (1864)
- Finland's first Summer University (1912)

The teacher training college later evolved into the College of Education (1934) and further into the multidisciplinary University of Jyväskylä (1966).

### **IV.2.3. Museums of Jyväskylä**

Museum is considered to be informative learning environment where learning is happening whether it is intentional or not. It is possible to practice formal education in museum - in this case the museum teaching is aiming for goals set from outside, from schools curriculum for example. (Heinonen& Lahti 1996, 192) Museum is an open environment for learning that is offering an opportunity for lifetime learning and teaching.

#### **IV.2.3.1. Jyväskylä Art Museum**

The roots of the Jyväskylä Art Museum<sup>76</sup> are in Alvar Aalto Museum from which the art department detached to form an independent Jyväskylä art museum in 1998. In addition to 11 strong permanent staff, there are around 30 people a year working on projects, temporary posts and internships. The art museum is working on several education programs and there is a specialized art education room.

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<sup>75</sup> "[Tervetuloa opiskelemaan Jyväskylään](#)". City of Jyväskylä. 2012. 26.2.2014.

<sup>76</sup> <http://www3.jkl.fi/taidemuseo/activities.htm> 12.7.2014.

Jyväskylä Art Museum nurtures the cultural heritage of visual arts in Central Finland, producing and transmitting experiences and knowledge of pictorial culture in interaction with its community. In addition, the museum creates and develops new forms and models of activity.

In the Jyväskylä Art Museum there are numerous changing exhibitions organized from which some are traditional repeating international exhibitions focusing on a certain art form, such as yearly photo art event LUMO and Graphica Creativa for art graphics. The exhibition of the Jyväskylä artist society (Jyväskylän Taiteilijaseura) is a yearly review of the art of the region that is being held alternately in the Jyväskylä Art Museum and Museum of Central Finland. At the moment in the Art Museum of Jyväskylä there is no permanent exhibition. Some of the exhibitions come to the museum as ready entities or they have been produced by an artist or an art group.

Since the founding of the museum there has been a museum lecturer who is in charge of the planning and networking of the museum's education. There is also an educational practice that freelance art directors and other temporary staff are participating in. The workshop space is used for workshops, education, festivities and meetings. It contains a kitchen, bathroom, printing room and a warehouse for the materials.

Museum is offering several educational programs and workshops for different age groups, from preschool kids to senior citizens. One of the programs is an introductory workshop to printmaking. Open by arrangement, within it it's possible to try out various techniques of printmaking. The workshop is well suited for all ages from kindergarteners to pensioners; it can also be used for afternoon activities or by special groups.

Other programs are more orientated to offering experiences through participation. The "Turns and Recollections" workshop is aiming mostly at senior citizens, but also at anyone interested in storytelling. The workshops combining drama and participation serve as a meeting point of people and stories. Another workshop's program for refreshing mind and soul aims to arrange refreshing activities for work communities or other groups. The

“Experience as Line” workshop, in turn, allows various printmaking techniques to be tried out.<sup>77</sup>

For young and potential new visitors, the museum is offering service- Harlequin’s Party - a birthday party at the museum. This joyful children’s event includes a tour at an exhibition through a playful game, workshop, and a birthday feast. There are three different packages available: solving a mystery, a role-play, or a wizard theme.

#### **IV.2.3.2. The Museum of Central Finland**

The Museum of Central Finland<sup>78</sup> is a cultural history museum that is operating as a provincial museum and a city museum of Jyväskylä. It is recording, documenting and researching the cultural heritage of Central Finland, organizing exhibitions and other educational services for different age- and target groups.

The museum is promoting the accessibility of the information related to heritage and offering an expert help on the questions related to its field. The Museum of Central Finland has numerous locations that all function as educational and activity environments. Museum of Central Finland has a permanent staff of 19. In addition, the museum has temporary staff, project researchers and internships. Two basics exhibitions of the Museum of Central Finland are permanently displayed in the museum. The museum also hosts exhibitions in the galleries and at the lounge of the museum. It also includes auditorium, lecture hall, workshop space and a café which are all available for reservations. The main building of the Museum of Central Finland is fully accessible for people with reduced mobility.

Since 1989 Museum of Central Finland has had a museum lecturer that is responsible for the development, planning and execution of the museum education. In the

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<sup>77</sup> <http://www3.jkl.fi/taidemuseo/activities.htm> 13.8.2014.

<sup>78</sup> <http://www.jyvaskyla.fi/keskisuomenmuseo/english> 13.8.2014.

planning and execution of the education, also a curator and an archeologist are taking part. Museum assistants and trainees have been participating in organizing study visits and workshops. The success of the internal cooperation is a base for a successful museum education.

The Museum of Central Finland provides educational services for a vast public ranging from children below school age to senior citizens. Lectures of various kinds as well as exhibitions and presentations on the same are among the Museum's basic services. The staff prepare educational material, produce publications, and arrange special events.

#### **IV.2.3.3. Craft Museum of Finland**

Craft Museum of Finland<sup>79</sup> is a national special museum that includes the National Costume Center and Conservation Center. Its work is based on a contract signed in 1982 by the city of Jyväskylä and the Ministry of Education. Accordingly, the museum is working under the Cultural Board of Jyväskylä and Finnish government is represented by advisory board assigned by the Ministry of Education.

According to its mission “Craft Museum of Finland” is functioning as a nationwide special museum as a storing, recording and mediating institute for the Finnish handicraft culture. The museum is advocating respect for handicrafts, supports handicrafts as a profession, hobby and art form, and encourages to creative entrepreneurship. The collections, libraries and archives of the Craft Museum of Finland create a professionally managed entity that is easily available to the museum visitors.”

The museum is known as a nationwide developer of handicrafts and a “snuffer” of the trends. Museum’s working field is both national and international. The museum is in an open and active interaction with the customers, other museums and the surrounding society.

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<sup>79</sup> <http://www.craftmuseum.fi/english/> 13.8.2014.

The Crafts Museum of Finland has 14 permanent fulltime employees, temporary project staff, students, and trainees working in the museum. The museum lecturer is participating in the evaluation of the assignments for the arts and crafts students and working as a director for the projects and training for the teacher students orientating to art industry or handicrafts.

The Crafts Museum of Finland has seven different size exhibitions at the same time, three basic exhibitions and four changing exhibitions. The changing exhibitions, 2-3 held yearly, are looking for new perspectives to handicrafts.

#### **IV.2.3.4. The principals of museum education and the emphasis areas in different museums**

In the Jyväskylä Art Museum museum education has been considered as an attitude inscribed in the museum work that is visible in all the activities of the museum. It is visible in the policy of exhibitions and archives, in information management, publicity and the accessibility of the services. It also shows in the entire staff competence, the awareness of the objectives and commitment to the principles of museum education. Museum education is also part of the mission statement of the museum: “The Art Museum of Jyväskylä is provincial museum of Central Finland that is documenting and recording the visual arts of the region, organizing exhibitions and offering diverse services of museum education and information for different client groups. The Art Museum is cooperating with different agents to improve its services and their accessibility. The Art Museum of Jyväskylä is offering information, activity and experiences and is inspiring, participating and participatory meeting place for art and people.” (Mission Statement of the Art Museum of Jyväskylä 2007,2)

The vision of museum education:

“The Art Museum of Jyväskylä is place for experiences, feelings, experience based learning and doing together, where clients with different ages, physical or mental attributes feel welcome; no matter their cultural background, religion, place of residency or social status. The Art Museum of Jyväskylä enables a multitone participation to art and culture and is offering a forum of affecting their community through art for the citizens. Art museum is supporting the lifetime learning of an individual and is offering tools of education regardless of the time and place.”<sup>80</sup>

Museum education in the Art Museum of Jyväskylä shows as applicable services, accessible and open for sociocultural projects. For customers, it is giving possibility to bring out their own perspectives and opinions, to influence environment and life trough art and to get opportunities to participate as the producer of art and services.

The museums of Jyväskylä are part of the society, creating conditions and environments for the people to meet, to do together and to be part of the community. In the planning of the services and activities special groups such as children and young, handicapped, seniors and immigrants have been taken into account and into cooperation. The good practices and experiences born in these projects are applied to broader museum educational work and passed on to the use of other cultural service providers.

The museum pedagogical vision of the Museum of Central Finland is that the museum is recognized as information, activities and experiences offering, easily accessible, interactive, inspiring and participating learning environment and meeting point for all the students. In the Museum of Central Finland a visitor or other user of the museum educational services is considered as a student. The museum education of the museum takes into account the earlier knowledge and skills of the student as well as different studying styles and goals. It is important to create the motivation for the student by giving opportunities for imagination and emotionality. Not only conceptual and

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<sup>80</sup> The vision of museum education of the Art Museum of Jyväskylä  
<http://www.jyvaskyla.fi/taidemuseo/museotoiminta/tapahtumat> 21.8.2014.

cognitive link to the past but also the integration of the information to more individual contexts is important. Besides learning in the museum it is also important that the student learns how to use the museum in a meaningful way for himself.

Museum of Central Finland is developing and executing cultural heritage learning in co-operation with the National Board of Antiquities (Museovirasto<sup>81</sup>), other museums of Jyväskylä, school institutes, faculties of the University of Jyväskylä (Faculty of history and Ethnology, Faculty of art and culture studies, Museology), other colleges and other actors of the field.

In the Craft Museum of Finland the museum pedagogy is working in conjunction with a variety of actors. It produces experiences, knowledge and skills to different target groups. Museum education is composed of material on the Internet, a variety of workshops for different ages, demonstrations, lectures, event days as well as variety of guidance.<sup>82</sup>

The museum has produced a lot of teaching material to the Internet and developed e-learning services, for example with interactive materials. KUKAKO<sup>83</sup>-virtual museum (KULTtuuria KAikista KOLkista) is a Ministry of Education-sponsored project that allows the museum to organize a virtual connection between the museum and three small primary schools located in different parts of Finland.

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Museums that are operating in Jyväskylä have shown high level of engagement with community as a whole. Their programs are answering the professional needs of artists, educational needs of students through different programs and practices. Museums are also offering programs for all age groups, from workshops for families with babies as young as few months old, to cooperation with centers for elderly. Special attention is

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<sup>81</sup> <http://www.nba.fi/en/index> 2.9.2014.

<sup>82</sup> Suomen käsityön museon toiminta ja suunnitelma valtakunnallisesta toiminnasta 2008-2011

<http://www.craftmuseum.fi/tiedotteet/Vuosikertomus2009.pdf> 13.8.2014.

<sup>83</sup> <http://www.kukako.fi> 20.8.2014.

given to programs which are reaching the audience that can not come to museums, brought web presentations, educational kits for schools and specialized web portals.

Since Jyväskylä University has special programs for education of teachers and museum studies, these institutions are working closely together by offering of internship places and opening museums spaces for lecturing. Museums see their active role in society benefits through promotion of art and culture.

### **IV.3 Belgrade museums**

#### **IV.3.1.Serbia in cultural facts**

The Ministry of Culture expressed priorities for the period from 2008-2011 based on the postulates of freedom of cultural and artistic expression and respect for the right to culture; equality of all cultures on the territory of Serbia and helping the sustainability of cultural identities and cultural difference; responsibility of the public service for the development of culture and the arts; support for the development of artistic quality and innovations in culture; development of the modern, efficient, rational and creative system of management in culture; public action in culture and respect for authors rights.

The goals set by the new Ministry were:

- establishing the new standards in cultural policy;
- development and modernization of cultural institutions;
- preservation of cultural heritage and cultural diversity and their inclusion in contemporary cultural circles; digitalization;
- creating the conditions for development of creativity in all areas of art;
- raising the level of participation of citizens in cultural activities and equal cultural development on the whole territory of the republic – decentralization;
- active participation of artists and the contemporary artistic community in the international cultural scene; and

- raising the quality of media production, stimulating the development of self-regulation and harmonization of the media laws to European standards.

Inter-ministerial co-operation on the level of the Serbian government has not been institutionalized. However, for specific questions and problems or projects, links have been established sporadically. On many occasions, the necessity to create inter-ministerial working groups (even inter-ministerial funds) has been underlined, especially regarding links between culture, education and science. Furthermore, common ties between tourism and culture, and also between the cultural industries and the economic sector, have not yet been sufficiently recognized and publicly debated<sup>84</sup>.

On the other hand, an example of the lack of inter-ministerial co-operation is seen when the Serbian Ministry of Science and Technological Development in 2009 drafted a National Strategy for the Development of Science without consulting the Ministry of Culture in relation to Arts and Humanities, etc. There are no inter-ministerial committees or inter-governmental networks responsible for promoting intercultural dialogue.

In 2009, according to more defined policies, the Ministry focused on programs that should contribute to systemic changes in the cultural field, such as the approval of new laws and regulations (a new *Law on Culture* outlines the reconstruction of the cultural system); support to professional education, especially support to education and training which would facilitate participation of projects from Serbia in European and international competitions (The Cultural Contact Point was created as a consultancy point and systemic training centre for international projects).

The protection and preservation of movable heritage (museum objects, archives, film and literary material) are carried out by museums, archives and libraries. There are 124 museums (43 regional museums and 81 museum branch offices, museum legacies and homeland collections), out of which there are: 3 natural museums, 13 economic-technical museums, 28 social-historical museums, 49 complex museums and 31 artistic museums. A

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<sup>84</sup> <http://www.culturalpolicies.net/web/serbia.php?aid=33> 21.7.2014.

clearly defined conservation policy, including improvements to the existing heritage protection service will require a modernization of all areas: from legal protection, documentation, categorization, technical protection, to presentation and use.

#### IV.3.2 Cultural context

Work and development of cultural institutions have been affected by the period of 1990s. That was the period of dominative state control that influenced work of museums as well as all the other cultural institutions. Culture as a part of the modernization of society was marginalized.

This period is also reflected in failure of public development, lack of cooperation with media and broken relationship within regional and international scene. The museums were surviving thanks to modest incomes and budget given by government and municipality of Belgrade.

Main social changes that took place at the end of 20<sup>th</sup> century, brought changes in development of cultural policies.<sup>85</sup> After the year 2000, reforms of the public sector and main cultural institutions took place. Some of the priorities were multiculturalism as one of the key characteristics and the re-establishment of regional co-operation and active co-operation. Museums in Belgrade got in a transitional model of cultural policy, and the programs were initiated in order to re-establish the international cooperation and partnerships. Country also got in to the process for establishment of the new laws (*General Law on Culture, heritage protection*) and definition of new concrete programs and strategies in culture (digitalization, decentralization, cultural research development).

At the current moment of social, economic and political life, Serbia is in process of adapting to crises. State budget cuts due to financial crisis that influenced drastic cuts on budget for culture at the city and national level.

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<sup>85</sup> Đukić Vesna, *Država i kultura studije savremene kulturne politike*, Fakultet dramskih umetnosti Beograd, 2010. pp.240

The new Law on Culture was passed in the end of August 2009 for the first time in 17 years<sup>86</sup>. There is no official definition of culture in Serbian cultural policy documents. In the narrow sense, culture is used to refer to areas of competence within the Ministry of Culture, such as: cultural systems (policy making procedures & network of institutions and organizations), arts, artistic production, dissemination and participation, projects and heritage. In the broader sense, culture also covers artistic education, research in the field of art and culture, and cultural tourism.

### IV.3.3. Belgrade

Belgrade is the capital and largest city of Serbia. The city has a population of 1.23 million, while over 1.65 million people live in its metro area (which encompasses administrative limits of City of Belgrade)<sup>87</sup>.

Belgrade has two state universities and several private institutions of higher education. There are also 195 primary (elementary) schools and 85 secondary schools. Of the primary schools, there are 162 regular, 14 special, 15 art, and 4 adult schools. The secondary school system has 51 vocational schools, 21 grammar schools, 8 art schools and 5 special schools. The 230,000 pupils are managed by 22,000 employees.<sup>88</sup>

Today's Serbian society is fighting a problem of population dropping out of school. Compulsory education in duration of 8 years was introduced in 1958, but still 22% of population does not have completed primary school education and even approximately 5% of generation does not enter school<sup>89</sup>. And this tendency is growing up in rural areas - during 2005 81,15% of countryside kids started school education but in 2009 it was only 77,4% of them. I can say that part of society does not expect its members to

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<sup>86</sup> [www.kultura.gov.rs/dokumenti/ZAKON\\_O\\_KULTURI.doc](http://www.kultura.gov.rs/dokumenti/ZAKON_O_KULTURI.doc) "Службени гласник РС", бр. 72/2009

<sup>87</sup> Statistical Office of Republic Of Serbia, Belgrade. 2014. ISBN 978-86-6161-109-4. Retrieved 2014-06-27.

<sup>88</sup> <http://www.beograd.rs/cms/view.php?id=201008> 5.8.2014.

<sup>89</sup> <http://www.vtsnis.edu.rs/StrategijaObrazovanja.pdf> 3.6.2014

finish education and do not take education as social responsibility. It has to do a lot with economic situation of the poorest society level before and after the wars in 90s but it should also be shared responsibility of social institutions and policy of the country. These changes in society should also encourage education system to react and be more flexible in order to be approachable to groups in need.

#### IV.3.4 Museums in Belgrade: challenge or playground

In Serbia there are 124 museums (43 regional museums and 81 museum branch offices, museum legacies and homeland collections), out of which there are: 3 natural museums, 13 economic-technical museums, 28 social-historical museums, 49 complex museums and 31 artistic museums. The National Museum in Belgrade is the central body in the Serbian museum network. On the level of Belgrade there are 35 cultural institutions and organizations that are fully or mostly financed from the City budget, since their founder is the Assembly of the City of Belgrade.

Research was conducted within here presented museums<sup>90</sup>:

1. Belgrade City museum<sup>91</sup>
2. Pedagogical museum<sup>92</sup>
3. Nikola Tesla museum<sup>93</sup>
4. Museum of African art<sup>94</sup>
5. Auto museum<sup>95</sup>

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<sup>90</sup> <http://www.beograd.rs/cms/view.php?id=1998> 21.6.2014.

<sup>91</sup> <http://www.mgb.org.rs/en> 21.6.2014.

<sup>92</sup> <http://www.pedagoskimuzej.org.rs/> 21.6.2014.

<sup>93</sup> [http://www.tesla-museum.org/meni\\_en.htm](http://www.tesla-museum.org/meni_en.htm) 21.6.2014.

<sup>94</sup> <http://www.museumofafricanart.org/en/> 21.6.2014.

<sup>95</sup> <http://www.automuseumbgd.com/?lang=en> 21.6.2014.

#### IV.3.4.1. Belgrade City museum

Belgrade City Museum is a museum institution established on October 5, 1903, when the registry of the Municipality of Belgrade recorded decision, signed by Kosta D. Glavinic placed special department Municipal Museum in the National Museum.

Today, the museum consists of three main departments: archaeological, historical and department of Cultural History and Arts, and Department of Conservation and Documentation Centre.

Belgrade City Museum is working as an institution that is regulating and promoting heritage on several locations: House of Princess Ljubica, museums and legates of recognized artists such as museums of Paja Jovanović and Ivo Andrić, locations of historical and social importance Museum Banjica camp, houses in Zemun and Mladenovac and archeological site Vinča.

In December 2006, the City Assembly of Belgrade granted to Belgrade City Museum the building of New Military Academy, built in 1899, but it's still in process of space adaptation.

Museum has a wide range of activities and programs that are following the legacy of rich and diversifying collection. Educative programs are developed by specialized department for education and Children's club<sup>96</sup>. As its name says, , museum is dominantly organizing educational activities that address school age group. Innovation in educational practice is a cooperation between museum and day care center for kids with learning difficulties. Next to large number of lectures, workshops and guided visits, museum is using performance as a tool for working with audience. This is achieved through program Na kafi kod knjeginje Ljubice that was performed 102 times during last year.

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<http://www.mgb.org.rs/images/stories/MGB/pdf/Izvestaj%20o%20radu%20Muzeja%20grada%20Beograda%20za%202013-2.pdf> 15.9.2014.

Archeological site Vinča has a tradition of programs and internships for students. Students of Archeological department from Faculty of Philosophy in Belgrade have obligatory program on this location during the first year of studies. This is a rare case of good practice in implication of museum into curriculum.

Museum also organizes and hosts several lectures, promotions, and presentations of national and international character and importance. Some of these programs are characterized by intersectoral cooperation and use of various resources like promotion of 50 years jubilee of Ivo Andric Nobel Prize promotion.

Museum is developing rich and regular publishing practice of scientific publications, exhibition programs and annual reports and yearbooks.

#### IV.3.4.2. Pedagogical museum

Pedagogical museum<sup>97</sup> is a unique institution in Serbia and the Balkans and one of the oldest museums in Belgrade. Museum was opened under the name of School museum by the Teacher's society of Serbia in 1896 at the initiative of Dimitrije Putniković. The aim of this museum was to collect, protect and research material evidences and documentations of the pedagogical practice in Serbia. Collection was at service to the citizens to learn and inform themselves about the present and past trends in educational practices in Serbia and abroad.

The museum suffered destruction during the First World War and the whole collection was lost. After that, the museum restarted its activities in 1925 with a fund of children's works, school documents and teaching materials, just to be destroyed once more during the Second World War.

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<sup>97</sup> Information are taken from web presentation of museum, informative programs and in data given through interview conducted with employees as part of research for development of this paper

This institution once more started with a collection building process and program development in 1947 as an institution formed by the Belgrade city municipality, what it still is nowadays. The museum is based on collection of over 50.000 objects, new permanent exhibition, education room, shop and a gallery that is used for temporary exhibitions and programs and it's got 11 employees. Since 1969 this institution has been placed in the building next to Kalemegdan where it's still developing its programs.

The organizational system of Pedagogical museum depends on the public authorities with diverse production of short term and long-term planning. The program is based on yearly planning due to financial dependence on the Assembly of the City of Belgrade and rare support of other financial sources. This museum is based on a process of researches and documenting of pedagogy development in Serbia through exhibitions, presentations, lectures, seminars and other types of cultural activities.

Collection is divided to several themed departments, Basic school material, Archive and documents, collection of schoolbooks and literatures and mediatheque. The collections are under constant research and documentation progress of the curators.

Pedagogical museum has rich public program based on exhibitions, lectures, guest programs. The museum is open for temporary exhibiting programs of the children's arts and cooperation with other institutions with its traveling exhibitions and educational programs outside the museums, where curators carry the Museum in suitcases to teach educational workshops in the primary and preschool institutions. .

As of 2007 museum has started with experimental program "Can I come again" that is inviting visitors to revisit museum and continue with educational programs that the institution organizes. For this purpose and other educational programs, museum had prepared and printed working papers for pupils and teachers. Aim of this program is to develop needs and habits among the young visitors to come to the museums and to spend quality interactive time, but also to develop relationship towards the past and the local identity.

The Museum, its display, programs and the educational room are dedicated to presenting the past of the school system and visitors can interact with objects or sit with the seatmate in the school from the previous centuries. In addition, they can play a game from the past, use classroom equipment and under the leadership of the curator pedagogues they are encouraged to make a parallel between then and now.

As of 2009 museum has got into the project *Od kaštinga do dečijih prava*, that was dedicated to the history and development of children's right. This program and following activities doubled the number of participants and visitors to the museum during those two years. Unfortunately, after the end of the program, number of visitors dropped down to the previous state.

Museum organizes regular arts and crafts workshops for the youngest who are their main target audience. Purpose of these workshops is to develop skills among the participants, to develop teamwork, and educate them about museum and museum works. The program *Let's be a curator* motivates kids to learn about objects from the museum through personal work and expression of the opinions. Participants of the educational programs are motivated to bring and donate their schoolbooks and equipment to the museum as a record of their time and education, but there is no organization or promotion of the specific public event for this idea.

Educational programs are realized during the working days and visitors can contact museum for appointing and participating the class. The curators and external specialist, mostly artist lead the programs.

Museum is cooperating with the school through personal contact or mail. Periodically, museum is publishing texts and commercials in the local news publications, to announce the beginning of some program or a special event.

Museum has a web presentation that is not regularly updated. There is no open possibility for the visitors to leave the comments or read impressions and recommendations from previous visitors. At the moment of the research, museum also didn't have a guest book on the display for the visitors. For permanent exhibition museum

is not opened to two sides communication. Museum has activities that are more regular on the social network, through Facebook profile; museum has 1250 followers and 18 updated photo albums.

Position of the museum next to the Kalemegdan Park opens the opportunities for museum to go outside of the building and promote its programs in person. Citizens of different age groups regularly pass by museums and could become regular audience if museum would organize and promote educational, informative and interactive programs.

#### IV.3.4.3. Nikola Tesla museum

Nikola Tesla Museum is located in the central area of Belgrade, in a residential villa built in 1929 according to the project of Dragiša Brašovan, a distinguished Serbian architect. The building was used for various purposes until December 5, 1952, when Nikola Tesla Museum was founded in accordance with the decision of the Government of the Federal People's Republic of Yugoslavia.

The material for the Museum arrived in Belgrade according to the decision of the American court, which declared Mr. Sava Kosanovic, Tesla's nephew, for the only rightful heir. In 1951, in accordance with Tesla's last wish, Mr. Kosanovic transferred all the documents and Tesla's personal things to Belgrade.

Nikola Tesla Museum is a unique institution of science and culture in Serbia and in the world. It is the only museum in the world which preserves the original and personal inheritance of Nikola Tesla. It possesses several exceptionally valuable collections: original documents, books and journals, historical technical exhibits, photographs and photo plates of original, technical objects, instruments and apparatus, plans and drawings.

As the institution that preserves the most abundant in the world collection of documents on life and work of Nikola Tesla, the Museum plays a significant role in providing abundant information to the researchers of history of science, inventions and

patent rights as well as for environmental protection projects and studies of pollution-free energy sources.

A particular role of the Museum is the organization, support and promotion of the investigations from the history of science, which could possibly afford a better recognition of Tesla's contribution to the development of science and engineering at the end of the 19th and the beginning of the 20th century.

Museum has educational programs dedicated to life and work of Nikola Tesla as a scientist, regular school group visits and guided tours. Visitors are invited to see and interact with some of the experimental objects on display. On the other hand, museum has undeveloped communication channels on web presentation and social networks.

#### **IV.3.4.4. Museum of African art**

Under the patronage of the municipal authorities, the museum was opened to the public in 1977 to house a valuable collection of African Art acquired by dedicated art enthusiast and passionate collector, Dr. Zdravko Pecar and his family (1974. at the beginning within Museum of Ethnology)<sup>98</sup>. Museum has more than 20 000 artifacts of African arts, crafts and objects for every day and ritual use.

Museum of African art is the only museum in the country and in South-East Europe that presents cultural heritage of the African continent. It deals with the fast growing requests of public to meet the diversity of world and artistic heritage. In its thirty years this institution has made significant contributions to the expansion and nurturing of cultural ties with related relevant institutions abroad, it has worked on the promotion of the principals of multiculturalism and cultural diversity, and also in shifting the focus towards the importance of the African and non-European cultural and artistic heritage, recognized by UNESCO on an international level, as an important constituent of world heritage.

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<sup>98</sup> [www.museumofafricanart.com](http://www.museumofafricanart.com) 16.9.2014

Museum of African art developed as a dynamic educational and research institution, with basic aim to acquaint the wider public with African art and culture, history and traditions, with special reference to the culture and way of life in present-day Africa. Its organized thematic exhibitions and displays from African countries, lectures, film shows, concerts, recitals and other programs. The museum addressed mostly younger people as audience and achieved to invite Belgrade citizens and foreign visitors to come and see permanent exhibition as well as specific exhibitions in this museum

On the initiative and the idea of Nataša Njegovanović-Ristić, senior curator of the museum and Narcisa Knežević-Šijan, in 1995 African bazaar was started in the cooperation with the embassies of African countries in Belgrade. At the time the country was under the sanctions and this event was a “window to the world”. Second program with public success started in 1997 Afro Festival. Using the model of African festivals, especially from Ghana, last day of the festival is reserved for DURBAR, festival within festival, i.e. day of friendship, music and dance. The hosts of DURBAR are diplomatic representatives from African embassies.

The organizational system of MAA depends on the public authorities and is characterized as a small institution with diver’s production of short term and long-term planning. The program is yearly based due to financial dependence on the Assembly of the City of Belgrade and rare support of other financial sources. Museum has 10 current employees, technical and financial services.

From 2008, museum started intensive work on web presentation of the institution. More activities started during 2010 when new website started and museum joined social groups. This is one of the rare museums that is regularly updating its web site and keeps connections with audience through social groups and YouTube. MAA joined Facebook on 2011 and so far it has got 95 visitors, 68 likes and 3 persons talking about presentation. It is presented by just 4 pictures, but news are regularly posted, and updated faster than on the website. This has to be because of the young employees from different education and artistic background. Next to the art historians and ethnologist, museums have theatre and movie directors among its employees and applied artist which has a positive impact on

institution programs and image. Museums still do not have any employees with manager education, but it constantly cooperates with students and graduates from the Master program Cultural policy from Belgrade University of Art.

Educational department of MAA is one of the strongest and has structured and continuous program during the whole year. There are still places for development of cooperation and programs with The University of Arts in Belgrade and private art academies are those responsible for formal education in arts and culture, together with Faculty of Philosophy and Faculty of Political Sciences. Educational programs are developed for audience of all age and they are developed by the curators and external associates.

Recent activities of museums have shown an increase of interactive work with audience and development of educational programs that are inviting participants to revisit institution and take active part in program. During 2013 students from Faculty of Philosophy, Belgrade took active part in program "Practicum", dedicated to increase of museum practice among students of humanities

During its special programs like afro Festival and bazaar, large number of the audience of different age visits museum. They have developed close relationship with their visitors who are regularly coming back. In addition, this museum has regular connections with donors from Belgrade and abroad .

Museum has dedicated space inside the building for educational programs and what is left to do is opening of the library for the use of the students from different areas.

#### IV.3.4.5. Auto museum

The Automobile Museum, Bratislav Petković Collection, is the newest in the series of technical museums in Serbia. The Museum was founded by the Assembly of the City of Belgrade and Bratislav Petković, the collector and owner of a collection comprising historically valuable cars and archive material on the domestic history of motoring.

The Museum's premises are situated in the Modern Garage, a characteristic monument of the technical culture of its age, itself declared a cultural asset. The building, designed by the Russian architect Valerij Staševski, was built in the city centre in 1929 as the first public garage. It housed the automobiles of the participants in the first international car and motorcycle race ever held in Belgrade, on September 3, 1939.

By transforming the Modern Garage into the Automobile Museum one of the foremost principles of the cultural heritage protection has been satisfied: to use a monument only for a purpose close to the original one. An ideal totally has thus been created, bearing cultural, technical and historical relevance. The Collection contains old and rare cars, valuable both in terms of historical evidence and for a better understanding of the application of scientific achievements, the development and technical progress of motoring in the country and abroad. Besides fifty vehicles, the oldest being a 1897 Marot Gardon, the Collection safeguards various devices, technical and scientific literature, driving-licenses, the first traffic regulations and laws, number-plates, tools, filmed and photographic records, works of art and objects of applied art contributing to knowledge of the history of motoring.

In its endeavor to be more than just a collection of automobiles, the car being an invention incorporating all the inventions of mankind – from the earliest, such as fire or wheel, to the latest, based on micro-processors – the Museum has set up an educational program, including broadcasts, films, lectures, theatrical performances, and other forms of cultural and educational activities aimed at promoting the history of motoring. It also organizes shows and races of museum cars. The communication with the public is also effected through the theatrical play “Grand Prix“, strictly based on documentary material and speaking about the famous Grand Prix race round Kalemegdan on September 3, 1939.

In order to improve its activities, the museum collaborates with a number of scientific and educational institutions. The Museum provides conditions for the work of a society of Museum's friends and collaborators, and fosters the foundation of similar groups beyond its own seat. It also provides technical support and instructions for the preservation and maintenance of museum cars to the owners and users.

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Museums in Belgrade, their staff and management teams are aware of present situation in their institutions and need for development of services and accessibility increase. This positive attitude and tendencies can bring museum practices close to general aims and practices of museology worldwide. Unfortunately, the lack of human resources, next to founding is putting this progress on hold. This is also influenced by the need of museums to overcome infrastructural problems that came as consequences of low (or no) investments in museums as institutions.

Opportunity for museums is to join their forces and experience into united programs that will increase education PR with the aim of attracting new audience and opening museums as a place for community. All of the museums have rising tendency in development and execution of educative programs as well as increase position of museum pedagogues, but on the other hand, museums are still looking at educational programs mostly as programs for school age participants. In order to diversify this important aspect of museum activities and services, museums should develop cooperation with institutions, initiatives and individuals who have experience in working with different target groups which would increase program accessibility among new audience.

Museums are rarely involved in school programs outside of one time guided visits for school kids. These overpopulated guided tours with low interactivity and engagement of pupils cannot be enough for development of future audience out of visitors. There is also interest and need for development of educational programs for different target groups what should be recognized and used by museums' management.

In order to become active place, museums should increase communication with their visitors. Channels for audience feedbacks are undeveloped and still based only on open visitors (note)books without any interaction. For this purpose, museums should also open their web presentation and leave more space for visitor's comments and suggestions. This would help museums to design program and offers based on participants' needs.

One more channel for communication with public that is underused is through public Medias. This contact and collaboration has to be regularly used for promotions and education of potential audience as a part of education marketing. At the moment, museums are using media promotion only as a way to communicate with already existing audience by promoting and pronouncing news about coming events, and not as a tool to explain their work and to bring it closer to new audience.

## V Museums- Overlook

### V.1. Analyses of situation in museums

In postmodern society, museums got a new role and position in which is obligatory for museum professionals and employees to look over the institution as it is a part of consuming market. It is on them to rethink and establish the new model of organization functioning, to raise consciousness of competition and develop their own management and marketing competences.<sup>99</sup>

### V.2 Organization management

Reexamining an organization on a regular basis means that an opportunity arises with each recurring strategic plan to explore to which extent program can become more diverse and adaptable, how it would be possible to reach larger audiences and how the organization can develop better income generating capacity<sup>100</sup>

#### V.2.1. Staff

ICOM International Committee for Museology<sup>101</sup> emphasize that the role, development and management of museums has changed greatly in the last couple of decades. Museum institutions have become steadily more visitor-focused and some of the larger museums are veering more towards a corporate management model in their daily operations. The museum profession and environment have therefore inevitably evolved.

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<sup>99</sup> Tomislav Šola, Marketing u muzejima, Clio, Beograd 2002.

<sup>100</sup> Dragičević Šešić Milena, Dragojević Sanjin, Arts in Turbulent Circumstances, Belgrade, Clio 2005: pp. 83.

<sup>101</sup> Key Concepts of Museology, Edited by Andrĳ Desvallĳes and Francois Mairesse 2010. pp.7  
[http://icom.museum/fileadmin/user\\_upload/pdf/Key\\_Concepts\\_of\\_Museology/Museologie\\_Anglais\\_BD.pdf](http://icom.museum/fileadmin/user_upload/pdf/Key_Concepts_of_Museology/Museologie_Anglais_BD.pdf)

Development of human resources includes education, lifelong development and learning, strategy of public acting and connecting with community.<sup>102</sup> Success of the institutional work and actions depend closely on the staff, their education, determination and commitment to the work, but also on the organization of the work and tasks division and distribution. Tomislav Šola is emphasizing that aim of the organization of the work<sup>103</sup> is to prevent uncoordinated procedures, repetition of the same tasks, and to insure communication within the collective. In development of new programs, it is important for the collective to prepare task division and to distribute responsibilities that will insure and increase efficiency of the future working process.<sup>104</sup>

Museums, what they are and what they stay for, are closely related to the people who are working in them. Most of them are based on long-term employed community of highly educated staff and it is one of strongest points of museum practice in Belgrade. Unfortunately, museums do not have developed practice of engaging new people and experts on project base. For future work, this practice would enable museums to increase number of programs and their diversification. In order to reach needs of new audience, museums have to engage people from different fields and with specific knowledge or skills needed to answer those needs.

#### V.2.2. Managerial capacity

The evaluation of managerial abilities of the museums is based on the interviews with managerial team and is presented through Ichak Adizes formula of managerial abilities<sup>105</sup>.

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<sup>102</sup> Đukić Vesna, *Država i kultura studije savremene kulturne politike*, Fakultet dramskih umetnosti Beograd, 2010. pp. 132

<sup>103</sup> Gerald Mat, Tomas Flac, Judita Ledere, *Menadžment muzeja*, Clio, Beograd 2002. pp.63

<sup>104</sup> Tomislav Šola, *Marketing u muzejima*, Clio, Beograd 2002. pp. 32-34

<sup>105</sup> Isak Adičes, *Menadžment za kulturu*, Asee, Novi Sad, 1995, pp. 15.

*PAEI* is the acronym which stands for *Production, Administration, Entrepreneurship and Integration*. All of these elements cover different but interrelated aspects of an effective and efficient project implementation. The formula is used for the identification of the four key functions and determines their presence/absence and quality, in this case- in the public institution as a whole.

Current general managerial ability formula for museums presented in this work would be:

Pael

1. Production – the production of museums is constantly growing in all areas. Manifestations and study exhibitions take place each year. In addition to this, museums produce guest exhibitions, educational programs, lectures, screenings and additional programs. Museum focus is product oriented with regular publishing activity.

The presentations of permanent exhibitions with undeveloped interactive presentations in the museums are its weakest point. On the other hand, educational programs and interdisciplinary programs and events are the strongest products.

2. Administration: Development of the institutional administration is in the process of regulation towards the new standards, but this process is slow and threatened by the lack of people involved in this aspect of the museum’s work. In most of the cases and thanks to the collective solidarity in the museums, duties and responsibilities of employees are based on their age and personal interests. Modern museology and management practices are seeking deeper research of the audience and faster responses on the current state. It would be in Museums interest to employ more people for work on audience and programs. Documentations and library departments are not developed and way under the line with museological standards. Museums should keep regular records about each exhibition and program that took place in their organization and pay more attention to regularly website updates.

Communication with the audience is undeveloped. Cultural institutions in our area usually do not have specialized marketing department that would be dedicated to realization of the quality and quantity audience research,<sup>106</sup> and this is temporary situation in presented museums.

3. Entrepreneurship: Programs of museums do have potential to establish themselves as entrepreneurial public institutions, but it is far away from today's point of activities and work policy of the museums.

Museums do not research audience and their demands in the process of planning new exhibitions. Educational programs are bringing the number of regular visitors but more should be done for positioning the museum in its surrounding and invitation of the public to participate in museum's programs.

Museums do not use enough of opportunities for intersectoral cooperation and funding diversification.

4. Integration: Collegial relations within museums are generally good. All three museums are small numbered institutions, around 10 employees, with the network of associates. They have regular meetings of managerial team and employees. The positive side of team work is long lasting cooperation and it is working on the integration of young and interdisciplinary employees in existing environment. The museums would still have to work on the absence of external integration, networking and relation with the audience and cultural art scene in near surroundings.

In general, museums need to strengthen the administrative function with more systematic approach with clear delegation of responsibilities and duties. It would be in museums' interest to introduce new organization structure and to introduce positions like artistic director, operative director and program manager to deal with the administration, write projects, manage and co-ordinate projects and take part in fundraising. Problem of

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<sup>106</sup> Milena Dragičević-Šešić, Branimir Stojković, (2007) *Kultura, menadžment, animacija, marketing*, Beograd: CLIO pp. 90.

overwhelmed employees and lack in the field of human resources, could be overcome by employment of experts and animators on base of part-time engagement or projects needs.

### **V.2.3. Analysis of the organization chart**

For the museums presented in this work, organizational system is vertical (top-down) hierarchical structure and the important role of Assembly of the City of Belgrade and founders. The core organizational structures are based on the logical division of sectors and departments and it is responding to the status of each museum.

Museums have regular permanent “program schema” that includes exhibitions, festivals, bazaar, workshops, printing of the publications, lectures and touring of visiting exhibitions. Other than regular activities, there are one-time and exclusive programs—music programs, expert guest speakers and artists from abroad, fashion shows, audio and video projections.

Museums are delegating one curator for development of education and marketing sector, with rare practices of cooperating with professionals. Museums are missing specialized design sector responsible for development of the visual identity for the museum, website, and printed publications. Legal affairs, IT services, technical services and maintenance of the building and security is outsourced.

### **V.3. Marketing and PR concept in museums**

For reaching the audience and making them interested in the exhibition or programs, museums have to develop a system of public information and promotion. This process can be done through different media and sources like own space of the institution, networks, shared promotion places for several institutions, within the community and local

institutions, media and web, social networks and personal institutional list of friends, clubs and followers on social media<sup>107</sup>.

Museums in Belgrade do not have developed and long-term fundraising, marketing plan and strategy. Constant marketing activity is consisted of keeping the certain level of museums media presence, web communication and other ways of informing the public. Marketing activities are increased when the special happenings are announced, opening of the exhibitions. For this accessions museums are using for promotion media announcements, posters, brochures, invitations, sending of printed and photo material to the newspapers, and the announcements through telephone and mail.

There is no budget separated for marketing and advertising activities, it is considered to bring an extra cost and not the investment in audience and program development. Lack of budget for marketing and PR activities is the main reason why external information channels towards other cultural institutions, individuals or organization, media, wide and professional audience, are not sufficiently developed.

Curators are in charge of the website updating with external help of its professionals. Some of the web promotions are done bilingually but others, like web presentation of Pedagogical museum is done only in Serbian. The second weak point of the museums' presentations is a low number of the organizations they are connected with. In addition, museums are not linked in between themselves. In addition, there is no connection to the main web presentation of the City of Belgrade or local municipalities, schools and organizations.

There is no place for participation of the visitors on the web presentations, like place for leaving the comments or to do a virtual tour. Presentations could not be used for visually impaired people since there isn't any sound application. The media advertising space for museum's activities is very modest. Only the main programs have a serious campaign and it includes TV and radio promotion, press media, high quality poster, catalogue and separate leaflets.

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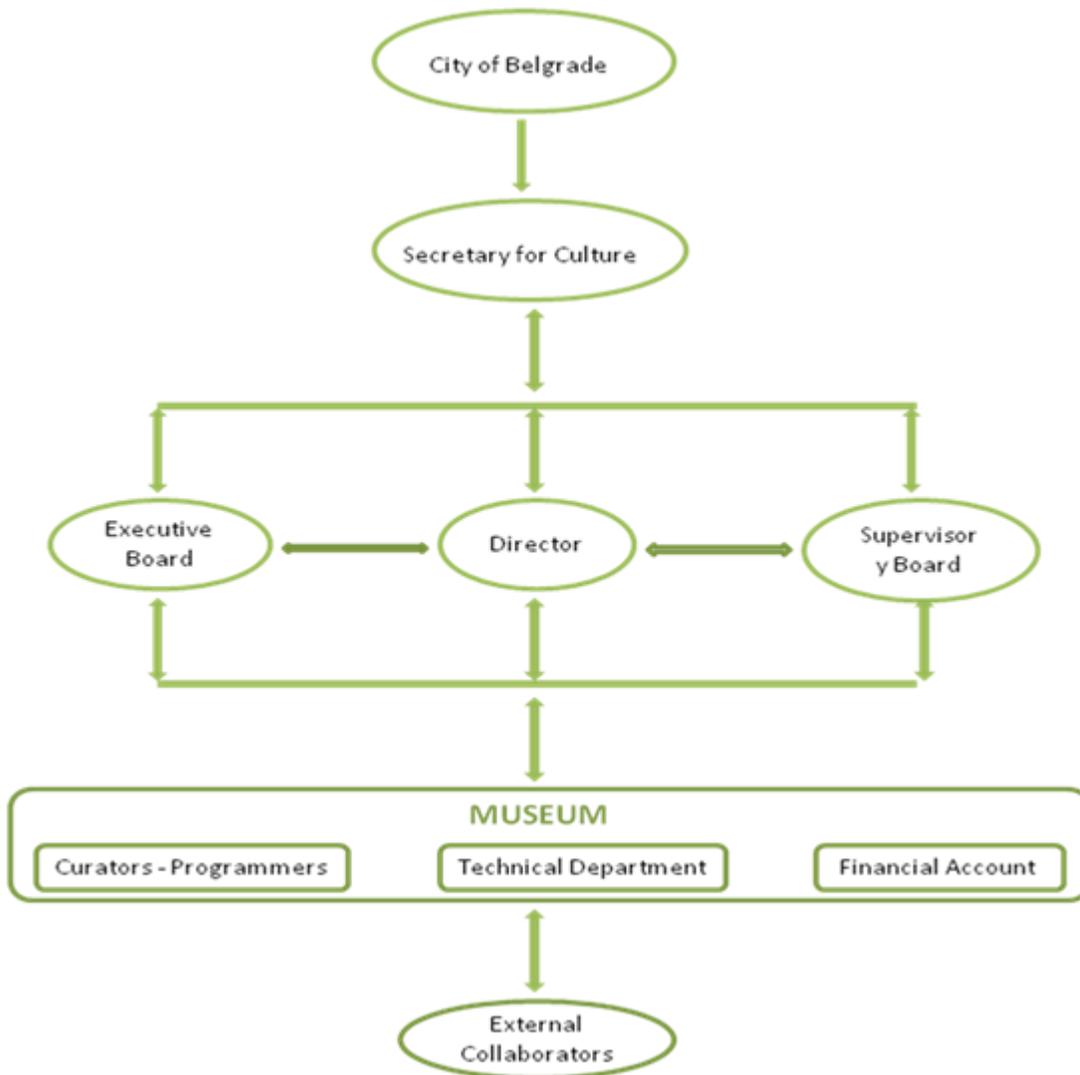
<sup>107</sup> Subotić Irina, *Stvoriti i voleti publiku, Muzeji i publika*, edited by Žičber Klod, CLIO, Beograd 2005. pp. 17- 30

Museums need to establish regular evaluations of its work and position on the cultural scene as well as to focus on achievable goals and methods which they can incorporate in practice. Museum should adapt strategies to increase access and attendance of audience at cultural events and venues and thereby maintain promoting venues at a local level.

#### V.4. Analysis of organizational structure - organigram and channels of communication

All museums in this research are directly connected to the city of Belgrade and Secretary for culture, which influences their work, and decision-making process. Based on the research and information from the interviews, organizational structure presentation is as follows:

## Organizational structure



The organizational chart shows the vertical (top-down) hierarchical structure and the important role of Assembly of the City of Belgrade as a patron of museums. It is also the body, which nominates people within all three institution's organs: Executive Board, Director and Supervisory Board. Executive Board consists of two external members who are outstanding experts in the field and director of the museum. Museum is closely

cooperating with external advisory bodies in program planning. The core organizational structure is based on the logical division of sectors and departments.

Museums are delegating one curator for development of PR and marketing sector. There is no specialized design sector responsible for development of the visual identity for the museum, website, and printed publications done through cooperation of curators and art technicians. It is usual practice that legal affairs, IT services, technical services and maintenance of the building and security are outsourced.

### V.5. SWOT analysis

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STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> <li>+ Cultural, historical and artistic wealth of museum's collections</li> <li>+ Diversification of the programs</li> <li>+ Interactive educational programs developed by the contemporary methodology and needs of pupils</li> <li>+ Development of interactive and public programs</li> <li>+ Highly educated staff</li> <li>+ Interdisciplinary background of the staff</li> <li>+ Multimedia presentation</li> <li>+ Museums as publishers</li> <li>+ Locations, buildings and yards</li> </ul>	<ul style="list-style-type: none"> <li>- outdated permanent exhibition and lightning</li> <li>- No program evaluation</li> <li>- Undeveloped and not regularly updated web presentations</li> <li>- Undistinguishable logo and visual identity</li> <li>- Unfinished transferring of the museum documentation into the digital system</li> <li>- Weak marketing plan</li> <li>- Lack of audience reach and diversity</li> <li>- Promotion on web and social networks</li> <li>- Lack of audience animation and small</li> </ul>

<ul style="list-style-type: none"> <li>+ Presentations on the city cultural portal</li> <li>+Initiatives for improvement of web presentations and visual identities</li> <li>+ Cooperation with institutions for education</li> <li>+Awareness about necessity for a change in museum organization and systematization of employment position</li> <li>+Awareness of the need for marketing, audience development and diversification</li> </ul>	<ul style="list-style-type: none"> <li>number of visitors</li> <li>- Lack of networking</li> <li>- Museum’s shop and offer of the digest</li> <li>- Lack of fundraising policy</li> <li>- Financial dependency on the city budget</li> <li>- Locations, buildings and yards</li> <li>- Lack of adapted spaces for libraries</li> <li>- Approachability</li> </ul>
<p><b>OPPORTUNITIES</b></p>	<p><b>THREATS</b></p>
<ul style="list-style-type: none"> <li>+ Museum as a research centre</li> <li>+ Development of cooperative programs with other institutions</li> <li>+ Development of cooperative programs with civil sector</li> <li>+ Opening of the library and research programs for the students</li> <li>+ Access to EU funds and projects</li> <li>+Development of co-operation with international networks and initiatives</li> <li>+Cooperation between museums and promotion through pamphlet at their desktops</li> <li>+Engagements of experts</li> </ul>	<ul style="list-style-type: none"> <li>- Economic crises</li> <li>- Position of the cultural institutions in Belgrade</li> <li>- Low interest of visitors in museums’ programs</li> <li>- Lack of cooperation between museums and establishment of partnership</li> <li>-Budgeting</li> <li>-Exclusion from international flows in museum field</li> <li>-Decrease of in-depth cultural programs on TV and no real cultural criticism in newspapers</li> </ul>

+Volunteers in museum  +Development of the national policy for the museums	
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## V.6. Mission and vision

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### The mission

Museums in general present themselves as cultural institutions that deal with gathering, processing, studying, keeping and presenting of the heritage. The museums perform the activities necessary for keeping and promotion of the collection. Founding of museums is justified by the artistic and museological value of the collection.

Mission statements of museums are not defined in sense of statement recognized by audience but presented as:

- Museum collects, preserves and exhibits artifacts of the culture, arts and technological achievements.
- Museum popularizes and disseminates knowledge on the traditional and contemporary art, achievements and life
- Museum cultivates appreciation and understanding of the arts, history and heritage
- Museum builds awareness of the cultural diversity, and creates opportunities for a multicultural dialogue

The mission is determined through basic activities and goals. It can be defined as a promoting and glorifying of the heritage to the wide audience in Belgrade. Missions of museums are traditional, conservative, and not responding to the recent state of affairs

considering the fact that most of them has not changed since museums' foundation. These statements are not oriented toward public; they do not emphasize education or interaction with the visitors.

### The vision

Just like missions of presented museums, visions are not clearly defined, not used in promotion of the museum and they are not emphasizing uniqueness of the institution and its collection. Philosophy of museums is Action in museum, museum in action- active approach that museum is leading to, towards the inside organization, but to the conversation with the outside society and audience as well.

We can conclude that museums are open for new and innovative museology practices but in practice innovation is not deeply grounded, it needs to be better defined and established. The tendency of museums is to act as educational and research institution with the high level of professionalism which would bring them closer to the ICOM definition of the museums as trusted and powerful source of learning and inspiration, safe place for inspiration of the ideas and vital partner in communal efforts to transfer diverse narratives and knowledge.<sup>108</sup> Considering possibilities of museums and their capacities (both in human and infrastructure resources) it would be the right direction for museums' further work.

Museums in Belgrade, presented in this work, are in different phases of their work and adaptation to the contemporary museum practice and standards. Some are concentrating more on adaptation of the working space, others on process of documentation and digitalization of the collections, as well as development of the educative and interactive programs. Still these museums have to move their focus from object orientation towards audience.

Museums are missing sharp and strong image built on actions and not on objects. Museum's mission and vision are not clearly defined, not used in promotion of the

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<sup>108</sup> <http://icom.museum/> 16.7.2012

museums and they are not emphasizing uniqueness of the institutions and their collections. Within the interviews museum professionals noted how mission of the museum is defined and redefined in time and showed openness for new and innovative museology practices, but in practice, innovation is not deeply grounded and needs to be better defined and established. That will lead to the better placement of the museum on local, national and international scene. For all of them it is crucial to establish and innovate their missions and visions that will show the orientation of the institution and its work as well as emphasizing their unique position in the cultural, artistic and research offer of the city. Process of reinventing and establishing of statement of the purpose should emphasize what their role in the society is and the reason for acting in social, cultural and scientific surroundings, also it will make clear explanation why one museum is different from the others, what makes it stand out from the other museum institutions. Statements have to be sharp, realistic and at the same time motivating for museum professionals and its visitors.<sup>109</sup>

Museums are also missing long-term planning and strategy development. Since Serbia is getting to the new economic crisis and cultural institutions are facing challenging period of budget cutting, it is the matter of museums survival how to rethink its collections and relationship with the audience.

New situation and trends in cultural policy do not leave lots of space for the institutions to employ new people, but project oriented work can insure cooperation with specialists who can contribute to the programs with their knowledge, experience and specific methodology of the work. Majority of the museums employees are coming from the education that is preparing them to work on development and maintenance of the collection, but modern museums are in need for professionals from different background and education. Among them are specialized pedagogues, people with knowledge of new media development and managers, as well as different artists and animators who could develop programs for rethinking and reusing of museums' resources and collections.

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<sup>109</sup> Dickenson Victoria, National travelling exhibition, Public view, The ICOM handbook of museum public relations, edited by Corrine Below, Paris ICOM 1988

Points of new programs should be directed towards development of new interactive relationship with new partners and local communities to take part in museum's work and experience, through open dialogue and participation.

Museums should open their presentations to the comments of the audience. It is necessary for the museums in Belgrade to find the way to engage visitors to respond to the exhibition's message, how to comment on it and evaluate. At the moment, none of the museums presented in this work have open call for visitors to leave public notes about their experience in the museum and impressions about the collection. This practice also does not exist in the buildings of the museums, through visitor's book that can be on display for the visitors to write in and read previous messages. This way, museums are closing the opportunity for the audience to share their knowledge and feelings about the visit and display. Further on this is closing opportunity for the institution to learn more from its audience and to use this precious information in further development of programs and display presentation.

## V.7. Programs

Museums are still hesitant when it comes to the introduction and practices of different forms of non-museum content such as music events, film, theater, art fairs and similar cultural events. It is showing that museums still function according to predominant institutional and not project logic. They are operating with undeveloped quality control and evaluation and regardless of the number of visitors or variety of audience even if it is main indicator of success.<sup>110</sup> In order to develop successful cooperation and diversification of resources through cooperation, museums will have to develop this segment of their work.

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<sup>110</sup> Krivošejev, Vladimir, (2012), Muzeji, menadžment, turizam – ka savremenom muzeju, od teorije do prakse, Valjevo: Narodni muzej Valjevo , pp.68

Museums' audience is still mainly coming to museum for the reason of learning<sup>111</sup>. Visitors are still nowadays mainly engaged in passive observation of museums' displays rather than participating in the experience. This is a call for museums to change their communication, interpretation and exhibition methods. Regarding education, all museums are aware of the need to increase diversity and develop their educational activities by producing good quality material.

For development of further work and programs, two questions can be raised, from one side- how can audience change the point of view (and how far away it is from it) about museums as institutions and start using them as a place for joy; and from the museums' point: do they want to open their institutions for new content? Museums as representatives of cultural heritage should embrace programs that would increase and diversify audience.

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<sup>111</sup> Milena Dragičević Šešić, Museums and galleries in Serbia: Audience, Kultura br 97, Zavod za proučavanje kulturnog razvitka 1998, pp.80

## VI Recommendations

Based on the goals museums have defined and reached at the present, future development can be done through implementation of several strategies. Strategies would follow museums' desire to establish themselves as institutions with academic achievements and developed centers for research and promotion of understanding and diversity.

OBJECTIVES	PARAMETERS	CRITERIA	INDICATORS	METHODS
Diversification of resources	<ul style="list-style-type: none"> <li>- fundraising policy</li> <li>- level of financial self-sustainability</li> <li>- increase of self-earned money</li> <li>-number of application and realized programs</li> </ul>	<ul style="list-style-type: none"> <li>- diversification of resources</li> <li>- level of self-generated incomes</li> <li>- quality of donors, sponsors and public funds</li> </ul>	<ul style="list-style-type: none"> <li>- balance sheet of incomes and expenditures</li> <li>- sales of products and services</li> <li>- number of regular donors and sponsors</li> </ul>	<ul style="list-style-type: none"> <li>- internal budget analysis</li> <li>- comparative analysis</li> </ul>
Audience	<ul style="list-style-type: none"> <li>- efficiency of PR and marketing strategy</li> </ul>	<ul style="list-style-type: none"> <li>- innovativeness and diversity of programs,</li> </ul>	<ul style="list-style-type: none"> <li>- number of exclusive exhibitions</li> <li>- number and</li> </ul>	<ul style="list-style-type: none"> <li>- statistics' research and comparative analysis</li> </ul>

development	<ul style="list-style-type: none"> <li>- attractiveness of the programs</li> <li>- education and animation of audience</li> <li>-frequency of regular programs and special events</li> <li>-cooperation</li> <li>-visual identity</li> </ul>	<ul style="list-style-type: none"> <li>- lectures, seminars and workshops</li> <li>- advertisements, campaigns</li> <li>- press conferences and briefings</li> </ul>	<ul style="list-style-type: none"> <li>structure of visitors</li> <li>- number of professional visitors</li> <li>- presence in the media</li> <li>-visitors on social networks and web portals</li> </ul>	<ul style="list-style-type: none"> <li>- observing</li> <li>-questionnaires</li> <li>- internal analysis</li> <li>- analysis of the media</li> </ul>
Development of educational and research programs	<ul style="list-style-type: none"> <li>- statistics on productivity</li> <li>- cultural quality and relevancy of the program</li> <li>- professional standards</li> <li>- technical equipment</li> </ul>	<ul style="list-style-type: none"> <li>- implementation</li> <li>-participation of public in the programs</li> <li>- creativity and professional level of production,</li> <li>-number of workshops, seminars and lectures</li> </ul>	<ul style="list-style-type: none"> <li>- reaction of the public and media</li> <li>- number and structure of visitors</li> <li>- reaction of the professional</li> <li>- reorganization of the program by relevant</li> </ul>	<ul style="list-style-type: none"> <li>- questionnaires,</li> <li>--analysis of the press clipping</li> <li>- internal analysis</li> <li>- auto evaluation</li> <li>- external evaluation</li> </ul>

		-number of traveling exhibitions -publication	institutions -by donors -number of new publications and seals	
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Museums can offer special and diversified services based on their specialization. All services have specific immaterial nature; they depend on the local and present circumstances, technology and personnel that delivers to them but also on the reception. Therefore they are unrepeatable and because of that hard to standardize.<sup>112</sup>

For future work, museums have to develop individual, flexible and reachable strategy in close relationship with their mission and vision as well as economic and social circumstances. Recommended strategies, based on previous results of the institution analysis, SWOT and the work of Dragičević Šešić, and Dragojević Sanjin: Management in Arts in Turbulent Circumstances would be:

1. Strategy for development of educational and research programs
2. Strategies of resources diversification
3. Development of participative programs in cooperation with partners
4. Audience development strategy
5. Networking

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<sup>112</sup> Gerald Mat, Tomas Flac, Judita Ledere, Menadzment muzeja, Clio, Beograd 2002. p. 26

## VI.1. Development of Educational programs

Through creation of the pedagogical strategy, museums could build and improve relationship with other institutions and stakeholders and make pedagogical work visible. The tendency of museums is to act as educative and research institution with the high level of professionalism. It would be also in the correlation with the ICOM definition of the museums as trusted and powerful source of learning and inspiration, safe place for inspiration of the ideas and vital partner in communal efforts to transfer diverse narratives and knowledge.<sup>113</sup> Considering experience and possibilities of the museums and their capacity (both in human and infrastructure resources) this should be consider as the right direction for the further work on audience engagement.

At the moment, museums' educational activities, lectures and workshops are mostly developed and partly attractive for the audience of all age. Educational programs are diversified, organized as a part of the regular activities inside and out of the museums. For now, programs are developed in the format of non-formal education, and for the future sustainability of the programs, they should be accredited and in position to complement the formal education.

Development of educational strategy is in relation to audience development but also to the interdepartmental cooperation. Strategy of educational aspect can be divided in next segments to match the ongoing programs for support in:

- Local municipality
  - programs for citizens
  - researching of the local history
- Ministry of education and science
  - accreditation of the program for the teachers
  - applying for the national school curriculum
- Ministry of youth and sport

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<sup>113</sup> [http:// icom.museum/](http://icom.museum/) 23.6.2014

- research program for the students of arts and humanistic sciences
- Secretary for youth and sport Belgrade
- educational workshop programs for the pupils
- participation in the program *Creative Europe*

Educational activities that are organized should be diversified, commercialized and multiplied on more regular basis throughout the year. This would require capacity building and trainings for teachers in order to equip them with the necessary skills to become facilitators.

Museums should offer bigger number of educational programs intended for the education of older population. To succeed, this program should follow specific principals:

1. Informing them about the way they learn something
2. Teach through the experiences
3. Offer programs that are based on the “problem solving” principle
4. Present the topic that has an immediate value for the participants<sup>114</sup>

In period of economic crises, loss of the jobs is a great threat and museums have to respond to this as to social problematic as a part of “audience focus” determination of the institution<sup>115</sup>.

Educational programs could be powerful way for development of close relationship between people, from community and wider area, and heritage as well as museum. These programs should not just bring new information but also closeness and feeling of shared ownership and identity built on heritage. Museums should also open their doors for diversified audience and increase their participation in programs that are supporting lifelong learning.

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<sup>114</sup> Edward P. Alexander, Mary Alexander, *Museums in motion*, Altamira press, UK, second edition 2008. pp. 273

<sup>115</sup> Lord Barry, Lord Gail Dexter, *The manual of museum management*, London 1997.

## VI.2. Strategy of intersectoral cooperation and resources diversification

Due to the economic crisis and new request for more self-sustainability policy, it is dangerous to rely only on the state as a source of funding. It would also prepare this institution for the better understanding of the external world and participation in international programs.

Many of public authorities in Europe have developed policies and mechanisms that are aimed at forcing public institutions to diversify their financial resources. In Serbia as a country in transition, this strategy is inflicted by the overall financial exhaustion and insufficient financial resources in both public and private sector.<sup>116</sup>

For successful future work of museums is substantial, and in the future it will be even more so, their ability to diversify financial resources and to acquire higher degree of self-sustainability considering the tendency of public authorities to decrease their support to cultural institutions<sup>117</sup> and therefore strategy of diversification of resources and development of intersectoral cooperation is absolutely needed.

For museums, to provide quality services and programs is necessary to develop and rely both on external and internal sources of income. Through participation in diverse granting programs and development of partnership with other institutions and organizations from civil sector, museums could increase external incomes. External income can be sourced either in cash or in some kind of government support, international programs, but also sponsors, donors, patrons and museums friends. Internal incomes can be diversified and should come from selling of products and services, publications, renting of space, licensing, workshops or tuition fees. Development of new educational programs could support establishment of partnership and cooperation on national and international level with the aim to enable more cost-effective policy.

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<sup>116</sup> Dragičević Šešić, M, Dragojević Sanjin, Menadžment umetnosti u turbulentnim okolnostima, Clio Beograd 2005, pp.105

<sup>117</sup> Ibid.

The fundraising strategy of museums is underdeveloped and with low progress. Participative programs have capacity for attracting sponsors as it is proven in all participative actions done by independent artistic groups in Belgrade and region.

Museums have to re-evaluate donors and partners and to diversify its possible financial resources. In order to develop the fundraising strategy, the suggested methods are: identification of possible sponsors and donors according to the aims of their business policies; making the business proposals to the potential sponsors for programs. To acquire the satisfying degree of self-sustainability museums should develop digested offer and reopen the souvenir shop, library and café inside the buildings. Development of this area is in close correlation with development of audience participation in the programs of the museums.

At the moment, museums do not have necessary capacities for development of this strategy considering the small number of employees and deficiency of management capacity among them. It is necessary for Museums to join forces and as soon as possible to start working on development of their own resources or through cooperation with external body experts and agencies for mentioned activities.

Through development of participative and educational programs and offers, museums should establish intersectoral cooperation with the different government and nongovernmental bodies, like the Ministries, foundations and specialized organizations from different cultural, art and educational areas. For development of community programs, museums should closely cooperate with Municipality they belong to by offering programs for neighborhood development or quality time use for the adults or youths.

In order to develop fundraising strategy and diversify incomes, museum's main actors –director, PR, manager and educator should get involved in next activities:

- Evaluate educational activities, partnership and financial activities
- Identify possible partners, sponsors and donors
- Recreate sponsorship packages and adapt to interests of donors

- Develop self-earned strategy through diversification of educational programs
- Get involved or active in organization of foundering seminars

At the moment, museums are struggling with lack of professional management and complicated and time-consuming procedure present in the public institutions since every proposal has to be adopted by the Assembly of the City of Belgrade. For these strategies to be implemented, museum's employees have to become more familiar with the good practices of other artistic groups and museums in region and in the world, consult with marketing and fundraising experts, and receive additional training in identification of sponsors and donors. Possible direction for overcoming this barrier could be cooperation and engagement of external experts.

### VI.3. Development of programs in cooperation with partners

Museums have to recognize that future work depends on people sympathetic to their objectives and their involvement in programs and offers. This relationship should go beyond the casual visit and may extend to voluntary work, fundraising programs or membership of the Friend's group.<sup>118</sup> Through participative programs and active cooperation with visitors, museums can build opportunity and for the heritage to leave and speak in contemporary context.<sup>119</sup>

Participative programs should be developed in cooperation with artistic or educational groups and experts. These programs should focus on:

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<sup>118</sup> Timothy Ambrose, Cristine Paine, *Museum basics*: London: Routledge, 2006, pp.17

<sup>119</sup> François Matarasso, Charles Landry, *Kulturna politika, uravnoteženje delovanja: 21 strateška dilema u kulturnoj politici*, Beograd, Balkankult, 2003, p 29.

1. Development of neighborhood programs
2. Educational programs with local schools and educational institutions
3. Family programs
4. Thematic artistic programs
5. Online portals

These programs can last from one day in form of Pop-up museums or as a long-term programs of one month or up to one year. Presence of the artists or scientist in museums can attract new audience and offer innovative programs for the wider audience.

Partnership could increase museum practice by enabling multiplication of skills and methods through joined human resources and expertise of museums and other institutions or organizations. Museums' educators should evolve their positions and move from position of program exactors to program developers by employing specialized educators and animators to lead workshops or other forms of education in museums. These way museums can increase accessibility of programs to people who belong to challenging target groups that are not regular audience.

Increase in program offer can lead to increase of funding resources. Museums should look for partners among institutions, organizations and initiatives, which could help them to diversify programs and get involved in funding options outside of cultural area. Museums are institutions that are promoting culture, art, technical achievements, nature and education. Therefore they should use opportunity for program funding not just from one, mainly cultural resource, but from wider opportunities given by different sectors and ministries. Through development of project base practices, management of museums should follow, or seek partners that will follow calls and project supports from different national and international funds.

One more very important partnership that should be developed is with the media. It is of public interest and need of different groups to have access to the information from all areas of social activities, economy, politic, sport and culture. Cultural institutions and

museums as protectors and promoters of heritage have to ensure regular and quality access to media, not just in form of the news and promotion of new openings, but through good quality informative programs with analytic character<sup>120</sup> that will ensure development of informed audience and ensure access to wider population and not just circle of cultural and education elite. Outreach of museums into media is also ensuring recording and archiving of the cultural scene and activities for the future.

#### VI.4. Audience development strategy

If we wanted to expand audiences then we should have to learn how to change people's attitudes towards the arts.<sup>121</sup>

Keith Diggle

Audience development strategy should be based on animation of non-public, development of audience- young and especially older generations, and innovations in program methodology and program presentation.<sup>122</sup>

Museums in Belgrade did little to increase interactive experience model for museum visitors<sup>123</sup>. Therefore, they still need to develop audience on the local market in which it operates and to adapt to the changes in its close surroundings. Last audience research on level of Serbian museums, done in 2009, shows lots of space for development and engagement of new groups into the regular museum visits.

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<sup>120</sup> Đukić Vesna, *Cvet bez korena: uticaj medijskih tekstova u Srbiji na oblikovanje transnacionalnog kulturnog identiteta; Identitet i sećanja: transkulturalni tekstovi dramskih umetnosti i medija* (Srbija 1989.2014), Fakulteta dramskih umetnosti Univerzitet Umetnosti u Beogradu

<sup>121</sup> Keith Diggle, *Bringing Audience Development and Marketing together* pp. 12  
<http://www.artsmangement.net/downloads/nl/amnl80.pdf> 10.9.214.

<sup>122</sup> Dragičević Šešić, M, Dragojević Sanjin, *Menadžment umetnosti u turbulentnim okolnostima*, Clio Beograd 2005, pp.106

<sup>123</sup> *Redefining the museum experience: the interactive experience model*  
[http://kora.matrix.msu.edu/files/31/173/1F-AD-212-8-VSA-a0a5b9-a\\_5730.pdf](http://kora.matrix.msu.edu/files/31/173/1F-AD-212-8-VSA-a0a5b9-a_5730.pdf) 21.7.2014.

Museums should do individual evaluations and adaptations of its programs to the specific targets in order to research audience and market needs and interest for development of the new educational and regular program. Further on they should follow how much of the new audience is coming to the museum and what is the reason for them to come back. Since audience research is time and fund consuming, it would be in interest of all museums and City of Belgrade as founder and main donor, to join efforts and outsource general research.

Number of museums visitors does not reach high level, but it is rising in the period of the special programs, like lectures, festival or educative workshops. Pedagogical museum had more than double its audience during the years with special program, but it did not use it for development of the regular audience.

Museums have to raise the question for whom they are making programs and how they can improve communication with the public. Strategy means a long-term engagement in the process of animation of the public, development of the new audience, and a policy towards the special social groups.

#### Participation:

The best participatory projects create new value for the institution, participants, and non-participating audience members<sup>124</sup>. Participatory techniques considered as a professional's tools that are used to address institutional aspirations to be relevant, multi-vocal and active in the community spaces.

Participative programs (to succeed) have to be grounded and in correspondence with local circumstances and context. To target particular group of people, to reach their specific needs, interests and desires. They should give an opportunity for the visitors to learn more about museum culture and to get closer to the institution they are visiting. At the same time it can offer programs that are dedicated to the development of knowledge based in local, community culture, its history, diversity or actual social issues. This process should ensure more direct and closer public access to the objects and studies of the

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<sup>124</sup> Nina Simon *The Participatory Museum*. Santa Cruz, CA: Museum 2.0, 2010. Principles of Participation

collections. Participative programs have to be challenging for the visitor's intellect and adapted for the level of the chosen audience target group<sup>125</sup>.

It is based on "social technographics" developed with an aim to help businesses understand the way different audiences engage with social media online. The researchers grouped participatory online audiences into six categories by activity:

1. *Creators (24%)* who produce content, upload videos, write blogs
2. *Critics (37%)* who submit reviews, rate content, and comment on social media sites
3. *Collectors (21%)* who organize links and aggregate content for personal or social consumption
4. *Joiners (51%)* who maintain accounts on social networking sites like Facebook and LinkedIn
5. *Spectators (73%)* who read blogs, watch YouTube videos, visit social sites
6. *Inactive (18%)* who don't visit social sites

It is notable that percentages add up to more than one hundred percent because "the categorizations are fluid and many people fall into several categories at once"<sup>126</sup>.

In the decision-making, should museum start with participative programs and what is the benefit of it for the institution and visitors, museum professionals should never underestimate the value of wonder, exploration and esthetical experience that could be provided to the participants within the process.<sup>127</sup>

Museums have to adapt their presentation in the way that is following modern trends and that is interesting and attractive for its visitors. Participative programs are giving the

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<sup>125</sup> Paul Connolly, Marcelle Hinand Cady, *Increasing Cultural Participation: An Audience Development Planning Handbook for Presenters, Producers, and Their Collaborators*; The unit for contemporary literature Illinois state University Normal 2001

<sup>126</sup> Nina Simon *The Participatory Museum*. Santa Cruz, CA: Museum 2.0, 2010

<sup>127</sup> Edward P. Alexander, Mary Alexander, *Museums in motion*, Altamira press, UK, second edition 2008. pp. 274

opportunity for the museum to try different approaches of interpretation and to challenge audience ability to make sense of collection and place object in context.<sup>128</sup>

By working with audience on display preparation, museum can also benefit and bring new voices into the subject and display:

- 1) Recognizing the value of community
- 2) inclusive interpretation
- 3) Democratization of local definition of heritage
- 4) Ability for everyone to access
- 5) Deliver the works which reflect the diversity of society

Participative programs have to have defined beginning and ending as well as planned outcome. Among the goals for institution to overtake this activity can be educational experiences, attraction of new audience, program refreshment, marketing campaigns, collecting and researching visitor-generated content, display of community relevant exhibitions, development of conversation with local community<sup>129</sup>.

Museums do have loyal audience for special manifestations, but they do not manage to achieve good contact with those who come just once. Participative programs could develop new audience and increase the number of visits. Through direct contact with visitors and joined work, museums can get closer to the neighborhood and raise awareness of their activities.

Crucial elements of external communication are promotion<sup>130</sup>, public relations and sales promotion with aim to reach specific audience and target groups. Each museum should develop personal way of communication with its audience. This communication should emphasize its image, mission and vision, therefore it is important for museum to develop this system and to denominate person in charge of it. "Successful museum is

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<sup>128</sup> Edward P. Alexander, Mary Alexander, *Museums in motion*, Altamira press, UK, second edition 2008. pp.40

<sup>129</sup> Nina Simon *The Participatory Museum*. Santa Cruz, CA: Museum 2.0, 2010

<sup>130</sup> Gerald Mat, Tomas Flac, Judita Ledere, *Menadzment muzeja*, Clio, Beograd 2002. pp. 112

recognized by its identity”<sup>131</sup> and identity is looking further from just image of the exclusive collection that museum has towards its relationship with the audience, its visual signature and appearance in the media and communication with the public.

Museums should increase number of visitors on social networks and update their profiles and web presentations. Number of online presentations is small and it's not used for reaching audience that cannot come to the museum. Participation of the audience in the program and display do not have to take part just inside the museum. Internet is leaving and opening new possibility for wider audience to visit, use and comment on museum's collections and programs. Some of the web portals and social networks are easy to work with; therefore, curators should promote the page more often and invite more organizations and individuals to join the presentations.

## VI.5. Networking

Networking should be seen as a necessary first step in the process of integration of museums in the world trends, national and international programs. This is based on development of co-production and partnership, and foster human capacities of the institution. With the approach to the national and international networks, the museum can get in constant communication with other institutions, promote its professional work and services and receive needed assistance from other network members.

Museum's professionals are aware of the need for closer inter-museum communication and connection between museums and government bodies like ministries and municipality. Forming this network would improve the information flow. Network would enable and help opening of museums towards broadened field of activities, audience development and improvement of organizational settings. Small number of employees in museums and the need for bigger offer of services could be overcome by

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<sup>131</sup> Subotić Irina, *Stvoriti i voleti publiku, Muzeji i publika*, edited by Žičber Klod, CLIO, Beograd 2005. pp. 27

cooperation, facilitation of joined portal for sharing information and resources.<sup>132</sup> Museums could develop partnerships that would help them to reach audience outside of museums by building shared exhibitions and programs, personnel, promotion, web space and facilities on local, national and regional level. Main partners should be looked for in the other established cultural and educational institutions from public, private and civil sectors, individual and independent artistic manifestations, initiatives and events.

Museums and museums' professionals have recognized some of the benefits of associations and cooperation among institutions such as<sup>133</sup>:

- giving opportunity for institutions and professional individuals to take part in interests of their community in organized way;
- networks are facilitators of communication between individuals and institutions that share common objectives;
- They can be advisors and mediators

Through networking and intersectoral co-operations, museums would increase possibility to get into the development and realization of the international programs. Museums can cooperate in creating of shared image through joint campaigns and cooperative investment and portals. Museums can use network to get in contact with professionals from different areas, but also to the groups that are specialized in working in certain cultural, social or artistic areas. On the level of Belgrade, there is a need for the museums to work more closely together in joined programs, but also in process of promoting each other. This cooperation has to be done inside of the museums through sharing each other's promo material or making joined material what will save resources.

Museums should stick together in order to overcome economic deficits and develop mutual support over common interests and shared groups of audience.<sup>134</sup> Through this cooperative approach, museums can set a common administrative backup, share

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<sup>132</sup> [www.artmuseumpartnership.org](http://www.artmuseumpartnership.org) 1.9.2014.

<sup>133</sup> Clara Bossi Comelli, Why Friends of Museums?  
[www.museumsnnett.no/i/commpr/html-files/papers/2002-comelli.htm](http://www.museumsnnett.no/i/commpr/html-files/papers/2002-comelli.htm) 5..2014.

<sup>134</sup> Tomislav Šola, Marketing u muzejima, ili o vrlini i kako je obznaniti, Beograd, Clio, 2002, pp. 291.

experience; unite strengths and efforts, which should lead them to creation of successful and attractive product for visitors. This activity has to exist also on the internet level. Museums could use their internet portals for sharing the news from the other museums and to link in. Since internet promotion is the weakest side of the museums' work, these institutions should develop joined portal that would incorporate activities of all museums and leave the opportunity for the visitors to communicate.

## VII Conclusion

The aim of this research, belonging to the field of cultural management, was to determine the present situation of educational programs in museums, inter-departmental cooperation and to question potentials for diversification of resources and to propose some ideas as possible and applicable solutions for different problems. Premises for this paper were that museums, in spite of diverse collections and their value, stay unknown and unused by majority of the public due to low audience development and cooperation with other institutions and within inter-departmental area.

Museums can and should do more than traditional actions of "preserve, display and interpret material evidence of man"<sup>135</sup>. Museums in Belgrade are still in process of evolution from object-centered institutions to educational and informational centers, with aim to communicate knowledge to the audience. This process needs rethinking and development of interpretation and presentation methods and promotion and shifting of focuses from "protection, interpretation and presentation" of collections as defined by outdated museums` mission statements towards program servicing. Cooperation with other institutions and individuals can increase museums` ability to develop programs and diversified sources.

New role for museums should be to become space for "recollection, reflection and fantasy"<sup>136</sup> by combining education with entertainment and interaction. Museums are showing development and diversification of methods for educational programs, but they are still not answering all needs of society and community that are museums placed in. There is need for development of communication between museums and the public, among museums themselves and with other institutions from cultural and educational scene on national and international level.

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<sup>135</sup> Gail Dexter Lord, Barry Lord, *The Manual of Museum Planning*, New York, Rowman Altamira, 2002, pp.26.

<sup>136</sup> Carla Bossi omelli, Why friends of museums? [www.museumsonline.no/icompr/html-files/papers/2002-comelli.htm](http://www.museumsonline.no/icompr/html-files/papers/2002-comelli.htm) 6.9.2014.

Some of the problems could be solved by observing models of museums cooperation and associations from other countries, like it is presented in case of museums from Jyvaskyla in this paper. Museums should join their efforts and develop association that would function as mediator in all directions (towards audience, donors and other institutions). Audience can be stimulated to participate in museum's programs through interactive educational programs and launched joined web presentation. Educational programs should increase use of museum displays, collections and expertise as well as its democratization and accessibility to everyone.

To answer on main questions:

***Question 1:** How do museums which are founded by the city of Belgrade, promote heritage and institution aims and how are they included in the life of community?*

Museums in Belgrade are increasing the number and quality of educational programs in their work. Different type of lectures, guided tours and workshops, as well as interactive programs and performances are present in museums during the year. In addition, the position of a museum educator is recognized and present in all the museums. What is missing is diversification of target groups and programs for older citizens or families as well as professionals or socially vulnerable groups. Education and educational programs are not present in online presentation of museums, as well as outside of museums.

***Question 2:** What are the obstacles these institutions are facing in their work and development of intersectoral cooperation programs?*

Problems that museums are facing are diverse and in close connection to poor conditions provided for their functioning like organizational framework and logistic support. Obstacles are present on several levels: on national level and level of cultural policy there is a lack of inter-ministry cooperation, and joined educational and cultural

projects. On the level of organization, there is a lack of project orientation of institutions and lack of personnel or museum staff.

Museums have to come out of the building space with their programs and to enable wider audience to research collections and use educational programs. By cooperating with other institutions and organizations, museums could diversify financial and human resources.

Project logic is present in most of the world leading museums and it seems to be a good methodology for institutions and achievement of results. Presentation of museums from Jyväskylä is showing how institutions are serving to diversify audience and fulfilling needs of all citizens by cooperating with each other and with other institutions and organizations from the cultural and educational scene. It is also showing responsibility of institution to reach audience outside of museums building by presenting their activities online and through educational packages. Museums are achieving rich program offer by employing external staff and experts on project base and by diversification and sharing or gathering of funding.

***Question 3:** What programs and cooperation can be developed in order for museums to archive attractiveness and increase intersectoral cooperation?*

It would be useful for museums to develop intersectoral cooperation through educational program and launch joined web- presentation, place for audience that cannot get to museum to follow programs and enjoy learning and discovering of heritage, but also space for open communication with museum users. Most of web presentations are modest and without interactive or updated content, this joined action would increase visibility and accessibility of museums. Partnership with media is carousal for institutions that want to reach out of circle of regular visitors and to invest into development and education of new audience.

For the future development of museum work, I believe that opportunity is in educational practice, diversification and legitimization of services and through development of licensed program. Museums have to get in touch with educational systems and to reach the school curriculum at all levels, preschool education, primary, secondary and university. Museum's managers and educators could work together and follow needs of Ministry of education or other government bodies that are looking for innovative programs and offering grants for their development. It is in museums' interest to develop educational packages and to distribute them through the internet presentation or directly through partnership with schools. Institute for the Advancement of Education is offering possibility for institutions to develop activities and offers for school professionals through licensed programs<sup>137</sup> and this is an opportunity for museums to get in to the future schools curriculums.

Research has shown that museums do have positive attitude and increasing number of services and programs and that are reaching towards new roles of museums over tendency to redirect orientation from object based to audience based one. Unfortunately, museums are slow in embracing new opportunities and taking place of actors who are successfully working on inter-department level by cooperating with other cultural and educational institutions and organizations. This situation can be still present due to cultural policy indicators and practices, like low communication of ministries and municipalities, slow decision-making process, small investments in culture and small number of employees in museums.

Museums also have to rethink their position on cultural policy of the city and to point out the importance of education as a tool for communicating cultural values to the public and importance of creative programs for citizens of all age and education background or vocation training. As a part of city municipality, museums should take main role as institutions of cultural and educational value for which they need to unite all of their expertise and professionals, to define mission and develop cooperation with other institutions, organizations and individuals in order to achieve high accessibility.

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<sup>137</sup> <http://www.zuov.gov.rs/> 9.9.2014

City of Belgrade as public authority should recognize museums as capital and their unused potential, to create future-oriented cultural policy and in specific museum policy. By putting museums in use of citizens all actors should benefited from possessing, presenting and enjoying cultural values and emotional wellbeing.

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Dubravka Subotić was born on August 16, 1981 in Belgrade. She graduated from Ethnology and anthropology department at the Faculty of Philosophy of the University of Belgrade in 2011. During 2014, she finished the Jyvaskyla International Summer School in Human Sciences at the University of Jyvaskyla, Finland.

For years, she was working as an art activist by developing international education programs for different artistic organizations.